Czech Trumpet Repertoire and Style:

An Investigation of Essential Czech Trumpet Music Elements

by

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ABSTRACT

The rich musical tradition of the Bohemian and Moravian regions of modern-day Czech Republic dates to the Medieval period. In the trumpet community, the orchestral music of Bedřich Smetana, Antonín Dvořák, and Leoš Janáček enjoys considerable attention. Trumpet authors have also explored Czech Baroque and early Romantic music extensively, including the music of Pavel Josef Vejvanovsky. However, a gap emerged in research of Czech trumpet music and Czech trumpet players from the period after the Czechoslovakian communist coup d'état of 1948. After this event, Czech musicians and artists experienced years of censorship and seclusion from the outside world except for those who regretfully fled their homeland. During this time, opinions developed abroad that in a communist environment without freedom and ideological dictations against artists, great art could not be produced. Much to the contrary, since 1948, Czech composers wrote over two-hundred trumpet works for excellent Czech trumpet soloists.

This research project seeks to build a wider awareness of the extensive work by Czech composers and trumpeters during this period, and investigate the definition of Czech musical style and trumpeting. Discussion begins with historical analysis of trumpet repertoire throughout Czech musical history to develop a greater understanding of the music composed during a dark period of communist Czech history. This is followed by profiles of selected Czech trumpet soloists who contributed to the Czech trumpet repertoire by recording and commissioning works by Czech composers. A concluding discussion addresses the definition of Czech musical style, and explores compositional aspects and the playing style that make the music "Czech." This document includes a catalog of works by Czech composers for unaccompanied trumpet or trumpet and

electronics, works for trumpet and keyboard, works for solo trumpet and ensemble, and works for trumpet and other solo instruments with ensemble. This catalog was compiled to serve as a resource for future performers interested in Czech trumpet music.

DEDICATION

To silenced musicians and artists who persevered, performed, and composed during periods of darkness and hopelessness—that your voices may not be forgotten.

To Miroslav Kejmar and Ladislav Kozderka, whose musicality and passion for the trumpet deeply impacted me and inspired this research.

To my parents, Jeff and Bonnie, and my wife, Katrina.

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I would also like to thank Jarmila Nedvědová (from the Prague Spring Festival), Ondřej Čihák (from the Czech Music Information Centre), and Blanka Owensova. Through Jarmila Nedvědová's email conversations, I was able to learn about the Laureates of the Prague Spring International Competition and how the competition operated to support young soloists and contemporary Czech literature. Without the help of Ondřej Čihák, it would have been difficult to obtain recordings and sample scores of the major Czech trumpet works discussed throughout this document. Thank you to Blanka Owensova for her help in translating my interview materials and bridging the language gap from English to Czech.

I am incredibly grateful for my graduate committee members—Dr. David Fossum and Dr. Robert Spring—for all their help and guidance through this research project. Their insight in developing my interview questions for my investigation and their time spent reading and editing my document was instrumental in developing this document. I am grateful for their patience, dedication, and mentorship they have provided over the last few years.

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CHAPTER 1

INTRODUCTION AND PURPOSE

The history of the Czech people is abundant with impactful intellectualism, artistic expression, and musical masterworks. Within the borders of present-day Czech Republic lies one of Europe's oldest universities, one of the oldest conservatories for music, and the home to many of the world's most respected artists and musicians. However, much of that history has been overshadowed by foreign rule and occupation. After several attempts at independence, the dissolution of the Austro-Hungarian Empire at the end of World War I gave the Czech and Slovak people their first taste of their own country: Czechoslovakia. The country was made up of the European regions of Bohemia (centered around Prague), Moravia (centered around Brno), and Slovakia (centered around Bratislava).[1] The Czech speaking regions of Bohemia and Moravia now make up present day Czech Republic.

The Czech composers Bedřich Smetana, Antonín Dvořák, Leoš Janáček, and Bohuslav Martinů found that they were able to create a synthesized style that inspired the Czech people through mixing folk-song elements from their ancestral regions within the context of western classical music..[2] Research in many fields of Czech music has focused on understanding the "Czechness" of these four masters (especially in thanks to the dedicated work of Michael Beckerman)[3], but there has been an uncounted, prolific production of artistic activities since the founding of Czechoslovakia that is too often

[1] Rosa Newmarch, *The Music of Czechoslovakia* (New York: Da Capo Press, 1978), 32.
[2] Ibid., 48.
[3] Michael Beckerman has written several books searching for "Czechness" in the music of Dvořak, Janáček, and Martinů. Additionally, he has written an article called "In search if Czechness in Music" in an attempt to answer that very question.

forgotten. In fact, in the past one hundred years, there have been hundreds (maybe even thousands) of Czech composers, and it is nearly impossible for writers to put together an accurate snapshot of the continuously growing musical activities, especially from the past sixty to seventy years.[4]

In his research, Jan Vičar—a Czech musicologist—has identified two predominant opinions that have emerged about musical life in Czechoslovakia after World War II. The first opinion, in the years prior and immediately after the "Velvet Revolution" in 1989, projects that in an environment without freedom and ideological dictations against artists, great art could not be produced.[5] The second opinion is that since 1945, there was a substantial (maybe even larger than before 1945) output of musical culture from Czechoslovakia.[6] Jan Vičar found there have been about twenty thousand classical works composed during the period from 1945 to 1985.[7] Composers experienced a high social status (or social criticism depending on who is asked) with organizations like the Union of Czech Composers and the Czech Musical Fund, focused on supporting new output. The publisher Panton specialized in producing music and recordings of Czech contemporary music. Additionally, there were fifteen professional symphonic orchestras, many chambers ensembles, ten established opera houses, a network of approximately four hundred-fifty elementary musical schools, and eight conservatories—all within a country of only ten million people.[8] These statistics alone

[4] Rosa Newmarch, *The Music of Czechoslovakia*, 228.
[5] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics* (Olomouc, Czech Republic: Palacký University in Olomouc, 2005), 28.
[6] Ibid., 29.
[7] Ibid., 30.
[8] Ibid., 29.

demonstrate the sheer number of musical activities taking place in Czechoslovakia. Vičar notes that the quantity often did surpass the quality, but that "composers were forced to have loyal attitudes toward the governing ideology, and liturgical music was stifled."[9]

There are three common reasons which researchers conclude as to why great art cannot be produced in an environment without freedom and ideological dictations against artists: (1) Czech composers had not found a place in international festivals because of the traditionalist pressures between 1948 and 1989, (2) the political situation limited personal and cultural contacts beyond Czech borders, and finally (3) Czech scores were rarely published or disseminated outside of Czechoslovakia. Many might deem that this was a general claim throughout the Soviet bloc and the eastern European countries, but Miloš Jůzl asserted that, "authors of such studies usually end up with generalized claims that do not help to make clear the diversity and the modifications, which each of these countries have undergone," and that "several recent studies dealing specifically with the situation in Czechoslovakia tend to be historically incorrect."[10] Generally, the situation was much worse in Czechoslovakia than in other countries of the Soviet bloc. As further evidence in this document reveals, these reasons apply directly to trumpet repertoire written during this period.

The idea that an environment without freedom and ideological dictations against artists, cannot possibly create great art—has probably penetrated most of the trumpet community at large. Czech composers and performers are occasionally mentioned by various well-known trumpet authors, but these mentions merely scratch the surface,

[9] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics*, 30.
[10] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," *International Review of the Aesthetics and Sociology of Music*, Vol. 27, No. 1 (June, 1996), 31.

especially in the enormous wealth of twentieth century trumpet music. John Wallace, in *The Trumpet* and the *Cambridge Handbook of Brass Playing* (editor) has written about Janáček, Martinů, and Adolf Scherbaum (who was born in Cheb, Czech Republic). Both sources discuss the *Sinfonietta* by Janáček and Martinů's *La revue de Cuisine*, but both still miss the *Sonatine for Trumpet and Piano* by Martinů. Additionally, the other two composers of the twentieth century that have been written about in the United States are Karel Husa and Václav Nelhýbel, but even authors such as Vičar note that both left Czechoslovakia early enough to gain an international reputation.[11]

Studying the trumpet writing of Janáček, Martinů, Husa, and Nelhýbel—the later three composers leaving Czechoslovakia—alone does not provide a clear enough picture of Czech trumpet playing and its repertoire. Other musicians (such as pianists, violinists, organists, and horn players) during the last decade have begun to take an interest in other Czech composers other than the Janáček, Martinů, Husa, and Nelhýbel. There is a great need for deeper study of the other countless composers who wrote for the trumpet and an investigation of what makes their unique national styles evident in trumpet repertoire. Additionally, my investigation will demonstrate that the first opinion—that an environment without freedom and ideological dictations against artists, cannot possibly create great art—is far from correct in respect to music from Czechoslovakia, that in fact, the communist era was a prolific one for Czech composers, expemplified by music for the trumpet.

[11] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics*, 34.

CHAPTER 2

HISTORY OF CZECH TRUMPET PLAYING UNTIL WORLD WAR II

Musical activities in the Czech speaking lands of Bohemia and Moravia date back to before the Renaissance period. Rosa Newmarch notes that an affity of religious ceremonial music was implanted in the hearts of the Czechs early in history and still abides with them today.[12] The Cathedral of St. Vitus began a musical institution in the year 1259 with twelve *bonifantes*, and it was recorded that when Bretislav I made his triumphal entrance into Prague, he was welcomed by joyous bands of youths and maidens dancing to the sound of drums and pipes.[13] In this case, the word pipes may have been a mistranslation from the Czech word "trubka" for trumpet, which also translates to the word "pipe" or "tube." Shortly after, Charles University of Prague was founded in 1348—the oldest University in Europe.[14] The Hapsburg Dynasty centered its court in Prague from 1564 with the reign of Maximillian II until the death of King Matthias in 1619. Starting in 1566, it has been documented that trumpets were an active part of the Hapsburg court with four musical trumpeters and eleven non-musical trumpeters.[15]

The reign of Rudolf II is considered to be one of the prominent periods for the city of Prague. Rudolf II himself was inspiration for several compositions and even the name of one of the famous concert halls in Prague. In 1598, when Philip de Monte was in service of Rudolf II, it is recorded that there were between sixteen and twenty "trumpeter

[12] Rosa Newmarch, *The Music of Czechoslovakia*, 5.
[13] Ibid., 5.
[14] Jan Matějček, *Music in Czechoslovakia: Survey of the main institutions and organizations of musical life* (Prague, Czech Republic: Czech Music Fund, 1967), 70.
[15] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721* (New York: Syracuse University Press, 1973), 168.

und Musici" and "darunter 12 musikalische"—designations for musical and non-musical trumpeters.[16] During this time, the musical trumpeter Alexander Orlogio was employed by the court of Rudolf II. There are no records of the quality of his trumpet playing, but there is evidence that in 1583 he began working for the court as he was paid thirty guilders.[17] In 1587, Orlogio (now designated *trummeter und musico*) was paid sixty guilders for a madrigal that he composed and dedicated to Rudolf II. Orlogio would be named Vice-kapellmeister in 1603 and Capellmeister in 1606.[18] The number of trumpet players documented to be at the Hapsburg court and the service of Alexander Orlogio to Rudolf II demonstrates the importance of trumpets in this region.

After the Hapsburg court's move from Prague to Vienna following King Matthias' death in 1619, there was a gap in trumpeting activities. This may have been a direct result of the Thirty Years War, which caused a decline in music from Prague and throughout Bohemia and Moravia.[19] However, by the end of the seventeenth century, there was hardly a more active and busy area than the Austro-Bohemian territories.[20] This was especially the case in the Moravian towns of Olomouc and Kroměřiž, where there was an enormous spike in musical activities and an expansive music archive. In 1921, Paul Nettl published an article addressing the library in these towns, and a catalog of the Kroměřiž music was prepared and published first in Czech and in limited edition. This collection contained many Baroque trumpet pieces or large works with "attractive

[16] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 168.
[17] Ibid., 168.
[18] Ibid.,168-9.
[19] Ibid., 184.
[20] Ibid., 192.

trumpet parts."[21] This production is a direct result of Karl Liechtenstein Kastelkorn, who was the Prince-Bishop of Olomouc, holding court there from 1664 until his death in 1695. Olomouc was the "ecclesiastical metropolis of Moravia" and capital of the Slavonic Kingdom for a few centuries, and Karl Liechtenstein Kastelkorn spent most of his time at his palace in the nearby town of Kroměřiž.[22] One of the most imposing churches in Olomouc was the Gothic Cathedral, which was at time the home of the music of Heinrich Friederich Biber, Johann Heinrich Schmelzer, and Pavel Josef Vejvanovsky.[23]

The palace at Kroměřiž eventually housed one of the most prominent and best-preserved archives of music from this period, which should be a special interest to trumpet players.[24] The Prince-Bishop collected valuable musical material at his palace and maintained an orchestra. This orchestra comprised of ten to twelve fiddles, eight trumpets, and seven "clarions."[25] The leader of this orchestra at its inception was Jacob Handl-Gallus. He was also joined by one of the prominent members, Heinrich Biber "Kammerdiener," violinist and composer, who would eventually become Kapellmeister of the orchestra. When Biber left to serve the Bishop of Salzburg in 1673, he was succeeded by Pavel Josef Vejvanovsky, one of the "field-trumpeters" at the Prince-Bishop's Court. During this time, the musical knowledge of the trumpet at Kroměřiž grew exponentially due to Vejvanovsky's expertise of notation and his superior technique

[21] Ibid., 182-3.
[22] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 185.
[23] Ibid., 185.
[24] John Wallace and Alexander McGrattan, *The Trumpet* (New Haven, CT: Yale University Press, 2011), 127.
[25] Rosa Newmarch, *The Music of Czechoslovakia*, 16.

on the instrument. According to Newmarch, "his development brought about a parallel evolution in musical form in the *Entrada*, the outcome of the medieval fanfare, gradually adapted to the accompaniment of the dance-measure at indoor festivals."[26] Due to the efforts of Vejvanovsky and others, Kroměřiž became a center of trumpet playing and writing.

Heinrich Friederich Biber is perhaps the most well-known of the composers that worked at Kroměřiž. Wallace notes that "Biber's music has a wild, improvisatory quality based deeply in the folk music of his region, and indeed this has been an enduring characteristic of many Czech composers up to and beyond Janáček and Martinů in the twentieth century."[27] This may not be the only characteristic of Czech music, but it is a strategy that composers used in defining their Czech identity. During his time at Kroměřiž, Biber composed nearly twenty-five sonatas and *balleti* which are housed in the archives, and several of the sonatas were written for one or two trumpets with strings and continuo.[28] This output in itself is significant in regard to the number of works for trumpet.

The aspect of this music that is truly significant are the harmonic choices that Biber employs. With the natural trumpet's range based on the harmonic series, starting at the 8th partial (C5) the series forms a major scale. Therefore, much of the Baroque trumpet repertoire lies in a major key. However, the harmonic series' 7th partial on the trumpet falls on B-flat4 which forms a minor 3rd between the 6th and 7th partials (G and B-flat). In the Italian art music for trumpet, the 7th partial can be lipped down to A4 as

[26] Rosa Newmarch, *The Music of Czechoslovakia*, 15-16.
[27] John Wallace and Alexander McGrattan, *The Trumpet*, 127.
[28] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 186-7.

seen in music by Girolamo Fantini and Petronio Franceschini. The Moravian composers instead used this note (B-flat4) to form a minor mode and it can be seen in some of Biber's sonatas for trumpet and more extensively in the work of Vejvanovsky.[29] This creates a unique tonality formed from the 6th, 7th, 8th, 9th and 10th partials of the harmonic series (G, B-flat, C, D, E). In addition to Biber's music, Karl Heinrich Biber, his son, would succeed him as Kapellmeister in Salzburg and wrote some short works for solo trumpet and orchestra, including: *Sonata Paschalis*, and two sonatas (1729 and 1744) for up to nine trumpets and orchestra.[30]

Another renowned composer who worked for the Prince-Bishop in Olomouc and Kroměřiž was Johann Heinrich Schmelzer. Much of Schmelzer's music that survives at the archives in Kroměřiž prominently features wind and brass instruments. Often times Schmelzer composed for five trumpets and timpani and even included two trumpets in "Sonata prima a 8" and "Sonata duodecima a 7" from his *Sacro-Profanus Concentus Musicus.*[31] At Kroměřiž there are at least thirty-two sonatas and some forty-two *balleti* by Schmelzer with as many as sixteen separate instrumental parts.[32] The number of instrumentalists at their disposal in Moravia demonstrates these types of scoring. It is also noted by a few authors that Schmelzer would perform on cornetto.[33]

Perhaps the most important of these composers—especially in the thoughts of Czech musicologists such as Newmarch and Jan Matějček—is the aforementioned Pavel Josef Vejvanovsky (1640-1693). He was a Czech born composer and excellent trumpeter

[29] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 187.
[30] John Wallace and Alexander McGrattan, *The Trumpet*, 127.
[31] Ibid., 128.
[32] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 175.
[33] Ibid., 176.

who succeeded Biber in the Olomouc orchestra.[34] Vejvanovsky studied music at the Jesuit School in Opava, then studied in Vienna before working for the Prince-Bishop as a trumpeter and copyist in the orchestra. From 1670 until his death, he was the director of this ensemble. Even though his duties went beyond his title, Vejvanovsky—listed as a field trumpeter—at one point was being paid one hundred-eighty gold coins, which was the fourth highest salary among eighty-nine employees.[35]

Vejvanovsky's high creative output included numerous masses, motets, and other secular works in addition to at least thirty-four sonatas, *balletti*, *intradas* and serenades.[36] In total, Vejvanovsky composed around one hundred-thirty-seven works, many of which included parts with "solo clarino" specification.[37] His works for trumpet demonstrate that he was not only a prominent composer, but that he understood how to compose for trumpet in imaginative ways. According to Wallace, Vejvanovsky was "putting his own 'Czech' stamp on the trumpet idiom, stretching the limits of the instrument's capabilities to new levels, in contrast to the Italian models, which were by now beginning to seem simple and austere in comparison, like the violin music."[38]

Vejvanovsky often wrote for trumpet in C when the music might be composed in the pastoral key of F major, and frequently used other modes other than major.[39] The minor mode is commonly used in his compositions and would frequently use E-flats and C-sharps in G minor. Smithers assumes that "[Vejvanovsky] had little difficulty in

[34] Jean-Pierre Mathez, "Special Czechoslovakia," *Brass Bulletin* No. 78 (1992), 19.
[35] Jean-Pierre Mathez, "Special Czechoslovakia," 19.
[36] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 188.
[37] David R Hickman, *Trumpet Greats: A Biographical Dictionary*, Edited by Michel Laplace and Edward H. Tarr, (Phoenix, AZ: Hickman Music Editions, 2013), 844.
[38] John Wallace and Alexander McGrattan, *The Trumpet*, 127.
[39] Ibid., 99.

'lipping' these notes into correct pitch."[40] Another sign of Vejvanovsky's knowledge of trumpets and similar instruments is his designation of specific types of instruments in his compositions. He would designate the different parts with *Trombae breves* (coiled trumpet), *Tubae campestres* (Feldtrompeten), *Clarini*, or *Trombae*.[41] With this consideration, when he designated solo clarino he clearly wrote the part for clarino virtuosos, such as in the *Sonata in B-flat minor for solo trumpet, strings and basso continuo*.[42] Vejvanovsky's sonatas are written in the "canzon" style with different formal articulations of the *sonata da chiesa* and the *sonata da camera,* with many of the sonatas being written for one to five clarinos (trumpets) and various instrumentation.[43]

Vejvanovsky's creativity in his compositions listed above certainly inspired other composers. Wallace notes Vejvanovsky's inspirations on other composers:

> It was Vejvonavsky who was the most likely inspiration, however, for Biber and the other Kroměřiž composers to write for the trumpet. He was appointed to the court as a trumpeter in 1661, working additionally as a copyist. Vejvanovsky's writing for trumpet was notable for its use of the minor key, non-harmonic notes and an independence of part writing between the first and second trumpets. His writing for trumpets was the most adventurous of the seventeenth century before Purcell, and it is an interesting supposition that some influence of Vejvanovsky's Moravian trumpet style transferred to London in the 1680's when composer Gottfried Finger emigrated to there from Olomouc, Although in many of Vejvanovsky's works trumpets appear alongside cornetts, in some, like the *Sonata Vespertina*, the trumpets seem to have supplanted the cornett, appearing alongside three trombones with two violins and organ. Typical of Vejvanovsky's larger-scale writing for the instrument is the *Sonata Ittalica a 12*, while his more virtuosic solo trumpet style is displayed in *Sonata Tribus Quadrantibus*.[44]

[40] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 188.
[41] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 189.
[42] Jean-Pierre Mathez, "Special Czechoslovakia," 19.
[43] Ibid., 19.
[44] John Wallace and Alexander McGrattan, *The Trumpet*, 128.

Even though Vejvanovsky (as it applies to the trumpet) has been written about by many major trumpet musicologists (including Wallace, Smithers, Tarr, and Hickman) and Czech musicologists (Matějček and Newmarch), it is beneficial to further study his sonatas and trace his influences on the other composers mentioned by Wallace. In the current study, it appears that for Vejvanovsky, his Czech musical style comes from imaginative use of different modes and progressive techniques on the trumpet.

Several other composers have an association with Kroměřiž, either by direct association with Olomouc and the palace or by their music archived in the library. Composers such as Alessandro de Polietti, Antonio Bertali, Jesuit Fr. Johann Tollar, Ferdinand Tobias Richter, August Kertzinger, and Philipp Jacob Rittler were either actively writing at this time or working at either Kroměřiž or at Olomouc.[45] Many of these composers have music preserved in Kroměřiž, unfortunately this has been problematic within the archives because it does not necessarily mean their music was composed there.[46] Regardless, it is impressive that there was such enormous compositional activity, especially creative music for the trumpet, during the Baroque at the Moravian towns of Olomouc and Kroměřiž.

In the late Baroque and Classical, many composers found great success in Prague and the other Bohemian cities. Unfortunately for Czech researchers, many Czech composers such as Jan Krtitel Jirí Neruda and Leopold Koželuch left Bohemia to pursue their musical career elsewhere in Europe. Still, in the 1800s, Prague would prove to be a breeding ground of advancement for trumpets and brass instruments. Just as interest in

[45] Don L Smithers, *The Music and History of the Baroque Trumpet before 1721*, 189.
[46] Ibid., 190.

valves was growing in France, Germany, and Russia, musicians in Prague were keenly interested in the new capabilities of brass instruments with valves.

The Conservatory in Prague, founded in 1811, become a center that would champion the valve trumpet.[47] The Prague Conservatory has one of the oldest traditions of music training in Europe[48] and at its founding, it offered courses in horn, trumpet and in trombone. In 1811, instrumental subjects could be studied for six years until 1919 when the Conservatory was nationalized and reorganized.[49] The composer, Bedřich Diviš Weber (1766-1842), was the director of the conservatory and conducted the orchestra.[50] B.D. Weber also wrote one of the first compositions for valved trumpet and orchestra called *Variations in F for valved trumpet and orchestra* (1827). This work was written for large orchestra and included a grand opening introduction and had "elegance and poise."[51] The piece is pitched in low F because of its low tessitura and features fast passages in the mid and low register.[52] In addition to this work, several other composers in Prague wrote works for the valved trumpet, including Conradin Kreutzer's *Variations on God Save the King* (1826), *Variations Concertante* (1823), and his *Variations for G Chromatic Trumpet and Orchestra* (1837). Jan Kalliwoda composed a work for two valved trumpets also during this time entitled *Potpourris for Two Valved Trumpets and Orchestra* (1832).[53]

[47] John Wallace and Alexander McGrattan, *The Trumpet*, 207.
[48] Jan Matějček, *Music in Czechoslovakia*, 70.
[49] Jean-Pierre Mathez, "Special Czechoslovakia," 56.
[50] Trevor Herbert and John Wallace, *The Cambridge Companion to Brass Instruments* (Cambridge, United Kingdom: Cambridge University Press, 1997), 238.
[51] John Wallace and Alexander McGrattan, *The Trumpet*, 207.
[52] Ibid., 207.
[53] Ibid., 207.

The reason for this burst of writing for valved trumpet so early in its evolution is due to the fact that the first professor of valved trumpet taught at the Prague Conservatory. Josef Kail was originally a horn player who attended the conservatory when it opened, and graduated in 1817 when he began a playing career. In 1819, he performed the premiere performance of the *Variations for the Newly Invented Keyed Horn* by B.D. Weber and would later give the premiere of the set of Variations written for the valved trumpet also by B.D. Weber. Finally, Kail was appointed as both the professor of valved trumpet and valve trombone at the Prague Conservatory in 1826.[54] In addition to the compositions being written for valve trumpet at the time, Kail wrote his own *Variations for the Trumpet in F* in 1827, and it is one of the first surviving pieces for valved trumpet and piano accompaniment.[55] Kail's true contribution spurred enthusiasm for the newly invented instrument, as noted in a review of his performance of the B.D. Weber variations that "[the valved trumpet] has the advantage over the keyed one in that all the chromatic intervals sound perfectly on it, like the natural tones of the normal trumpet."[56] Though the low pitch of F and E-flat would have its relatively shorter popularity in the long run, Kail wrote several manuscripts of tutor methods for these instruments including a teaching method, technical and scalic exercises, and melodic studies manuscripts which are based on operatic melodies.[57] The affinity for writing for the valve trumpet so early in its development align closely with the progressive nature of Czech musicians, even in the time of Vejvanovsky and Biber.

[54] John Wallace and Alexander McGrattan, *The Trumpet*, 207.
[55] Ibid., 207.
[56] Ibid., 207.
[57] Ibid., 207.

Just as in its repertoire, Bohemian instrument makers were fascinated with advancing and improving valve design and were recognized—especially in Russia—for these efforts. The instrument builder Václav Frantisek Červený, from Königgrätz (Bohemia), during his lifetime was especially celebrated. In 1872, Červený won the gold medal at the Moscow Polytechnical Exhibition and the invitation to make a proposal for the instrumentation of a thirty-five-piece regimental band by the Ministry of War Affairs. On December 24th, 1874, his proposal was accepted, and he was commissioned to build instruments in E-flat and B-flat that were forward facing. It was noted that "nobody in Austria, Prussia, Russia, etc., had a such a formation at that time."[58] A few years later in 1876, Červený dedicated his new conception of the wide-bore cornet quartet to Tsar Alexander III. This quartet included two cornets in B-flat, an alto cornet in E-flat, and a tenor cornet in B-flat, all built in a circular shape, and named the quartet the "Crown Prince Quartet."[59]

In addition to the progressive models seen in Baroque Moravia, at the Prague Conservatory, and affinity for valved instruments, Czech songs became important in the 1800s. One of the earliest of these songs is a setting of Kollár's *Píseň Svobody* (Song of Freedom) written during Moravia and Bohemia's "patriotic excitement" (Nationalist revolution) of 1848.[60] Although it may seem curious to include a mention of songs in a paper about Czech trumpet repertoire, it serves importance due to the uniqueness of the Czech language. According to *Effective Language Learning*, the Czech language is a

[58] Edward H Tarr, *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth Century to the Twentieth*, Edited by Steward Carter (Hillsdale, NY: Pendragon Press, 2003), 86.
[59] Ibid., 91.
[60] Gerald Abraham, *Essays on Russian and East European Music* (New York: Clarendon Press, 1985), 176.

category IV language (of five categories) in that it takes more than forty-four weeks to learn.[61] Comparatively, Spanish, Italian, and French are Category I languages (twenty-three to twenty-four weeks), and German is a Category II language taking thirty weeks to learn. Though the Czech language bares some resemblences to Slovakian, it is different from many other European languages in that many words do not have vowels and vocal stresses denote boundaries between words.[62] These differences become very apparent in German translations of Czech songs, as noted by Gerald Abraham in his book on Eastern European music:

> The problem of Czech and German texts is raised in its most acute form in Dvořák's last cycle, the ten *Biblícké písně* (Biblical Songs) Op. 99, written in New York in 1894. He originally set these excerpts from the Psalms in the seventeenth-century Czech version of the so called "Kralice Bible", but realizing the impossibility of fitting a tolerable German translation to his music, he completely rewrote the voice-parts and, in doing so, destroyed much of their rhythmic life. (The familiar English text is wretchedly cobbled on to the German vocal line.) Again and again characteristic triplets and syncopations are obliterated. Yet in their true forms, the *Biblícké písně* are very unequal and often disappointing.[63]

Abraham attempts to point out that there is a particular rhythm to the Czech language, an idea that Smetana, Dvořák, and Zdeněk Fibich were familiar with. Furthermore, these rhythms do not fit the German language. These unique rhythms played important roles in vocal music until Leoš Janáček applied his theory of verbal intonation to instrumental music. Janáček had a special ear for verbal intonation, causing his vocal lines to carry subtlety and sensitivity, and he let these verbally inspired motives provide the "thematic

[61] Effective Language Learning, "Czech Language," Accessed March 8, 2021, https://effectivelanguagelearning.com/language-guide/czech-language/.
[62] Effective Language Learning, "Czech Language."
[63] Gerald Abraham, *Essays on Russian and East European Music*, 181.

germs of instrumental texture."[64] In the twentieth century, these uneven rhythms and shapes associated with the Czech language become important in instrumental music with the work of Leoš Janáček.

Since this time, Czech nationalism stirred once again and upon the end of World War I, the Czech and Slovak people finally had their own country: Czechoslovakia. Obviously, Czech nationalism was at a peak and what followed was a few decades of intense nationalist Czech music. The political independence strengthened the isolationism and nationalism in Czech music.[65] The Czech and Slovak musicological field grew in popularity and importance as it sought to identify a Czech style in music. Czech musicologists became split into the "Smetana" party—headed by Zdeněk Nejedlý, Josef Foerster, and Otakar Ostrčil—and the "Dvořák" party—headed by Vítězslav Novák and Josef Suk—depending on which compositional model a composer chose to follow.[66] The difference between the parties originates from the German influence on Smetana (by Schumann, Chopin, Liszt, and Wagner) and the Viennese influence on Dvořák (Schubert and Brahms). This division in Czech national music is further driven by dialectic contradictions between nationalism (Smetana) and cosmopolitanism (Dvořak).[67] Added tension was brought by the return of Alois Hába to Czechoslovakia, bringing with him French neoclassicism and new concepts on quarter-tone and sixth-tone composition.[68] Furthermore, Janáček's popularity grew immensely during the post-World War I era,

[64] Ibid., 183.
[65] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36* (Prague, Czech Republic: Koniasch Latin Press, 2004), 53.
[66] Ibid., 53.
[67] Ibid., 53.
[68] Ibid., 53.

which was brought on by his newest operas and symphonic works. Trumpet was often included in symphonic works, but their use in chamber ensembles increased drastically during this time. The founding of the first Czechoslovak republic became a time of immense celebration that established the branches of music experienced after World War II.

One of these branches of Czech music follows the experimental/progressive tendencies from the Baroque and Romantic periods. During the period between the world wars, Alois Hába became one of the "leading personalities of the vanguard generation of composers."[69] He was a proponent of the field of quarter-tone and sixth-tone music as well as the athematic compositional style—a field he pioneered in his compositions as well as in music instruction. Hába actively composed with these techniques and taught quarter-tone and sixth-tone composition at the Prague Conservatory, then later taught the same courses at the Academy of Musical Arts in Prague from 1945 until his retirement in 1961.[70] In addition to these responsibilities, Hába was the Chairman of the Board of the Authors Association for the Protection of the Rights on Musical Works, co-founder and chairman of the Syndicate of Czechoslovak Composers, and founded the second Prague opera house.[71]

Even though he is remembered for these activities, he should be remembered as one of the first composers to write quarter-tone compositions for several wind instruments, including trumpet. As noted by Gardavský, "for many years, Hába

[69] Čeněk Gardavský, *Contemporary Czechoslovak Composers* (Prague, Czech Republic: Panton, 1965), 139.
[70] Ibid., 139.
[71] Ibid., 139-140.

concerned himself with the construction of quarter-tone and sixth-tone instruments."[72] This naturally included construction of quarter-tone trumpets. His quarter-tone opera *Matka* (*Mother*) was written to include both quarter-tone clarinets and quarter-tone trumpets. Fortunately, Hába even composed for quarter-tone trumpet in a chamber work for trumpet and trombone entitled *Suite Op. 56*.[73] These pieces are especially important in the discussion of Czech trumpet music because they represent unique additions to the trumpet repertoire.

While Hába was in his early development as a composer of quarter-tone and sixth-tone music, Leoš Janáček was entering his mature stage of composition—aligning very well with Czechoslovak independence. Though he did not compose trumpet solo repertoire, his symphonic works such as the *Sinfonietta* (discussed later) demonstrates the type of writing that the trumpet was experiencing. Janáček began entering his third phase of composition based on Moravian folk songs before World War I, and from 1918-1928 he entered his last intensively creative years.[74] Janáček showed a great interest in mankind, and cared deeply about the "Slavonic[75] national elements."[76]

Starting in 1888, Janáček systematically studied folk songs and dances, to deeply understand the dramatic and melodic structure of folk speech, a structure that he called *the melodic curves of speech*.[77] He considered speech the surest expression directly from

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[72] Ibid., 142.
[73] Jean-Pierre Mathez, "Special Czechoslovakia," 26.
[74] Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscenses*, Translated by Geraldine Thomsen, (Czechoslovakia: Artia, 1955), 10.
[75] Štědroň's use of the term "Slavonic" implies that Janáček was interested in more traditional Slavic/Czech language in music from folk sources. In the next paragraph, Štědroň states "his endeavours to express Slavonic characteristics in music and by his sympathetic attitude towards the musical life of the Moravian folk." Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscenses*, 10.
[76] Ibid., 10.
[77] Ibid., 11.

the mind, and believed that the human being's speech was the "most perfect artist."[78] Early in the development of this idea, *the melodic curves of speech* resulted in Janáček's abbreviated and "disjointed" musical ideas, lending to his dramatic effects and unusual dramatic qualities in his music.[79] According to Štědroň, Janáček's style is "realism; that is, a style distinguished from naturalism only by its lighter, finer shading, and not fundamentally."[80] In application to his instrumental music, Newmarch writes:

> [Janacek] carries his vocal style, with its close-knit ejaculatory figuration, into his instrumental music. What he has to say is said tersely, swiftly, and directly, with no time lost upon extended developments. This is strongly marked in the *Sinfonietta for Orchestra* (1925), a work in five movements, each which is scored for a different combination of instruments.[81]

The vocal style based on Czech speech is evident in the *Sinfonietta for Orchestra*, a fully instrumental work. The spectacular opening section for trumpet players includes an opening fanfare with nine extra trumpets and a bass trumpet and the final movement ends with the return of this fanfare with all these extra trumpets. The first movement was initially composed as an independent fanfare for the Sokol gymnastics festival, but within a year after completing the fanfare, Janáček added four contrasting movements resulting in the *Sinfonietta*.[82] In terms of "Czechness," the inspiration for the work comes from an entirely Czech experience. Janáček was inspired to write the *Sinfonietta* while sitting in a park in Písek listening to a concert presented by a military band.[83] The work contains the typical Janáček traits—"the sparkling invention, passionate temperament and the

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[78] Ibid., 11.
[79] Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscenses*, 11.
[80] Ibid., 121.
[81] Rosa Newmarch, *The Music of Czechoslovakia*, 224.
[82] Sally Dejoseph, "Leos Janáček: 'Sokol Fanfare' from *Sinfonietta*," Program Notes for Janáček's "Sokol Fanfare," Boston University Wind Ensemble, David J. Martins (Boston: Tsai Performance Center, February 24, 2005), 4.
[83] Bohumír Štědroň, *Leoš Janáček: Letters and Reminiscenses*, 195,

changing rhythm and metric qualities"—in an incredible presentation of balance that truly represent his creative power.[84] The other work from this period that heavily features brass is Janáček's *Capriccio for Piano* (left hand) from 1926. The work is scored for unique collections of instruments: solo piano, flute, two trumpets, three trombones, and tenor tuba.[85] After composing these works, and if Janáček had lived longer, he might have composed a work solely for brass, given the type of works he was writing in these final years.

Ultimately, this was a highly productive period for composers in the new founded Czechoslovakia. Through periods of experimentation and invention, strategies to exemplify Czech musical identity were evolving. In the Baroque, H.F. Biber and Vejvanovsky demonstrated experimentation by composing in minor keys for the trumpet and introducing "wild" harmonies. In the 1800s, the Czechs working at the Prague Conservatory were some of the first musicians and composers to embrace the newly invented valved trumpets and brass instruments. At the first half of the twentieth century, Czech composers were beginning to find their place and investigating what it meant to be Czech.

Occupation of Czechoslovakia by Nazi Germany and World War II pulled out some of the same voices for independence, but it also began to rip out a new and darker mindset from the Czech people. Matějček noted that composers "did not stand aside" in the face of German occupation, and wrote "militant compositions, pulsating with the burning problems of the time, they warned, they played their part."[86] This is a rather

[84] Ibid., 197.
[85] Jean-Pierre Mathez, "Special Czechoslovakia," 26.
[86] Jan Matějček, *Music in Czechoslovakia*, 15.

patriotic view of the situation. On the other hand, many significant composers such as Viktor Ullman, Hans Krása, Pavel Haas, Karel Reiner, and Gideon Klein experienced the horrors at the Terezín[87] concentration camp during the Holocaust.[88] From the "Smetana" and "Dvořák" parties in the newly founded Czechoslovakia, two new parties emerged (especially after 1948). One party followed in the footsteps of overly optimistic, soviet songs (masquerading as Smetana inspiration) and the second group of composers, oppressed, took on a darker mindset. With a boom of solo trumpet repertoire to come after World War II, these compositional camps played a special role in the development of trumpet literature.

[87] Terezín was the location of a Nazi concentration camp approximately thirty miles north of Prague. It is estimated that nearly 150,000 Jews were held there for months or years before being moved to Treblinka and Auschwitz extermination camps in occupied Poland. *Terezin: Children of the Holocaust*: http://www.terezin.org/the-history-of-terezin.

[88] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics*, 14.

CHAPTER 3

HISTORY OF CZECH TRUMPET PLAYING - AFTER WORLD WAR II

The years directly after World War II mirrored the years following World War I. Similar to the patriotic morale that elevated during the founding of Czechoslovakia, nationalist sentiments ran high in the immediate post-World War II period.[89] The music of Smetana and Dvořák was popularized on a wave of Czech nationalist music, celebrating the end of Nazi occupation.[90] The next generation of great composers continued to experiment and thrive. Alois Hába continued his quarter and sixth tone compositions; additionally, the major composers born in the twentieth century, including Miloslav Kabelač (1908-1979), Jan Hanuš (1915-2004), Klement Slavický (1910-1999), and Václav Trojan (1907-1983), experimented with more enriched harmonies.[91]

Czechoslovakia was established as a democracy with multiple political parties, but a communist shadow was present long before it joined the Soviet bloc. According to Jůzl, the "[Soviet system] did not occur overnight and to such an extent in all areas of the public life."[92] The Communist Party (even before the war) had a significant presence in Czechoslovakia, and President Beneš—the president of Czechoslovakia before and after World War II—foresaw the importance of the Soviet Union in post-war Europe.[93] Having members of the Communist Party in the Czechoslovak government appeared, to Beneš, as a necessity to maintain a "safety valve against an overbearing attitude of a strong post-

[89] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," (DMA Diss., Rice University, 2008), 11.
[90] Ibid., 11.
[91] Ibid., 12.
[92] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 32.
[93] Vladimir Kusin, *The Intellectual Origins of the Prague Spring: The Development of Reformist Ideas in Czechoslovakia 1956-1967* (Cambridge, United Kingdom: Cambridge University Press, 1971), 4.

war Russia."[94] Additionally, many Czech philosophers believed that if there had not been a revolution to create socialist Russia, there would be no independent Czechoslovakia.[95] Between communist leadership in the government and Czech sympathy for the communism, an affinity for communism grew within Czechoslovakia.

There was no sympathy, on the other hand, for the Germans. John Bradley writes, "apart from bitterness and hatred [in the Czech people], the German armies were leaving behind a leaderless population with its economic and political systems either destroyed or paralyzed."[96] In the final months of World War II, the German armies destroyed 52% of locomotives and 63.5% of rolling stocks, 47.9% of buses, 49% of private vehicles, and Czechoslovak industry produced only 50% of its pre-war capacity.[97] The toll on Prague in the final days of the war was even more catastrophic. The Germans destroyed one hundred and forty-nine homes (badly damaging another six hundred and thirty-three), killed nine thousand citizens, and executed fifty communist leaders. Ultimately, the German army left Czechoslovakia with inexperienced leadership and a crippled industry, resulting in deep feelings in the Czech people against the German country.

The German army's destruction made the Red Army of the Soviet Union appear as liberators. However, the "overbearing" Soviet Russians took advantage of the positive Czech perception. Once the Red Army liberated a town or city, they dissolved the existing government or council and appointed a new national committee, which was

[94] Vladimir Kusin, *The Intellectual Origins of the Prague Spring: The Development of Reformist Ideas in Czechoslovakia 1956-1967*, 5.
[95] Ibid., 77.
[96] John F.N. Bradley, *Politics in Czechoslovakia, 1945-1990* (New York: Columbia University Press, 1991), 4.
[97] Ibid., 4.

mostly communists.[98] President Beneš returned to Prague—after being in exile during Nazi occupation—to find a completely unfamiliar governing body.[99] Therefore, Beneš was forced to recognize the liberation of Czechoslovakia by the Soviet armies, and granted the Czech Communist Party a greater share of power than before World War II. Furthermore, the Czechoslovak Communist Party's leader, Klement Gottwald, was handed control of the Ministry of the Interior, Information, Education and Agriculture.[100] The Communist Party, at this point, exerted severe control of the government's activities and great influence on civilian life.

Directly after World War II, many German people still inhabited the border region of Czechoslovakia. Reparations were made elsewhere in Europe, and the Czechoslovak government held itself responsible for land confiscation in the border regions and redistribution of that land to the Czech and Slovak people.[101] The border region lands were easy to acquire, and "landless" people filled them, most of whom would vote for communist control.[102] Many people saw this deed as a symbol of communist values, redistributing to people who had not previously owned land before. To the common Czechoslovak citizen, this was a sign of a good communist government.

Communist influence impacted not only leaders and common people, but the Czechoslovak artists and musicians as well. Great artists and composers came together to declare that communist leadership was important for Czechoslovakia's future. Three hundred and eighty prominent Czech artists and scholars signed the "May Declaration of

[98] John F.N. Bradley, *Politics in Czechoslovakia, 1945-1990*, 6.
[99] Ibid., 9.
[100] Ibid., 10.
[101] Ibid., 10.
[102] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 32.

the Representatives of Culture to the Czech People" and published the declaration in the communist periodical *Tvorba* a week before the elections in 1946.[103] Signees included prominent composers such as Alois Hába, Klement Slavický, Václav Dobiáš, Jan Seidel, Emil Hlobil, and Karel Ančerl.[104] Unbeknownst to them, many of these composers including Hába and Slavický would barely be tolerated less than a decade later. The trends among the people and growing affinity for communism in Czechoslovakia telegraphed the events of 1947 and 1948.

According to Bradley, "In September 1947, the Communist Party staged a successful coup de force in Slovakia to tilt the balance of power its own way, in spite of [losing the democratic] election."[105] The Communist Party took control of the region of Slovakia and moreover had the support of intellectuals and common people in the Bohemian and Moravian regions. In February of 1948, Premier Gottwald of the presidium spurred his communist followers to form purge committees and expel all the reactionaries from public offices in Prague.[106] Hundreds of thousands of people rallied to support Gottwald and the Communist Party. In a single day, the Communist Party announced their control of the democratic regime.[107] Even General Svoboda (commander of the Army of Czechoslovakia) threw his weight behind the communists and took no action during the coup to avoid civil war.[108] On February 25th of 1948, President Beneš met Gottwald, Nosek, and Zápoctocký to discussed the reconstruction of the government

[103] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 32.
[104] Ibid., 33.
[105] John F.N. Bradley, *Politics in Czechoslovakia, 1945-1990*, 20.
[106] Ibid., 24.
[107] Ibid., 24.
[108] Vladimir Kusin, *The Intellectual Origins of the Prague Spring: The Development of Reformist Ideas in Czechoslovakia 1956-1967*, 12.

and a list of new communist public officials. After hours of negotiation, President Beneš yielded and resigned, completing the communist coup.[109]

The day of the coup d'état was relatively peaceful. The force of the coup came not from the army or police who stayed neutral; it was the common people who rallied in the streets. Ousted, Non-communist leaders rapidly fled Czechoslovakia into exile, allowing the new government to take immediate control peacefully.[110] However, the days following the coup were anything but peaceful. Twenty-eight thousand civil servants were removed from their positions and forced into the industrial labor force. Civil servants in highest offices were "discreetly liquidated."[111] This purge effected every avenue of life, including university students and faculty, which expelled individuals who were not affiliated with the Communist Party. Law schools expelled 45.5% of its undergraduates, arts expelled 28.5%, the natural sciences expelled 27.4%, medical schools expelled 20.9%, and education faculty expelled 5% of their undergraduate students.[112] Purges continued for nearly a decade, creating President Gottwald's Stalinist persona by forcibly building a new government around himself.[113] According to Bradley, Gottwald naturally disliked terror, and this characteristic set up his government to fail after his passing.[114] Nonetheless, his actions threw Czechoslovakia into some of its darkest decades.

[109] John F.N. Bradley, *Politics in Czechoslovakia, 1945-1990*, 25.
[110] Ibid., 25.
[111] Ibid., 28.
[112] Ibid., 31
[113] Ibid., 35
[114] Ibid., 42.

The effect on Czechoslovak musicians was profound. A mixture of emotions filled them, and feelings varied from musician to musician. Jůzl puts it best:

> Those, who realized in time that they were in serious danger or that there was no hope for the future, emigrated or became bitter, others became scared or chose to follow the path of passive resistance. But many were still naïve enough to believe that everything was leading to a better tomorrow.[115]

Those who stayed faced new government regulation and little freedom. Music became a source of psychological control for the population. Music festivals and new music organizations fell under the guiding hand of the Communist Party—for example, the Association of Czechoslovak Composers was formed out of the Syndicate of Czech Composers in 1949.[116] Czech regional cultures and music became highly prized.[117] The Communist Party believed integration of folk music in classical music could be a strategy to unite the Czech people and develop a communist Czech identity.[118] With the Korean War raging at the time, the Party required easily comprehensible rallying songs.[119] Out of necessity, optimistic mass songs, devotional cantatas, and "stylistically anachronistic symphonies [became] incredibly popular."[120]

The musicians that fled the country, before these regulations, found refuge in the United States. The exiled composers most recognizable to trumpet players today, include Karel Husa, Václav Nelhýbel, and Bohuslav Martinů. These composers made it quite

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[115] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 34.
[116] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 14.
[117] Matěj Kratochvíl, "'Our Song!' Nationalism in Folk Music Research and Revival in Socialist Czechoslovakia," *Studia Musicologica Academiae Scientiarum Hungaricae* 56, no. 4 (2015), 405.
[118] Ibid., 400.
[119] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 43.
[120] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 14.

clear that they had no intention of returning to a communist controlled Czechoslovakia, especially Martinů. It was his own "painful choice" that he died in exile—he studied in Paris in the 1920s, and eventually fled to elude the Nazis in 1940.[121] The Communist Party itself was unyieldingly hostile, and only grew to accept Martinů at the end of the 1980s.[122] Late acceptance was a common stance by the Communist Party for many composers, even those who lived in Czechoslovakia.

Starting around 1948 and 1949, Czech composers were pushed into a tight musical box by the communist regime, ending progressive strategies of Czech identity and inventivess. Many of the progressive composers in Czechoslovakia turned to neoclassicism in their compositions.[123] Most of all, Czech composers and artists became bitter and hopeless. In the words of Michael Beckerman:

> Life had taught Martinů and his generation of Czechs a very different and bitter lesson. In 1938 it had taught [him] that his country could not defend itself, and that nobody would lift a finger to help. In 1948 it had taught the same lesson, but this time the downfall was partially brought about by the Czechs themselves. It was Czechs who filled the lorries of the communist militia that swept through the streets of Prague. The sacrifices of 1938 had proved futile, the promises of the West empty, and the just war did not mean that truth had prevailed. On the contrary, it had shown that being born Czech was a highly dubious, if not dangerous, privilege.[124]

After a history of democratic thinking, a hope for a brighter future, and thirst for independence, the latter half of the twentieth century (as so frankly described by Beckerman) taught the Czech people that they were essentially abandoned. According to Kusins, "[Czechoslovakia] experienced a tidal wave of physical and mental strain usually

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[121] Michael Beckerman, *Martinů's Mysterious Accident: Essays in the Honor of Michael Henderson* (Hillsdale, New York: Pendragon Press, 2007), 2.
[122] Ibid., 2.
[123] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 15.
[124] Michael Beckerman, *Martinů's Mysterious Accident: Essays in the Honor of Michael Henderson*, 29.

associated with only periods of national emergency."[125] This period lasted a painful seven years, and is known as one of the most unfortunate periods for the nation just after Nazi occupation, Post-White Mountain "Darkness," and the Soviet invasion of 1968.[126]

Brainwashing events aimed at increasing the ideological effect on the Czech people created a situation unique to Czechoslovakia. A few of these included: *A Political Process with a Counter-state Centre* in 1952, *A Fight Against Cosmopolitanism as an Ideology of American Imperialism* in 1952, and *A Fight Against T.G. Masaryk and Social-Democratic Politics* in 1953.[127] These "conferences" were important because of Czechoslovakia's democratic philosophies and past. At its formation, Czechoslovakia was a democracy, and since the founding of Charles University, several great philosophers originated in Bohemia, including Jan Hus and others.

Another form of censorship achieved by the Communist Party and throughout the Soviet bloc was artistic mediocrity. Communist officials criticized those widely considered the best composers and promoted those widel considered second-rate. For example, Shostakovich was criticized for his symphonic and operatic works while Dzerzinky (a second-rate composer) was given prominence because his music fit the propragandistic criteria.[128] In Czechoslovakia, from 1948 until 1953, this philosophy resulted mostly in the mass songs discussed earlier. In the same vain, religious, atonal, and non-thematic works were officially rejected as they did not serve the Party's

[125] Vladimir Kusin, *The Intellectual Origins of the Prague Spring: The Development of Reformist Ideas in Czechoslovakia 1956-1967*, 13.
[126] Ibid., 16.
[127] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 35.
[128] Ibid., 42.

interests.[129] A push for more interesting art music came from Václav Dobiáš—a prominent communist composer—to increase composer productivity.[130] With this bit of freedom, however, composers self-censored their works in fear of official censorship, which negatively affected artistic works.[131] These restrictions and expectations from the Communist Party repressed the Czech musical style that had developed before 1948.

Similar to much of Eastern Europe, Czech musical style was forced to conform to *Socialist Realism*—the concept hinted at in the previous paragraphs. The term Socialist Realism was not specifically written in any documents from the time, but has evolved historically, for the sake of literature, to describe art produced during this period.[132] Vičar writes that Socialist Realism "demanded folk character, comprehensibility, and imitation of the classic works such as those by Beethoven, Smetana, and Glinka."[133] The term never being used by music critics in the Soviet bloc poses a difficult challenge for musicologists today, but a lot can be learned from Zdeněk Nejedlý's descriptions of the musical style in his book on Soviet Music from 1936.[134]

Zdeněk Nejedlý is a difficult figure in Czech musicology for several reasons. By 1900, Nejedlý established himself as a music critic of high reputation and his "attitudes toward nationalism, modernism, and social responsibility of art pervaded his substantial body of criticism, leaving an indelible mark on the Czech musical community in these

[129] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 46.
[130] Ibid., 44.
[131] Ibid., 46.
[132] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36,* 18.
[133] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics,* 202.
[134] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36,* 20.

years."[135] For Nejedlý, the music of Smetana and Fibich were clear examples and models for contemporary Czech composers.[136] His influence on others' perception of new works was unquestionable because he was a leader of the "Smetana" party and wrote articles for many music journals. As evidence of his influence, there was a State Theatre in Ostrava named after him.[137] Aligning himself with the Communist Party, Nejedlý "issued warnings only against Western Modernism and emphasized the importance of the indigenous Czech musical tradition."[138] Bearing the Socialist Realism ideology and influence, Nejedlý and his acolytes manned the musical helm for the communist regime during this post World War II period.

The concept of Socialist Realism was purposefully vague, intending to serve ideological purposes and encourage art that "serves to build a new order."[139] The characteristics authors now associate with Socialist Realism were engineered by the communists and Nejedlý's followers. Music critics in *Hubední rozhledy* (the communist endorsed Czech journal) used specific writing techniques to support or defame a composer based on whether his or her compositions met the ideological need of the regime.[140] In general, music focused primarily on compositional techniques—mechanical techniques—were discouraged, and musicologists advocated for uplifting, programmatic works that promoted communist ideals. Fukač writes, "Socialist Realism was a true

[135] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36,* 72.
[136] Ibid.,229.
[137] Jan Matějček, *Music in Czechoslovakia,* 42.
[138] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36,* 21.
[139] Ibid., 108.
[140] Ibid., 256.

reflection of the conceptions of officials, by means of practices understandable above all to those men themselves."[141]

Some "good" Czech artists naturally composed their music in this style, whereas some were programmatically adopted to fit Socialist Realism. Otakar Ostrčil and Václav Dobiáš are two such composers. Ostrčil died well before the post-war communist era, but the reception for his work shows an affinity for Socialist Realism.[142] On the other hand, Dobiaš was a self-proclaimed communist from the day the Red Army liberated Prague.[143] His first major success was his Czech song, *Budujeme (Vyhrňme si rukávy)*. Appointed to the Czechoslovak Ministry of Information in 1948, Dobiaš composed music termed "small genres," appealing to middle and lowbrow tastes for the next five years.[144]

Dobiaš did not write for solo trumpet himself, but a few of his well-known students at the Academy of Music in Prague composed for trumpet, including Josef Ceremuga, Jiří Dvořáček, and Václav Felix. Most of their writing for the trumpet occurred in the 1970s and 1980s. Josef Ceremuga's concerto works for trumpet include his *Concerto for Trumpet, Piano and Orchestra*, and his *Concerto de Camera* for brass quintet and orchestra (1978). Dvořáček wrote several popular works for the trumpet including the *Three Thumbnails* for Brass Trio in 1969, his *Quintet for Brass* in 1976, and the *Sonata for Trumpet and Piano* in 1984, which was commonly performed in the 1980s. Felix composed two brass quintets entitled *Quintet* and *Quintteto*, op. 36 (1977), and he also wrote a *Concerto for Trumpet and Orchestra*, op. 63 in 1988. These

[141] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36,* 21.
[142] Ibid., 71.
[143] Ibid., 215.
[144] Ibid., 215.

compositions demonstrate the work of the composers who adapted their strategies of expressing Czech musical style to Socialist Realism.

Although the situation was dire for many artists in Czechoslovakia, there was a large support from the State for approved musical activities. In fact, according to Jůzl, "a number of internationally recognized Czechoslovak musicians owe their artistic development to the conditions created by the State."[145] Additionally, the State funded and provided grants to new theatres, orchestras, pictures galleries, and gave financial support for publishing books and music.[146] The Czech Music Foundation was founded in 1953 to promote new works by Czech composers, and the Music Information Centre was founded in 1955 to archive all these new works.[147] Two years later in 1957, the "Week of New Music" was founded to feature, premiere, and commercially record new Czech compositions.[148] A caveat remained, the State's uncompromising control of these institutions. Undesirable composers were silenced or kept out of the musical network, and concert programs required State approval.[149]

Several performing ensembles in Czechoslovakia continued during this time even though membership was difficult to obtain. There were sixteen permanent professional symphony orchestras under direct control of the State as well as several brass ensembles.[150] Many of the Brass of the Bands were amateur ensembles, but many were allowed to tour for competitions, including: the Amati Kraslice Factory Band, the

[145] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 34.
[146] Ibid., 34.
[147] Ibid., 34-5.
[148] Victoria Johnson, "Notes from the Underground: Explorations of Dissent in the Music of Czech-born Composers Marek Kopelent and Petr Kotík." (M.M. Thesis, Arizona State University, 2015), 23.
[149] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 35.
[150] Jan Matějček, *Music in Czechoslovakia*, 30.

Gottwaldov Svit Factory Children's Brass Band, and the Kyjov Children's Costume Band.[151] Consequently, several pieces were written for brass band during this period.

The Prague Spring Music Festival was the major music festival founded directly after World War II. Established in 1946 to celebrate the 50th anniversary of the Czech Philharmonic, the Prague Spring Music Festival continues to be held every year from May 12th until June 3rd.[152] It's motto reads "Through music to peace and to friendship among nations," and every year it hosts musicians from all over the world.[153] The Festival commences with a performance of *Má Vlast*—Bedřich Smetana's cycle of symphonic poems—because May 12th is the anniversary of Smetana's death, and the Festival concludes with a performance of Beethoven's *Ninth Symphony*.[154] Today, the Festival is an integral part of Czech culture contributing over three weeks of live performances of classical music.

Now almost inseparable from the Festival is the Prague Spring International Music Competition, founded in 1947.[155] Since 1953, the competition established a regular rotating system between wind instruments, singing, violoncello, violin, piano, and organ playing.[156] Horn was a part of this original rotation in 1953, but in 1962 a brass division was held irregularly (now including trumpet and trombone), with trumpet competitions being held in 1962, 1974, 1978, 1982, 1987, 1992, 1997, 2003, 2010, and 2016.[157] The competition includes three individual rounds, judged by distinguished Czech and

[151] Jan Matějček, *Music in Czechoslovakia*, 48.
[152] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 37.
[153] Gardavský 525-6
[154] Jan Matějček, *Music in Czechoslovakia*, 51.
[155] Ibid., 53.
[156] Ibid., 53.
[157] Jean-Pierre Mathez, "Special Czechoslovakia," 51.

international artists—first rounds normally have fifty to seventy participants, the second round includes twelve participants, and the final round is limited to five candidates.[158]

There are three prizes, and winners of the competition are given the title of Laureate of the Prague Spring International Music Competition. Historically, special prizes have also been awarded for "Best Performance of a Contemporary Czech Compositions," "Best Performance of a Contemporary Slovak Composition," and "Honorable Mention Awards."[159] At the end of the competition, winners are presented in the Concert of Laureates and promised further solo performances with famous orchestras.[160] Selected Czech trumpet recipients of these awards over the past seventy years include:

1974—Vladislav Kozderka received first prize, and Stanislav Sejpal received the second prize
1978—Vladimír Rejlek and Zdeněk Šedivý both received first prize
1982—Přemysl Černík and Jan Broda both received third prize
1987—Jan Hasenöhrl received third prize[161]

In addition to their other awards, Vladimír Rejlek and Přemysl Černík both received the award for "Best Performance of a Contemporary Czech Composition," performing the *Concerto* by Josef Matěj and the *Sonata for Trumpet and Piano* by Jiří Dvořáček, respectively.[162] The number of Laureates from Czechoslovakia in a competition with trumpet players from the Soviet Union, Bulgaria, Hungary, France, Finland and the United States demonstrates the high level of trumpet playing during this period.

[158] Jean-Pierre Mathez, "Special Czechoslovakia," 52.
[159] Ibid., 52.
[160] Ibid., 52.
[161] Jarmila Nedvědová, Email to Author, June 2, 2020.
[162] Ibid.

The Thaw Before the Spring

After the death of President Gottwald, the hold of the communist government loosened. Composers within the Party such as V. Dobiáš started to push against the regime's call for rallying songs in favor of art music. In 1958, Soviet leadership reviewed its 1948 decisions concerning music and decided to relax their attitudes and Czechoslovakia followed suit.[163] A cultural "thaw" ensued and previously censored composers began to flourish again in the late 1950s.[164] Music with religious topics became acceptable once again, including the work of Jan Hanuš, Petr Eben, or Miroslav Kabeláč, who composed his *Symphony No. 7* using texts from the New Testament.[165] Select Czech composers were authorized for international performances of their works, and foreign guests like John Cage were permitted to visit Czechoslovakia.[166] Composers who had previously been censored were finally recognized, including Jan Klusák, Zybněk Vostřák, Luboš Fišer, Jan Novák, Peter Kolman, Ivan Parik, Ilja Zelenka, and many others.[167]

The lower level of censorship did not mean less criticism in reviews for these composers. For example, composer Jan Klusák received personal attacks and threats in many reviews of his music. As a result, his teacher urged him to tread carefully with his compositions.[168] However, Klusák was a nonconformist from his start. He continued to

[163] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 48.
[164] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 16.
[165] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 48.
[166] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 17.
[167] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 48.
[168] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist[?] Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36,* 239.

operate even during the times of censorship because the Party recognized his indisputable talent.[169] As the Communist Regime eroded during the 1980s and collapsed with the November Revolution of 1989, Poledňák wrote that "Klusák emerged prominently on the musical scene and in the wider world of the arts."[170] Many of Klusák's colleagues from Prague Musica Nova, including Marek Kopelent, Jan Novák, and Pavel Blatný, experienced the same treatment.[171] Though he did not compose specifically for solo trumpet, Klusák composed chamber works that include trumpet and other brass instruments. In 1986, the Czech Brass Quintet recorded Klusák's work *Once Upon A Time There Were Three Goddesses*, written for brass quintet and harp. Klusak also included trumpet in the chamber works *At least until tomorrow* (2000), and *Erotikon* (1994), which was newly composed music to Gustav Machaty's silent film from 1928.[172]

Klusák and his compatriots in Prague were not the only composers experimenting during the thaw. Electronic music in Brno enjoyed a spotlight during the period directly before 1968. In 1967, Alois Piňos—an advocate of electronic music—founded the Kompozicni tym Brno (The Composing Team of Brno) with three other composers: Arnošt Parsch (b. 1936), Rudolf Růžička (b. 1941) and Miloš Štědroň (b. 1942).[173] They composed for solo instruments, chamber ensembles, voices and orchestras. They were especially interested in all types of multimedia collaborations and electro-acoustic music,

[169] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36,* 242.
[170] Ibid., 236.
[171] Ibid., 243.
[172] Czech Music Information Centre, "Erotikon pro clarinet, fagot, trubka, housle a klavir," Accessed January 26, 2021, https://www.musicbase.cz/compositions/11975-erotikon-pro-klarinet-fagot-trubku-housle-a-klavir/.
[173] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 23.

which of course was rare during the time of Communist Regime.[174] In 1969, this group co-authored one such work titled *Hlasová Vernisáž* (Voice Opening) for two voices, violin, trumpet, bass clarinet, piano, two percussionists, and tape with commentator—Jan Slabák performed on trumpet in the premiere at the Brno Exposition of New Music.[175] A later work (1985) from Piňsos, Parsch, and Štědroň is called *Lovecké výjevy* (Music Quodlibet), which was premiered by the Brno Brass Quintet in 1986.[176]

Parsch, Růžička, and Štědroň all composed chamber and concerto works for trumpet. Parsch himself composed several works, including *Peripetie* for a mixed nonet, *Four Moravian Motifs for Nine Instruments* (1980), *Tight Hold!* (1980) for brass sextet, and the *Double Concerto "Echoes"* for trumpet, flute, and orchestra. In addition to his electronic and electro-acoustic works, Růžička composed a *Quartet* for bass clarinet, trumpet, violin, and piano, the *Chamber Concerto No. 1* (1988) for oboe (or clarinet) and brass quintet, and the *Double Concerto* for oboe, trumpet, and orchestra. Of this group, with nearly four hundred works, Štědroň wrote the most varied music that included trumpet.[177] In the 1960s, he composed several short pieces of various genres with imaginative instrument combinations. One of the earlier works is the *Miniature Cantata* (1963, four minutes long) for bass voice, two trumpets, and percussion with text by Mikuláš Dačický—Vladimír Weber and Václav Holub played the trumpet parts on the

[174] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 23.
[175] Czech Music Information Centre, "Hlasová Vernisáž," Accessed January 26, 2021, https://www.musicbase.cz/compositions/5858-hlasova-vernisaz/.
[176] Czech Music Information Centre, "Lovecké výjevy," Accessed January 26, 2021, https://www.musicbase.cz/compositions/24547-musica-quodlibet/.
[177] Czech Music Information Centre, "Miloš Štědroň," Accessed January 26, 2021, https://www.musicbase.cz/composers/988-stedron-milos/page/20/#content.

premiere.[178] A work of similar scale is the six-minute work, *Hannibal* (1965), which was composed for two speakers, flute, trumpet, percussion, and tape.[179] The largest of these works by Štědroň is entitled *Planktus* (nine minutes in length) for dulcimer, recorder, bass clarinet, piano, trumpet, and seven strings from a jazz orchestra.[180] This collection of works shows the varied interest within this group of composers.

The period from 1953 until 1968 proved to be a deeply productive time for many composers. Many standards in the Czech trumpet repertoire were composed during this time, including the *Sonatine for Trumpet and Piano* by Bohuslav Martinů in 1956. The major composers and teachers in Czechoslovakia at the time—Hanuš, Matěj, and Hlobil—composed several works for solo trumpet. During this period, Jan Hanuš—Laureate of the State Prize[181]—composed *The Secret Trumpeter* (1961) for trumpet and orchestra, and composed *Impromptus*, Op. 45 (1964) for trumpet and piano a few years later. Josef Matěj composed his *Concerto for Trumpet and Chamber Orchestra* in 1967—Vladimír Rejlek received the award for "Best Performance of a Contemporary Czech Work" for his performance in the Prague Spring Festival. Emile Hlobil, a respected teacher, taught at the Prague Conservatory and the Academy of Musical Arts in Prague, and his compositions were influenced by his teachers Josef Suk and Leoš Janáček.[182] He had a high respect in the Czechoslovak composing community because "he acquired an individual compositional technique characterized by conciseness of thought [very early],

[178] Czech Music Information Centre, "Miniaturni Kantata," Accessed January 26, 2021, https://www.musicbase.cz/compositions/17114-miniaturni-kantata/.
[179] Czech Music Information Centre, "Hannibal," Accessed January 26, 2021, https://www.musicbase.cz/compositions/17191-hannibal/.
[180] Czech Music Information Centre, "Planktus," Accessed January 26, 2021, https://www.musicbase.cz/compositions/17121-planktus/.
[181] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 149.
[182] Ibid., 161.

poignant expression and a rapid musical flow, as well as a keen sense for inner tension of voices and for proportionality in structure."[183] In 1965, Hlobil composed *Intermezzo* for trumpet and piano.

A composer who was actively writing instrumental concertos from this period was Sláva Vorlová (1894-1973). In the span of ten years between 1952 and 1961, Vorlová composed several instrumental concertos, including her Concerto for Trumpet and Orchestra, op. 31 in 1953.[184] Even by 1965, she was a well-known figure in the Czech music world, and had received the "Decoration for Outstanding Work."[185] Additionally, Gardavský writes that Vorlová had "a broad creative fantasy, fortified by a profound understanding of joy and pain found its expression in her creative work."[186] Ivo Preis (Czech trumpet soloist) gave the premiere of the concerto with the Prague Symphony Orchestra on February 16, 1954.[187] Due to her extensive output and praise of her work, it is clear that Vorlová deserves more research and recordings of her contributions to the trumpet and brass repertoire.

In addition to these works, there are several other compositions for trumpet and piano from this period. Jindřich Feld composed a short two-minute *Intermezzo* for trumpet and piano in 1964.[188] In the year prior to this, Karel Reiner composed his *6 Bagatelles* for trumpet and piano. An important work from this period is *Fantasia*

[183] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 161.
[184] Czech Music Information Centre, "Sláva Vorlová," Accessed January 26, 2021, https://www.musicbase.cz/composers/1103-vorlova-slava/.
[185] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 499.
[186] Ibid., 500.
[187] Norbert A Carnovale and Paul F Doerksen, "Twentieth Century Music for Trumpet and Orchestra," Brass Research Series No. 13 (The Brass Press: 1994), 53.
[188] Czech Music Information Centre, "Score: Intermezzo for Trumpet and Piano," Accessed January 26, 2021, https://www.musicbase.cz/compositions/17813-nameen/score/3267/.

Vespertertina for trumpet and piano composed by Petr Eben in 1967. Many sonata works were also composed for trumpet and piano, including Vladimír Soukup's Sonata for Trumpet and Piano (1968), and Jiří Válek's *Sonata Eroica* for Trumpet and Piano (1962).

By the dawn of 1968, the trumpet experienced a boom of solo repertoire for the instrument. Some works are representative of the Socialist Realism, and a large contribution to the repertoire came from those interested in progress and experimentation—the traits noted in the earlier chapter. Proponents of Socialist Realism and members of the Communist Party such as Josef Ceremuga, Jiří Dvořáček, and Václav Felix were often supported during this dark time in Czechoslovakia. Countless other composers found more freedom from Socialist Realism during the thaw, including experimental composers (Jan Klusák, Arnošt Parsch, Rudolf Růžička, and Miloš Štědroň) and other censored composers (Jan Hanuš, Josef Matěj, Petr Eben, Miloslav Kabeláč, and many others). Additionally, many important trumpet players were beginning their careers in important Czech orchestras and in the solo competitions.

Czech identity experienced seven years of emotional and mental trauma after the coup of 1948, effecting the strategies composers employed to express Czech musical style. Composers split into two camps depending on their political affiliations, and both were rife with a sense of sadness and hopelessness. Few composers maintained an attitude of hopefulness throughout these ordeals. After the dark times of 1948, it seemed that Czechoslovakia was on the verge of regaining its freedoms. Looming on the horizon, unbeknownst to many, a cascade of events was approaching that would obliterate any hope of freedom.

The Prague Spring of 1968

The catastrophic event of 1968, just like the coup of 1948, took roots during the thaw that many artists enjoyed. Unlike the Soviet Union and most of the Soviet bloc, democratic thinking had strong historical roots in Czechoslovakia.[189] According to Vladimir Kusins, the people of the Bohemian and Moravian regions generally enjoyed a higher standard of living and there was the "Schweik"[190] mentality of opposing authority from within.[191] During the thaw of the 1960s, philosophical criticism was directed at the Stalinist political system.[192] By 1967, people began to experience more freedoms compared to 1955, through open defiance against the communist regime.[193] These acts of defiance did not go unnoticed by the rest of the Soviet bloc and the Soviet Union.

Political instability in Czechoslovakia played a major role in the manifestation of the thaw in the 1960s. In 1957, Antonin Novotný became president—of a country he did not fully understand—and leader of the Communist Party of Czechoslovakia.[194] Historian John Bradley depicts Novotný as a simple man whose solutions to problems were to issue arrest warrants or oust people in charge.[195] These "solutions" destabilized the Party and fractured it into smaller factions with opposing ideologies.[196] The ousting of leaders

[189] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovaki," 33.
[190] Schweik mentality is in reference to the publication *The Fateful Adventures of the Good Soldier Švejk During the World War* by Jaroslav Hašek. Svejk is a laughable (yet brilliant) character who became an iconic symbol of Czech identity, and embodied marginalized ethniticities of the Austro-Hungarian Empire. The Czechs, as Svejk, respond to hostility passively, and instead ask theoretical questions to undermine the legitimacy of governing bodies. Louise Ostermann Twardowski, "The Good Soldier Svejk, jolly symbol of Czech panache and resistance," *Kafkadesk*, June 5, 2019, Accessed March 7, 2021, https://kafkadesk.org/2019/06/05/the-good-soldier-svejk-jolly-symbol-of-czech-panache-and-resistance/.
[191] Vladimir Kusin, *The Intellectual Origins of the Prague Spring: The Development of Reformist Ideas in Czechoslovakia 1956-1967*, 27.
[192] Ibid., 41.
[193] Ibid., 120.
[194] John F.N. Bradley, *Politics in Czechoslovakia, 1945-1990*, 43.
[195] Ibid., 43.
[196] Ibid., 43.

allowed for a younger generation of communists to seize power within the Party, including Antonin Dubček, a Slovak hoping to seize power in Czechoslovakia.[197]

At an event in September 1967, Novotný committed a Stalinist act to demonstrate his toughness and power by openly accusing Dubček—now leader of the Slovak Communist Party—of Nationalism-separatism. The action backfired on Novotný and caused more fear and confusion in his own faction of the Communist Party.[198] After his failed schemes in September, Novotný sought again to strengthen his position in the December session of the Central Committee. He invited the Soviet First Secretary, L. Brezhnev, to Prague to explain and bolster his position. Brezhnev was instead met by Dubček, who grew up in the Soviet Union and spoke Russian, and convinced Brezhnev that he was neither a separatist nor a Slovak Nationalist.[199] In conversation, Dubček persuaded Brezhnev to remain neutral and allow the Czechs and Slovaks to sort out their differences.[200] Ultimately, the December session was unsuccessful in improving the growing economic and civil unrest in Czechoslovakia, weakening Novotný's position further.[201] As a result of his ineffectiveness and a rumored plan to "liquidate" members of the government, Novotný resigned as First Secretary but remained President of Czechoslovakia.[202] Dubček then replaced Novotný as First Secretary.

Civil unrest that grew among Czech people under Novotný increased under Dubček. To abate the unrest and gain popularity, Dubček passed legislation in January of

[197] John F.N. Bradley, *Politics in Czechoslovakia, 1945-1990*, 45.
[198] Ibid., 46.
[199] Ibid., 46.
[200] Ibid., 46.
[201] Ibid., 46.
[202] Ibid., 47

1968 that legalized the freedom of the press in Czechoslovakia.[203] Especially in a communist country of the Soviet bloc, this was a risky move for the new First Secretary. As Dubček expected, journalists of the new free press exposed more of Novotný's wrong doings and ultimately led to Novotný resigning as President before the April Plenary Session.[204] The risks that Dubček miscalculated with the freedom of press were far worse than he anticipated. Freedom of press created a cascade of communist criticism in the newspapers and television.[205] Workers rallied together to demand wage increases and better management; additionally, intellectuals submitted overwhelming requests to travel abroad and cried out for free elections.[206] Officials from the Soviet Union and the other Warsaw Pact countries—members of the Soviet bloc—had to respond to the unrest in Czechoslovakia. On March 23rd, 1968, Dubček was called to account for his behavior in Czechoslovakia in front of the Warsaw Pact members.[207] In his obstinance, Dubček failed to attend the meeting.[208] To demonstrate his resolve to the Warsaw Pact countries, the Soviet Union, and the people of Czechoslovakia, Dubček disregarded the Warsaw Pact's meeting on July 14th, 1968 as well.[209] Dubček's transgressions on behalf of the Czechoslovak people sealed his and the countries fate. For the Soviets, the anti-communist sentiments required a violent end.

In the middle of the night on August 20th, 1968, the armies of the Soviet Union and the Warsaw Pact countries rushed over the borders of Czechoslovakia.[210] The Soviets

[203] John F.N. Bradley, *Politics in Czechoslovakia, 1945-1990,* 48.
[204] Ibid., 49.
[205] Ibid., 48.
[206] Ibid., 49.
[207] Ibid., 51.
[208] Ibid., 51.
[209] Ibid., 51.
[210] Jörg Von Uthmann. "Voices in the Dark," *Opera News* 17, 11 (May 2007), 36.

forcibly removed Czechoslovak leaders, installed their own, and began to rigorously censor all communication and publications.[211] From August 20th, 1968 until 1989, it is estimated that one thousand books by writers went unpublished by the newly structured state-controlled publishers.[212] The sight of the Red Army tanks rolling into Prague, literally overnight, led many to flee. By 1971, one hundred seventy thousand people left Czechoslovakia and nine hundred university teachers lost their posts.[213] In the years following 1968, the Czech people would lose hope of reform in the new communist system.

In direct contrast with the communist coup of 1948, many overnight changes occurred in music, especially in Prague. New communist leadership was implanted in the Union of Czechoslovak Composers with strict regulations from the regime.[214] While the committee drafted a list of composers unfitting Socialist Realism, premieres of politically critical works were possible for a short period of time.[215] Ultimately, as in 1948, composers emigrated or regressed to more traditional styles that were politically preferred.[216] Composers of the latter group of traditionalism were often rewarded for their return to tonality.

Pavel Blatný, whose output included a significant number of works for trumpet and other brass instruments, was one of the composers rewarded for his return to traditional idioms. After the 1960s, Blatný left serialism and jazz (also called the "third

[211] "More Pressure on Prague," *New York Times* (1923-Current File), Oct 07, 1968.
[212] Jörg Von Uthmann. "Voices in the Dark," 36.
[213] Ibid., 36.
[214] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 31.
[215] Ibid., 27.
[216] Ibid., 27.

stream") in favor of more accessible, classical genres.[217] In 1967, Blatný's work in the third stream is obvious in his work *Pour Ellis*, composed for solo trumpet and jazz orchestra.[218] Another sign of his experimentation before his return to tonality is his *Study for Quarter-Tone Trumpet*. His works for solo trumpet and piano include *Development – melachrolic Intermezzo – Kaleidoscope* and *From Old Notebooks* composed more recently in 2007. Blatný's chamber music for brass includes the *Little Passacaglia* for trumpet and two trombones, *Brass Episodes* for brass quintet, *Brass Prologue* for brass quintet, *Two Movements* for brass quintet, and *Scene for Brass* (1978).

Václav Kučera came into prominence during this time for similar reasons. Considered to be an excellent composer by many, Kučera possessed organizational abilities and sought to enlarge the Composers' and Concert Artists' Union membership.[219] He studied both music education and musical science/aesthetics at Charles University before studying at the Moscow Conservatory in 1951 on scholarship with J.V. Shebalin.[220] Upon his return to Czechoslovakia, Kučera became the editor of symphonic music, and later the editor-in-chief of foreign music at the Czechoslovak Radio in Prague. Eventually, he became the Scientific Secretary of the Cabinet for the study of contemporary music at the Guild of Czechoslovak Composers.[221] He wrote several compositions for horn and also composed *Boiling Point* for brass quartet.

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[217] Victoria Johnson, "Notes from the Underground: Explorations of Dissent in the Music of Czech-born Composers Marek Kopelent and Petr Kotík." 33
[218] Czech Music Information Centre, "Pour Ellis," Accessed January 26, 2021, https://www.musicbase.cz/compositions/17667-pour-ellis/.
[219] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 47.
[220] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 268.
[221] Ibid., 268.

Composers holding anti-communist attitudes were indefinitely prohibited. Miroslav Kabeláč, Klement Slavický, Vladimír Sommer, Svatopluk Havelka, and Jan Klusák—all established composers—were refused admittance to the Union of Soviet Composers for these attitudes.[222] Another excellent composer, Jan Kapr, was prohibited and persecuted after he returned his Stalin Prize to the Soviet Embassy and left the Communist Party.[223] To explore progressive styles, composers such as Miroslav Kabeláč and Zdeněk Lukáš relocated to smaller cities as they were barred from leaving the country.[224] These musicians relied on smuggling their music out of the country in hopes of performance.[225] Without hope of performance in Czechoslovakia, the output of these composers reflected the social-political events, human expression of frustration, darkness, and hopelessness.[226]

A prohibited leader of Czech contemporary music during this time was Marek Kopelent. His contribution to the trumpet came after the Velvet Revolution, but his musical style was shaped during his censorship. Kopelent followed a more experimental approach to his compositions, but his religious works were specifically attacked by the regime.[227] Kopelent's works were banned in Czechoslovakia after 1971, but the hurdles constructed by his colleagues were much more painful.[228] Kopelent was ousted from his position at Supraphon for refusing to denounce his support of the *Charter of 1977* (a

[222] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 47.
[223] Ibid., 47.
[224] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 28.
[225] Jörg Von Uthmann. "Voices in the Dark," 37.
[226] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 28.
[227] Victoria Johnson, "Notes from the Underground: Explorations of Dissent in the Music of Czech-born Composers Marek Kopelent and Petr Kotík." 61.
[228] Ibid., 38.

document that called upon the Communist Party to respect human rights).[229] All of those that signed the charter—including those who failed to sign the Anti-Charter—were declared enemies of the people.[230] Marek Kopelent's situation was prevalent among artists in the years following the Prague Spring, straining an entire generation of composers, even those living abroad.

The Czech composers Karel Husa, Petr Eben, and Václav Nelhýbel replied to their country's sudden occupation by Soviet forces. Karel Husa's statement was perhaps the most vivid and transparent. In 1969, Husa composed his first major work for band, *Music for Prague 1968,* in recognition of the Prague Spring.[231] The *Music for Prague 1968*'s Czech musical style evolves from the quotation of the Hussite Chorale, "Thou Who are God's Warriors," serving as the basis of the work.[232] In the same year, Petr Eben wrote *Vox Clamantis* in reaction to the Prague Spring.[233] Belonging to one of Eben's more philosophically oriented scores, *Vox Clamantis* is a symphonic work for three trumpets and orchestra.[234] Nelhýbel's reactionary work to the Prague Spring was immediate, composing *Cantata Sine Nomine, Alleluia—Amen* in 1968.[235] During the period of Normalization in Czechoslovakia, nonconformist composers expressed their distaste by giving their works enigmatic or ambiguous titles.[236] These works included,

[229] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 47.
[230] Ibid., 47.
[231] Walter Simmons, "Nelhybel *Sinfonia resurrectionis*, *Symphonic Movement*, *2 Symphonic Movements*, *Antiphonale*, *Appassionato*, *Corsican Litany*," CD Review of Frederick Fennell and Tokyo Kosei Wind Orchestra, Fanfare, September/October, 2009, 218.
[232] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics*, 25.
[233] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 28.
[234] Jean-Pierre Mathez, "Special Czechoslovakia," 28.
[235] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 28.
[236] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 48

Ivan Kurz's *Inclined Plane* (1979), Karel Odstrčil's *Peace with Snakes* (1977), Zdeněk Šesták's *Socratic Meditations* (1982), and *The Darkened Land* (1975) by Miloslav Ištvan.[237]

The period of Normalization that followed the Prague Spring has been considered one of the worst periods in Czech history. Even those in the communist ranks were not entirely safe. According to Jůzl:

> In [1968-1989] all political as well as cultural life became paralyzed. After Gustav Husák's appointment in 1970 as General Secretary there was a great purge within the Communist Party, with about one-third of the Party membership, i.e. over 430,000 members, either expelled or having their membership terminated.[238]

After this purge, Jůzl notes that there were no other significant purges or expulsions.[239] The significance of this purge is the number of people expelled from the Communist Party at one time. Ultimately, similar to the late 1950s and early 1960s, the democratic and Czech instinct/philosophy to oppose authority still existed and led to another thaw. The 1980s thaw favored composers and artists that had previously not been tolerated.

In the unlikeliest of times, the Brno Brass Band was founded in 1982 by composer Zámečník Evžen, who served as the artistic director and conductor.[240] Zámečník composed several arrangements and original pieces (at least seventeen original works) for the group during the span of fifteen years.[241] As noted in *Brass Bulletin* magazine, Zámečník began composing in a neo-classical style; later integrating contemporary techniques and embracing "a tendency [of] free and open expression of

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[237] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 48.
[238] Ibid., 48-9.
[239] Ibid., 49.
[240] Jean-Pierre Mathez, "Special Czechoslovakia," 22.
[241] Czech Music Information Centre, "Zámečník Evžen," Accessed January 26, 2021. https://www.musicbase.cz/composers/1137-zamecnik-evzen/page/6/#content.

musical language [which] is always characteristic of his music."[242] These works demonstrate his significance in the world of brass music.

During the period of Normalization, a new generation of Czech trumpet players and solo competitions emerged. New competitions were founded in Kraslice called the "Czechoslovakian Artistic Performance Competition for Brass Instruments" and the "Performance Competition of the Czech Republic" (PCCR) in 1973—organized by the Czech Musical Fund.[243] At its founding and today, the PCCR is a competition for aspiring professional musicians from Czech conservatories and university art schools, and operates as the national preliminary for the Prague Spring Festival International Competition.[244] Rightfully so, Czech laureates of the Prague Spring Festival are also past winners of these competitions in Kraslice, including Vladislav Kozderka, Stanislav Sejpal, Vladimír Rejlek, Zdeněk Šedivý, Jan Broda, J. Augustin, J. Roucek, and J. Chalupa.[245] Furthermore, it is important to mention that these trumpeters studied with Václav Junek at the Academy of Arts in Prague.

With several talented trumpeters in Czechoslovakia, the number of works for solo trumpet increased drastically during this period of Normalization, several of which were composed for unaccompanied trumpet. Ivana Loudová's solo work, *Per Tromba: five concert studies for trumpet* (1969), is one of the earliest of these unaccompanied works. This work was followed by a pair of unaccompanied works by Dalibor C. Vačkář, first the *Partita for B Trumpet Solo* in 1969 and his *Four Poems for Unaccompanied Trumpet*

[242] Jean-Pierre Mathez, "Special Czechoslovakia," 23.
[243] Ibid., 50.
[244] Ibid., 50.
[245] Ibid., 51.

in 1972. Jiří Matys composed his solo trumpet work, *Solo for Trumpet Vladislav Kozderky*, later in this period and will be discussed in the next chapter.

The number of works for trumpet and keyboard grew significantly, especially works for trumpet and keyboard. Jiří Matys composed a *Suite for Trumpet and Piano* in 1972 and many other interesting combinations with trumpet. In the same year, the previously mentioned Dalibor C. Vačkář composed *Prayer for a Fallen Soldier* for trumpet and organ. Petr Eben, who is well known for his organ works, composed *Okna* (Chagall Windows) for trumpet and organ in 1976 (revised in 1985), now a staple of the repertoire. In 1977, Jiří Pauer composed a concert piece for trumpet and piano entitled *Trumpetina*. In the same year that Pauer composed his concert piece, Zdenék Lukáš composed one of his first, of many, works for brass instruments, *Dvojzpvy* for trumpet and organ. The next year in 1978, Jiří Teml composed a work titled *Dramatic Scenes* for trumpet and piano. In 1981, Pavel Staněk composed *Barcarola* for trumpet and piano. Shortly after, Petr Fiala composed his *Fanfare and Songs* for trumpet and piano in 1985. In the same year, the major composer Klement Slavický composed a work titled *Sentenze* for trumpet and piano. Before the Velvet Revolution, Richard Mayer composed *Suite for Trumpet and Piano* in 1988 and Pavel Palkovský composed *Suita 1989/90 for Trumpet and Piano* in 1989. In addition to the countless works for trumpet and keyboard, the composition of sonata works for trumpet and piano increased, with many receiving specific titles. In 1971, Karel Sodomka composed his *Sonata Jazzistica* for trumpet and piano. One of Jan Tausinger's later works was in fact the *Sonatina Emancipata*, which he composed in 1973. In the same year, Emil Hlobil composed his own *Sonata for Trumpet and Piano*. Juraj Filas, who composed several works for trumpet after the Velvet

Revolution, wrote *Sonata for Trumpet and Piano,* his first piece for trumpet in 1979 (revised in 1994).

The increased presence of concert trumpet soloists in Czechoslovakia attracted composers to write concertos for trumpet and orchestra. The year 1973 certainly saw the composition of several concertos, including Viktor Kalabis' concerto, Jiří Pauer's concerto, and Karel Husa's *Concerto for Trumpet and Wind Orchestra*. Husa also composed *Concerto Grosso for Brass Quintet and Orchestra* (1971), and a *Concerto for Trumpet and Symphony Orchestra* (1982). In 1975, Jaromír Podešva composed his *Concerto for Trumpet in C and Orchestra*. Published posthumously, Ivan Jirko's *Concerto for Trumpet and Orchestra* was published in 1982 and may have been one of his final works. František Domažlický was very active in the 1980s, a year after composing his *Sonata for Trumpet and Piano*, Op. 49, he composed his *Concerto*, Op. 60 in 1986. During this time, the concerto grosso for brass genre grew in tremendous popularity. Representation of these works includes the *Triple Concerto for Trumpet, Horn, Trombone and Chamber Orchestra* (1976) by Josef Matěj, and the *Koncertantní Svita for Brass Quintet and Orchestra* (1983) by Zdeněk Lukáš—who composed several other works for brass quintet.

It is evident that a vast number of works for solo trumpet were written at a time when many thought it was impossible to compose at all. This repertoire was composed despite the period of Normalization, strictness from the Regime, little hope of performance, and a wide feeling of despair. This despair infected Czech musical style and the strategies composers chose to express their identity. Additionally, there is a strong likelihood that more works for trumpet from other active composers existed but were not

catalogued. Nevertheless, despite the Communist Regime's efforts, the collection of music written in the twenty years between the Prague Spring and the Velvet Revolution is truly significant.

After the Velvet Revolution and Modern Day

Since the days of the Velvet Revolution in 1989, Czechoslovakia—now the Czech Republic—has greatly embraced the rest of the world and thrived in musical freedom. Musicians sought to rectify the mistreatment of several authors in the Czech Republic from the decades between 1948 and 1989. As noted by Jůzl:

> At the beginning of 1990 the musicians set up a purging and Rehabilitation Committee. Its task was primarily to examine the second period of communist power, i.e. 1968-1989, and to help rectify the wrong doings of the past. It took three years to announce publicly the outcome of the committee findings, the main problem being that the committee had no executive powers and the Ministry of Culture was not very helpful.[246]

Mistreatments included the censorship of composers and other artists. Since that time, many composers, censored in communist Czechoslovakia, have pursued their musical passions and explored new innovations.

Marek Kopelent, for example, served as a music expert for the Office of the President of the Republic for Václav Havel.[247] Kopelent himself composed many of his works for solo trumpet in the twenty-first century, including *Capriccio for Solo Trumpet* (2000) and *Concerto for Trumpet and Orchestra* (2000). Many other composers found new opportunities in the renewed republic. Luboš Fišer for example, found great

[246] Miloš Jůzl, "Music and the Totalitarian Regime in Czechoslovakia," 49.
[247] Victoria Johnson, "Notes from the Underground: Explorations of Dissent in the Music of Czech-born Composers Marek Kopelent and Petr Kotík." 72.

acceptance internationally, and is recognized as "one of the most influential and versatile Czech composers of the [twentieth] century" and is extensively recorded.[248] Many new composer groups formed, such as Quattro, which Fišer was a member. The other three members of Quattro included Otmar Mácha, Zdeněk Lukáš (both of Fišer's generation), and Sylvie Bodorová (who is still active today).[249]All four of these composers wrote for trumpet and/or brass during the 1990s. Otmar Mácha composed a work for brass quintet titled *Movimento for Brass and Organ* near the very end of his life in 2004. Both Bodorová and Lukáš composed several pieces for solo trumpet and brass quintet throughout the 1990s and early 2000s. Another composer who received several commissions for solo brass instruments—from Joseph Alessi and Otto Sauter to name a few—is Juraj Filas.[250] The pieces Filas composed for Otto Sauter include Sonata for Trumpet and Organ: *Appasionata* (2003), *Adagio* for trumpet and piano (2004), *Romance* for trumpet and orchestra (2005), and the *Concerto for Piccolo Trumpet and Orchestra*.

Since the reformation of the Prague Spring International Festival Competition in 1994, the Competition now commissions a new solo work from a leading Czech composer each year.[251] This aspect of the competition replaced the prize for the "Best Performance of a Czech Contemporary Piece." For the competition in 1997, Luboš Fišer was commissioned to compose *Dialog* for trumpet and organ. Juraj Filas was commissioned for the 2003 competition to compose *A Very Short Love Story* for trumpet

[248] Jim Svejda, "Fišer Piano Sonatas Nos. 1, 3-8," CD Review of Zuzana Šimudová, *Fanfare,* May/June, 2018, 241,
[249] Czech Music Information Centre, "Sylvie Bodorová," Accessed January 26, 2021. https://www.musicbase.cz/composers/76-bodorova-sylvie/.
[250] Czech Music Information Centre, "Juraj Filas," Accessed January 26, 2021. https://www.musicbase.cz/composers/190-filas-juraj/.
[251] Jarmila Nedvědová, Email to Author, June 2, 2020.

and piano. The young composer/conductor, Jan Kučera composed *The Joker* for trumpet and piano for the competition in 2010, and more recently composed a concerto work titled *Baroque Reminiscence* for piccolo trumpet and orchestra. For the most recent trumpet competition in 2016, the Competition commissioned Jiří Pohnán to compose *Introduzione e 11 variazioni per tromba solo*.[252] Pohnán has continued to contribute to the trumpet solo repertoire by composing *A Moment with Astor Piazzolla* for trumpet and orchestra in 2019 for Michal Chmelař (trumpet).[253]

Several other composers have stayed active or have become more active in their trumpet writing during the twenty-first century. In the early 1990s, Jiří Matys composed another work for trumpet titled the *Walnut Rondino* for trumpet and piano (1993). Around this same time, more and more composers turned to writing for trumpet and organ. Zdeněk Šesták and Luboš Sluka both composed works for trumpet and organ titled *Sonata "dies Letitae"* (1994) and *Songs for Trumpet and Organ* (2001), respectively. There are a few duo concerto works for trumpet and organ including Tomáš Svoboda's *Duo Concerto for Trumpet and Organ* (1997). Of these composers, Jiří Ropek has one of the largest outputs for brass and organ, including works such as *Music for Brass and Organ* (1992), *Suite for Brass Sextet and Organ, Sonata for Trumpet and Organ,* and *Triptych* for trumpet, organ, and strings. The twenty-first century has allowed for other interesting works and works that explore other genres, including Irena Szumanová's jazz inspired work, *From Summer* (2007) for trumpet, piano and drums, and Pavel Kopecký's

[252] Jarmila Nedvědová, Email to Author, June 2, 2020.
[253] Hudební Informačna Středisko, "Jiří Pohnán: A Moment with Astor Piazzolla for trumpet and orchestra (world premiere)," Last Modified April 15, 2019, Accessed January 26, 2021, https://www.musica.cz/en/jiri-pohnan-a-moment-with-astor-piazzolla-for-trumpet-and-orchestra-world-premiere/.

Dominoes for trumpet and electronics (2000). Frank Jan Fischer composed his *Concerto for Trumpet and Orchestra* in 2004. These works demonstrate the new strategies composers are expressing their Czech identity in works for trumpet.

It is worth reminding readers of influential Czech composers in the United States and abroad. For instance, it is easy generalize polka as a German genre; however, it originated in the Czech speaking region of Bohemia and found its way to the U.S. in 1844.[254] Additionally, the famous *Beer Barrel Polka* was composed by Jaroslav Vejvoda (a Czech composer) and titled *Škoda Lásky* (1934, Everlasting Love) and became the *Beer Barrel Polka* in the 1940s.[255] Additionally, many Czech composers who visited or immigrated to the United States eventually taught at universities and colleges across the country, as noted by Vičar:

> Most Czech composers have also been professors of composition: Antonín Dvořák (National Conservatory of Music), Bohuslav Martinů (Princeton University), Karel Boleslav Jirák (Roosevelt College, Chicago), Karel Husa (Cornell University), Václav Nelhýbel (who was affiliated with several universities and also influenced several generations of young musicians through his accessible compositions for band), Tomás Svoboda (University of Oregon, Portland), Ladislav Kubík (Florida State University, Tallahassee), Joseph Alois Vilím (violin pedagogy in Chicago).[256]

Many of these institutions are major centers of composition and composition pedagogy. Obviously, these composers had an influence on their students in the United States.

Brass playing in the Czech Republic has several avenues and opportunities for performance. There are now more than forty symphony orchestras in the Czech Republic,

[254] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics*, 22.
[255] Ibid., 22.
[256] Ibid., 21.

and eight more in Slovakia (including theatre orchestras).[257] According to Miroslav Kejmar (the past Solo Trumpet of the Czech Philharmonic), the Czech Philharmonic (and other professional orchestras) receive government funding, but they are self-governing and the government does not control concert programming.[258] An International Brass Festival was founded in 1991 and held at St. Michael's Church in the Old Town square in Prague with performances from distinguished soloists such as R. Steuart, U.F. Walser, F. Vlasak, Jan Hasenöhrl, and performances by the Munich Brass, the Leondinger Blechbläser, the Czech Brass Quintet, and the Universal Brass Prague.[259] There are extensive training programs for Czech brass players, including ten conservatories in the Czech Republic and three conservatories in Slovakia offering studies in brass instruments.[260] Important Czech players from the famous orchestras teach at the conservatories and in their retirement focus their attention on their students—the most talented of which attend the Academy of Music in Prague.[261]

Since the 1990s there has been a push from the conservatories for students to learn other styles that they had been closed off to for many years. The Prague Conservatory founded a wind ensemble and jazz ensemble, and the Vejvanovsky Conservatory in Kroměříz hosted L. Cruz (a jazz trumpeter) because they recognized the importance of being able to play any style of music: symphonic, dance band, jazz, and even folk styles.[262] In the past three decades, the strategies the composers express their

[257] Jean-Pierre Mathez, "Special Czechoslovakia," 38.
[258] Frank Kaderabek, "Against All Odds: An Interview with Miroslav Kejmar," *International Trumpet Guild Journal* (Vol. 29, no. 2, January 2005), 35.
[259] Jean-Pierre Mathez, "Special Czechoslovakia," 53.
[260] Ibid., 56.
[261] Ibid., 56.
[262] Ibid., 56.

Czech musical style has returned to its roots of progressiveness and inventiveness. There is sense of pure optimism among the artists today that has invigorated a new generation of composers in Czechoslovakia who are building on a musical style that endured through the centuries.

CHAPTER 4

PROFILES OF SELECTED CZECH TRUMPET PLAYERS

The history of Czech composers is accompanied by a legacy of great trumpet players. In the twentieth century, in Communist Czechoslovakia, many trumpeters forged their careers and carved out a musical life. They found success performing with major Czech orchestras, became soloists of standard classical repertoire, were proponents of Czech contemporary music, and many dedicated their lives to their students at the most prestigious conservatories and arts schools in Czechoslovakia. Below is a series of profiles on trumpet players who had successful careers despite the dark period, and highlights their contribution to the repertoire belonging to the Czech musical style.

Václav Junek (b. 1928)

Born on April 16, 1928 in Kladno, Bohemia (Czechoslovakia), Václav Junek is one of the most important Czech trumpeters of his generation.[263] Distinguished in all avenues available to him, Junek was long-time member of the Czech Philharmonic Orchestra, Professor of Trumpet at the Academy of Performing Arts in Prague, and a trumpet soloist. As noted in the Brass Bulletin, "Junek is an outstanding trumpeter who was one of the first in Czechoslovakia in the fifties to play trumpet as a solo instrument."[264] His playing and pedagogy has served as a model for an entire generation of Czech trumpet players.

[263] "Václav Junek," Association of Trumpeters of the Czech Republic, Accessed January 26, 2021, https://www.atcr.cz/asociace/clenove-asociace/vaclav-junek/.
[264] Jean-Pierre Mathez, "Special Czechoslovakia," 30.

Junek's musical training began at an early age on the violin and piano, and he began studying trumpet in 1945 with Evžen Šerý—a member of the National Theatre Orchestra in Prague.[265] In 1949, Junek won an audition to perform with the Army Arts Ensemble.[266] Junek entered the Prague Conservatory in 1952 to study the trumpet with Professor Václav Pařík while playing in the Army Arts Ensemble.[267] He graduated from the Conservatory in 1957 and immediately won the position of Principal Trumpet of the Prague Symphony Orchestra.[268] Only three years later, Junek won the audition for Principal Trumpet of the Czech Philharmonic, a position he would hold until 1994.[269] It is speculated by some that Václav Junek received the opportunity to audition and hold these positions because he was a member of the communist party.[270] He made several recordings, playing as member of both the Czech Philharmonic and Prague Symphony Orchestra.[271]

Junek's life as a soloist began upon his graduation from the Prague Conservatory. In the Concert of Graduates—a concert presenting each graduate from the Conservatory—Junek premiered a concerto by Zdeněk Křížek (another graduate).[272] Křížek (who performed in the Army Arts Ensembles) composed the trumpet concerto specifically for Junek and it is considered to be one of his most extensive and serious works. The concerto exploits all of the trumpet's defining characteristics: "typical fanfare

[265] "Václav Junek," Association of Trumpeters of the Czech Republic.
[266] Ibid.
[267] Jean-Pierre Mathez, "Special Czechoslovakia," 31.
[268] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 411.
[269] Ibid., 411.
[270] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova, Personal Interview, Online, November 10, 2020.
[271] Jean-Pierre Mathez, "Special Czechoslovakia," 31.
[272] Ibid., 31.

Romanci heroic pathos, lyrical cantilena, brilliant passages in legato and staccato" style.[273] This solo performance caught the ear of Václav Smetáček (a famous conductor at the time) who asked Junek to play as a soloist in Czechoslovakia and abroad.[274] Since then, Junek has recorded several solo works including the Sonata by Paul Hindemith, Sonatina by Bohuslav Martinů, Concerto by Alexander Arutunian[275], the *Concerto for Piano, Trumpet and Strings* by Dimitri Shostakovich, duets by Petr Eben, *Ommagio per tromba* by Jan Kapr, Concerto by Leopold Mozart, Concerto by Georg Phillip Telemann, and several of the works by Pavel Josef Vejvanovsky.[276]

Junek began teaching at the Prague Conservatory in 1960 and earned the title of Full Professor in 1963.[277] It was not until 1969 that Junek began teaching at the Academy of Performing Arts in Prague.[278] During his time teaching at the Conservatory and Academy of Performing Arts, Junek taught several talented trumpeters, including Miroslav Kejmar, Zdeněk Šedivý, Jiří Šedivý, Vladislav Kozderka, Ladislav Kozderka, Vladimír Rejlek, Stanislav Sejpal, Jan Hasenöhrl, and many others. His pedagogy emphasized correct breathing and proper muscle use.[279] Above all, his students note that Junek is a man of the highest quality, and gave his students his boundless love for music and the trumpet.[280] The Association of Trumpeters of the Czech Republic writes, "He was able to convince not only his students, but his whole surroundings that his problems

[273] Zdeněk Křížek, *Concerto for Trumpet and Orchestra*, Forward by Jiří Kratochvíl (Prague, Czechoslovakia: State Publishing House, 1957).
[274] Jean-Pierre Mathez, "Special Czechoslovakia," 31.
[275] This was one of the earliest recordings of Arutunian's Concerto dating from 1963. David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 411.
[276] "Václav Junek," Association of Trumpeters of the Czech Republic.
[277] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 411.
[278] "Václav Junek," Association of Trumpeters of the Czech Republic.
[279] Jean-Pierre Mathez, "Special Czechoslovakia," 31.
[280] Ladislav Kozderka, Interview by Spencer Brand, Personal Interview, Online, August 20, 2020.

and obstacles can be solved with the appropriate use of will and diligence."[281] Due to health reasons, Junek retired from his teaching positions in 2007.[282]

Václav Junek's life as a soloist, orchestra member, and teacher has had a profound impact on Czech trumpeters, even today. Junek is credited as an early proponent of the trumpet's role as a solo instrument, and his solo appearances and recordings serve as evidence. Additionally, his sound can be heard in many Czech Philharmonic recordings of difficult orchestral works from the period of Communist Czechoslovakia. Most importantly, Junek intensely inspired an entire generation of trumpet players from this period, many of whom owe him their musical lives.

Miroslav Kejmar (b. 1941)

Born on July 3, 1941 in Kladno, Bohemia (Czechoslovakia), Miroslav Kejmar is one of the Czech Republic's most recognized and recorded trumpet soloists.[283] The Brass Bulletin praises him for his "brilliant technique and a crystal-clear sound in the high register."[284] Kejmar is an accomplished orchestral musician, teacher, and solo artist who has distinguished himself during the dark days of Czechoslovakia. As a non-communist party musician, Kejmar is vocal about the struggles he endured in his early years. Many of his struggles are detailed in an interview with Frank Kaderabek—Kejmar and Kaderabek have remained close friends since the 1980s. Despite these struggles under a

[281] "Václav Junek," Association of Trumpeters of the Czech Republic.
[282] Ibid.
[283] Frank Kaderabek, "Against All Odds: An Interview with Miroslav Kejmar," 29.
[284] Jean-Pierre Mathez, "Special Czechoslovakia," 32.

communist regime, Kejmar stands out as a nationally and internationally recognized trumpet artist today.

At the age of nine, Kejmar began his musical studies on the violin.[285] A year later, the school orchestra needed a new trumpet player because an older student graduated. Kejmar applied and started playing the trumpet.[286] According to Kaderabek, Kejmar's mother liked the sound of the trumpet and bought him a rotary C trumpet made by Zazvonil.[287] When Kejmar graduated from school at the age of fourteen, the government ruled he could not continue his music study. His parents were divorced, and he was given the option to either work on his grandfather's farm or in the mines.[288] His mother lived near an army school and she had secretly manipulated an opportunity for Kejmar to be tested for the army band school. Frantisek Jesek, the trumpet teacher and communist party official, gladly accepted Kejmar into the program.[289] After he graduated from the army school, Kejmar played flugelhorn for army bands in the small towns of Sumova and Slany.[290] Kejmar's father was friends with a well-known army band leader that eventually got Kejmar out of the army in 1963 to study trumpet in Prague.[291]

In order to prepare for his Prague Conservatory audition, Kejmar studied with Professor Pařík for two years.[292] He performed well in the first conservatory audition, but was not accepted until after his second audition because the latter went well "both

[285] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[286] Ibid.
[287] Frank Kaderabek, "Against All Odds: An Interview with Miroslav Kejmar," 31.
[288] Ibid., 31.
[289] Ibid., 31.
[290] Ibid., 31.
[291] Ibid., 31.
[292] Ibid., 31.

musically and politically!"[293] Kejmar then studied with Professor Junek for four years at the Conservatory before studying again with Professor Pařík at the Academy of Performing Arts in Prague.[294] While enrolled at the Conservatory, Kejmar also performed professionally with the Kalinsky Theater Orchestra.[295] After his second year at the Academy, he auditioned and won a position in the Czech Philharmonic Orchestra. In the audition, Kejmar was asked to play the high part from the end of Bartok's *Concerto for Orchestra* several times to prove his reliability.[296]

Kejmar performed with the Czech Philharmonic for over four decades and played in many recordings with the orchestra. Many artists during this period had to join the Communist Party to have a career. Kejmar stated that he "was lucky that the Chief Conductor of the Czech Philharmonic, Václav Neumann, and Director, Jiří Pauer, required a high level of music [performance] and did not follow the political ideology so much."[297] Today, Kejmar is well-known for his performances with the Czech Philharmonic of works including Bach's *B Minor Mass*, *Brandenburg Concerto No. 2*, Mahler's fifth and seventh symphonies, and the Shostakovich *Concerto for Piano, Trumpet, and Strings*.[298] According to Kejmar, "it was much worse in other orchestras, our chairman let us be, with small exceptions."[299] As a non-communist, Kejmar primarily missed opportunities to tour with the orchestra outside of Czechoslovakia; however, he still found interactions with international colleagues (Adolf Scherbaum, Timofei

[293] Frank Kaderabek, "Against All Odds: An Interview with Miroslav Kejmar," 31.
[294] Ibid., 31.
[295] Ibid., 32.
[296] Ibid., 32
[297] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[298] Jean-Pierre Mathez, "Special Czechoslovakia," 32.
[299] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.

Dokshitser, Philip Jones, Frank Kaderabek, Guy Touvron, Hans Gansch, Juoko Harjanne, Bernard Soustrot, T. Valensay) through the Prague Spring Festival Competition as a judge.[300] After the Velvet Revolution, Kejmar found new freedoms to travel outside of the country for performing and recording opportunities.

In the 1990s, Kejmar devoted himself to an intense, soloist schedule.[301] He performed standard works and premiered/recorded works by contemporary Czech composers. Kejmar notes that preference was frequently given to communist composers that were not very good, but that many excellent composers wrote good music at the time.[302] Kejmar recorded dozens of these works as a soloist or as a member of the Prague Brass Soloists—a touring brass quintet. As a soloist recording for the Supraphon label, Kejmar recorded works by Josef Matěj, Jiří Pauer, Jiří Dvořáček, Petr Eben, Jaromír Podešva, D.C. Vačkář, Jiří Malásek and many others.[303] At the time of Kaderabek's interview, Kejmar was preparing for the premiere of Jan Frank Fischer's *Trumpet Concerto*.[304]

Josef Matěj and Kejmar collaborated on many concerto works throughout their careers. Gardavský notes, "Josef Matěj strives for a convincing melodic and individual expression based on folk music of his native Lach region of Moravia."[305] Additionally, Matěj's experience as an instrumental performer influenced his writing in the *Concertino for Trumpet and Orchestra* (1967).[306] The Concertino is a three movement work

[300] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[301] Jean-Pierre Mathez, "Special Czechoslovakia," 32.
[302] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[303] Ibid.
[304] Frank Kaderabek, "Against All Odds: An Interview with Miroslav Kejmar," 35.
[305] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 302.
[306] Ibid., 301

(Finale—Allegro; Intrada—Allegro drammaticamente; Larghetto) and has become a standard work among Czech trumpet soloists.[307] Kejmar recorded the Concertino for Supraphon, but he and Matěj continued their collaborations long after.[308] In 1976, Matěj composed his *Triple Concerto for Trumpet, Horn, and Trombone* for Kejmar, Miloš Petr (horn), and Zdeněk Pulec (trombone), which they also recorded for Supraphon.[309] The Czech Music Information Centre notes that this expansive work (over twenty-four minutes in three movements) was devoted to the memory of the great Soviet writer Maxim Gorky.[310] In addition to these concerto works, Matěj also composed a *Concerto for Cornet and Chamber Orchestra* (1964) and a *Brass Quintet* for Kejmar and Pulec that was dedicated to Leoš Janáček.[311]

Kejmar also recorded the concertos of Viktor Kalabis, Jan Frank Fischer, František Domažlický, and Dalibar C. Vačkář. Kalabis (1923-2007) was one of the foremost Czech composers, famous for his symphonic and stage works.[312] His musical influences include Hindemith, Stravinsky, Prokofiev, and Honneger, but he was never influenced by Socialist Realism.[313] Kejmar recorded Kalabis' *Concerto for Trumpet and Orchestra,* op. 36 (1973). Though dating from the same time as Kalabis, Jan Frank Fischer (1921-2006) composed his *Concerto for Trumpet and Orchestra* (2004) at the end of his life, which Kejmar premiered and recorded in 2005. Domažlický (1913-1997)

[307] Czech Music Information Centre, "Josef Matěj," Accessed January 26, 2021. https://www.musicbase.cz/composers/612-matej-josef/.
[308] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[309] Ibid.
[310] Czech Music Information Centre, "Josef Matěj."
[311] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[312] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 207-8
[313] Jitka Fraňková, "Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiri Gemrot Composed during and after the Communist Regime," 30.

composed his *Concerto*, Op. 60 (1986) for trumpet and orchestra during a period of his output that was dedicated to brass instruments. Within the span of two years, Domažlický also composed his *Brass Quintet*, op. 56 (1984), *Sonata for Trumpet and Piano*, op. 49 (1985), and *Trio Minimo*, op. 62 for brass trio. The Czech Music Information Centre writes, "The musical speech of Frantisek Domažlický is richly chromatic, built on a firm tonal foundation, marked by freely developing melody within a trim form and distinct rhythm."[314] D.C. Vačkář (1906-1984), son of the popular composer Václav Vačkář, was a composer who sought to use avantgarde music in order to express emotion. Every composition came from his inner creative urge.[315] Kejmar recorded Vačkář's *Concerto for Trumpet with Percussion, Piano, and Double-Bass* in 1963.

Since the Velvet Revolution, Kejmar has recorded other significant solo works by important Czech composers, such as Sylvie Bodorová and Ivana Loudová. Bodorová (b. 1954) is one of the most frequently performed composers today.[316] In the 1990s, Kejmar recorded *Ventimiglia* for trumpet and percussion (1992). Bodorová also composed a work for brass quintet called *Vertumnus: Five Pictures from Ruolphine Prague* (2004). Ivana Loudová (1941-2017) was one of the most recognized and awarded women composers and teachers from Czechoslovakia. She successfully established herself as a freelance composer and won several national and international prizes.[317] Loudová composed several brass chamber works, including *Music Festiva* for brass sextet (1981), *Quintetto*

[314] Czech Music Information Centre, "František Domažlický," Accessed January 26, 2021, https://www.musicbase.cz/composers/144-domazlicky-frantisek/.
[315] Czech Music Information Centre, "Dalibor C. Vačkář," Accessed January 26, 2021, https://www.musicbase.cz/composers/1053-vackar-dalibor-c/.
[316] Czech Music Information Centre, "Sylvie Bodorová," Accessed January 26, 2021, https://www.musicbase.cz/composers/76-bodorova-sylvie/.
[317] Ibid.,

Giubiloso for brass quintet (1985), and *Sleeping Landscape* for brass dectet. As a part of Loudová's CD collection of her unaccompanied works, Kejmar recorded *Per Tromba: Five Concert Studies for Solo Trumpet* (1969). Written in a free, unmeasured style, the five contrasting movements in *Per Tromba* incorporate a range of contemporary techniques (flutter tonguing, mouthpiece taps, glissandos, etc.) and an incredibly wide range, with the last movement ending on an E6.[318]

As a member of the Prague Brass Soloists, Miroslav Kejmar recorded several other works by Czech composers. For brass quintet, the group recorded *Characters* by Jiří Pauer, *Il diario di Leonardo* by Zdeněk Liška, *Panels* by Karel Reiner, D.C. Vačkář's *Quintet.*[319] And as a brass sextet, the Prague Brass Soloists recorded pieces by Lukáš Matoušek, Ivana Loudová, and Pavel Blatný.[320] Other recordings of the Prague Brass Soloists include albums of English and German Baroque music for brass instruments, and one CD of Baroque music for brass and organ.[321] In addition to these brass chamber recordings and recordings of Czech repertoire, Kejmar recorded Bach's *Brandenburg Concerto No. 2* three times, the concertos in C major and D major by Michael Haydn, *Concerto for Piano, Trumpet and Strings* by Dimitri Shostakovich, and three CDs of music for trumpet and organ for the Japanese label, *Octavia Records.*[322]

There may be no other Czech trumpeter who single handedly contributed as much to the Czech trumpet repertoire as Miroslav Kejmar. He worked first-hand with dozens of

[318] Ivana Loudová, *Per tromba: Pět studií pro trubku solo*, Published by Author, 1969, http://loudova.cz/en/sheet-music-downloads/chamber-compositions-for-solo-instruments/per-tromba-2/.
[319] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[320] Ibid.
[321] Ibid.
[322] Ibid.

Czech composers to premiere or record their works. Kejmar continues to teach at the Prague Conservatory after retiring from the Czech Philharmonic, teaching the next generation of Czech trumpeters. His perseverance as a musician (a non-communist in a communist country) serves as inspiration to this generation and many around the world.

The Kozderka Family

Born on July 1, 1947 in Brno, Moravia (Czechoslovakia), **Vladislav Kozderka** (1947-2015) hailed from a family with a deep musical tradition. His father, Richard Kozderka (1908-1994), was a concertmaster for the Brno State Philharmonic, and many of his other family members were musicians.[323] V. Kozderka's cousin, Ladislav Kozderka Jr. is also a distinguished trumpeter who performs with the Czech Philharmonic. V. Kozderka began playing the trumpet at age fourteen. Upon graduating from the Brno Conservatory (studying with Bedřich Dvořáček), he continued his training at the Janáček Academy of Performing Arts with Václav Pařík.[324]

In 1968, V. Kozderka began his professional career by joining the Brno State Philharmonic.[325]In 1972, he became first solo trumpet in the National Theatre Opera Orchestra, and in 1990 he joined the Prague Symphony Orchestra as solo trumpet.[326] V. Kozderka established ties with the Czech National Symphony Orchestra in 1997 and collaborated with them for several years. Alongside these activities, he played in the

[323] "Vladislav Kozderka," Prague Proms Festival, Accessed January 26, 2021, https://2016.pragueproms.cz/en/bio/vladislav-kozderka/index.html.
[324] Jean-Pierre Mathez, "Special Czechoslovakia," 32.
[325] "Vladislav Kozderka," Prague Proms Festival.
[326] Jean-Pierre Mathez, "Special Czechoslovakia," 32.

Czechoslovak Radio Symphony Orchestra and several other major ensembles and chamber groups in the Czech Republic and abroad.[327]

Vladislav Kozderka's solo career took him around the world performing both standard and contemporary Czech trumpet repertoire. During the 1970s, V. Kozderka won several prestigious solo awards including first prize and title of Laureate in the Prague Spring International Competition (1974), the won bronze medal (where first prize was not awarded)[328] at the International Music Competition in Geneva (1975), and the gold medal at the International Competition in Toulon (1976).[329] After that time, V. Kozderka toured and was met with exceptional acclaim in the Czech Republic, France, Italy, Austria, Germany, Sweden, Spain, Japan, USA, South Korea, and Taiwan.[330] He recorded several CDs as a soloist, including *Czech and Italian Baroque Music for Trumpet*, *Týden nové tvorby* (1977), *Vladislav Kozderka* (1978) and *Matys, Riedlbach: Week of New Creation* (1980). He also appears on collaborative albums including *Martinů: Compositions for Wind Instruments and Piano* (1995) and *Neruda, Biber, Rössler-Rosseti, Ryba: Concertos for Trumpet and French Horn* (2009).

During his lifetime, V. Kozderka performed and recorded many notable works by contemporary Czech composers. Petr Eben (1929-2007) is perhaps the most important of these composers. Even by 1965, Eben was described as a "very prolific composer and decidedly ranks among the promising young talents. His work is marked by a wealth of invention and extraordinary technical aptitude."[331] He is highly recognized for his

[327] "Vladislav Kozderka," Prague Proms Festival.
[328] Ibid.
[329] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 437.
[330] "Vladislav Kozderka," Prague Proms Festival.
[331] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 108

compositions for organ and is regarded as an excellent organist, improviser, composer and teacher.[332] Compositions for organ and church music constitutes a large portion of his output, including *Okna* (Windows) for trumpet and organ (1976). *Okna i*s a four-movement work inspired by paintings by Marc Chagall. According to the Brass Bulletin, Okna "can be understood as a symbol: the window as a source of light, as a view from a dark room to a sky with clouds; the direction from reality to the world of fantasy."[333] Eben's impression of the paintings serve as a direct inspiration for the music, and he paints his musical composition with organ and trumpet colors.[334] V. Kozderka was one of the first trumpet players to record this staple work, and he served as the editor of the 1985 edition of the score. He is also listed as the editor of Petr Eben's *Fantasia Vespertina* for trumpet and piano. Eben composed several works for trumpet including *Duetti per Due Trombe* (1969), *Brass Quintet: Variation on Chant* (1971), *Vitraux* for trumpet and organ, *Guttenberg Toccata for Organ, Trumpet and Trombone*, and *Les Lubilationes* for organ and brass quartet.

Jiří Matys, (1927-2016) also composed solo trumpet music for Vladislav Kozderka. Matys studied organ and composition at the Janáček Academy of Musical Arts, and later became a lecturer at the Janáček Academy, Professor at the Brno Conservatory, and a headmaster of a music school in Brno.[335] He devoted several years to freelance composing because of an illness that effected his ability to teach in 1977.[336] On

[332] Jean-Pierre Mathez, "Special Czechoslovakia," 23.
[333] Ibid., 23.
[334] Ibid., 24.
[335] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 303
[336] Czech Music Information Centre, "Jiří Matys," Accessed January 26, 2021, https://www.musicbase.cz/composers/621-matys-jiri/.

the aptly named album, *Matys, Riedlbach: Week of New Creation*, V. Kozderka recorded an unaccompanied piece titled *Solo for Trumpet Vladislav Kozderky*—a four movement work named for V. Kozderka. Matys devoted a large portion of his time to composing instructional works, in addition to his works for advanced musicians.[337] Written for younger players, the *Suite for Trumpet and Piano* (1972) is an easy composition in multiple movements.[338] Matys composed several other works for trumpet including *Four Compositions* for trumpet and dulcimer, *Walnut Rondo* for trumpet and piano (1993), and *Morning Music* for strings, two trumpets, and percussion (1968).

In addition to working with these two composers, V. Kozderka premiered and inspired many other compositions. Other premieres by him for trumpet and organ include *Discussions* by Ales Hajek (b. 1937) and *Evocations Paschales* (1993) by Šesták Zdeněk. *Evocations Pachales* is a three-movement work commissioned specifically by V. Kozderka featuring melismatic chant-like themes and Spanish dance rhythms—the work was premiered in Spain.[339] Composer Jiří Laburda (b. 1931)[340] wrote a three-movement work for V. Kozderka and Josef Svejkovský called *Terzetto for Two Trumpets and Piano/Organ* (1980).[341] On album *Matys, Riedlbach: Week of New Creation*, V.

[337] Czech Music Information Centre, "Jiří Matys."
[338] Ibid.
[339] Linda Sítková, "Organ in Instrumental Chamber Constituents in Czech Creation After 1945," Ph.D Diss., Academy of Performing Arts in Prague, 2013, Accessed January 26, 2021, https://lindasitkova.cz/en/biography/dissertation-thesis-amu-prague#1.1%20Varhany%20a%20trubka.
[340] Laburda has composed nearly thirty works for solo trumpet. Many of these pieces were composed for young trumpet players including *Diarium I-V* for trumpet and piano. Laburda has also composed several trumpet lengthy concertos and sonatas. Dr. Amy Marie Burmeister has written a dissertation about Laburda's works for the trumpet.
[341] Amy Marie Burmeister, "The Solo Trumpet Literature of Jiří Laburda (b. 1931): Compositional and Pedagogical Contributions," DMA Diss., the University of Arizona, 2015, Accessed April 27, 2020, Proquest Dissertations and Theses Global, 114.

Kozderka also recorded Václav Riedlbauch's seven movement work, *Parade*, for trumpet and organ.

Ladislav Kozderka Sr. (1913-1999)—V. Kozderka's uncle—was a musician, composer, and conductor, just like many other members of the Kozderka family. L. Kozderka Sr. had three brothers (including Richard Kozderka) who were all musicians, and learned to play piano.[342] Their family was from a small part of the city of Brno, the birthplace of many famous Czech musicians. L. Kozderka Sr. studied with the famous piano teacher Břetislav Kaprál. When Kaprál was unavailable to teach Kozderka, his daughter, Vítězslava Kaprálová, taught his lessons.[343] With the boom of new orchestras and musical life of the 1920s and the 1930s, L. Kozderka Sr. enjoyed early Czechoslovakian republic life in the era of Janáček.[344]

L. Kozderka Sr. started performing at the age of fifteen with a dance band in Brno. The salary was good and he gifted his father—a technician for the railways—ninety percent of his earnings.[345] At the age of twenty, L. Kozderka Sr. wanted to study music badly, and frequently visited other teachers in Brno. Janáček's colleague taught at the Brno Conservatory, and recognized L. Kozderka's potential as a music student. While at the conservatory, he studied piano with Václav Kaprál and composition with Vilém Petrželka.[346] After the conservatory, L. Kozderka Sr. "devoted himself to dance and light music and appeared as a pianist in Prague with the orchestra of Dolfi Langer, at one time

[342] Ladislav Kozderka, Interview by Spencer Brand.
[343] Ibid.
[344] Ibid.
[345] Ibid.
[346] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 246.

managing his own orchestra."[347] As noted by his son, L. Kozderka Sr. composed many beautiful songs, setting poetry by the catholic writer Václav Renč—who was incarcerated for nine years due to his religious writing.[348] He also composed several works for trumpet including his *Scherzo for Trumpet and Orchestra*. Ultimately, L. Kozderka Sr. strove to abstain from judging people by their political opinions and instead focused on making people happy through music.[349]

Ladislav Kozderka Jr. took on this same opinion from a young age. Born on October 6, 1974 in Brno, his father was Ladislav Kozderka Sr., and his mother, Květoslava Navrátilová, (a folk singer).[350] An accomplished trumpeter, L. Kozderka Jr. is currently Principal Trumpet of the Czech Philharmonic, and has performed with many of the major Czech orchestras. He appears as a soloist performing standard and contemporary Czech repertoire, and records many of these works. He has been a constant advocate of contemporary Czech trumpet music and is the chairman of the Society for Improvised and Contemporary Music.[351]

L. Kozderka Jr. began his musical training on piano from a young age and started to play the trumpet at twelve years old. L. Kozderka Sr. was sixty years old when L. Kozderka Jr. was born, thus he was born into a family with a long established history of music making.[352] The young L. Kozderka Jr. felt music was his only option and experienced a high level of stress which, interrupted much of his early progress.[353] In

[347] Čeněk Gardavský, *Contemporary Czechoslovak Composers*, 246.
[348] Ladislav Kozderka, Interview by Spencer Brand.
[349] Ibid.
[350] Ladislav Kozderka. "Curriculum Vitae," Accessed January 26, 2021, http://ladislav.kozderka.sweb.cz/#cast1.
[351] Ibid.
[352] Ladislav Kozderka, Interview by Spencer Brand.
[353] Ibid.

communist Czechoslovakia, he felt that it was difficult to learn the trumpet because many of the teachers were ill-equipped to teach, and students often had to learn from each other.[354] At the age of nineteen, after studying at the Brno Conservatory with Professor Bedřich Dvořáček, L. Kozderka Jr. moved to Prague to perform with the Prague Philharmonia. In his interview, L. Kozderka Jr. felt he could play with a beautiful sound, but his winning of that position was all luck and (he) was not ready for the rigors of playing with an orchestra.[355] He began his studies with Václav Junek at the Prague Conservatory while performing with the Philharmonia. He credits Professor Junek for developing his trumpet playing to match the level of playing required in a Prague professional orchestra.[356]

Following his studies with Professor Junek, L. Kozderka Jr. led a full career of orchestral playing. From 1998 until 2001, Kozderka performed with the Opera Orchestra of the National Theatre in Prague, and in 2002 began performing with the Drama Orchestra of the National Theatre in Prague. Since 2008, L. Kozderka Jr. has been Principal Trumpet of the Czech Philharmonic.[357] In addition to these orchestras, he has performed with the Prague Chamber Orchestra, Slovak Philharmonic, Prague Chamber Philharmonic, Czech Chamber Philharmonic, and many others.[358] L. Kozderka Jr. is a founding member of the contemporary music ensemble, Ostravská banda, and has also been a member of the Czech Philharmonic Brass Ensemble and the Moravia Brass

[354] Ladislav Kozderka, Interview by Spencer Brand.
[355] Ibid.
[356] Ibid.
[357] Ibid.
[358] Ladislav Kozderka. “Curriculum Vitae.”

Band.[359] Active internationally, L. Kozderka Jr. has given solo performances of standard and Czech trumpet repertoire, teaches at international festivals including the Prague Summer Nights Young Artists Festival, and teaches lessons and masterclasses in Japan and the United States. He recorded a solo album titled *From Prague—From Heart,* which has a recording of one of his own improvisations: *Solarus* for unaccompanied trumpet.

L. Kozderka Jr. has given premieres of many works by leading contemporary Czech composers, including music by Marek Kopelent (who is mentioned more extensively in the previous chapter). In 2000, L. Kozderka Jr. gave the premiere of Kopelent's *Concerto for Trumpet and Orchestra* (2000).[360] He also gave the premiere of the *Concerto for Trumpet, Timpani and Strings* by Ales Hajek. He performed in the premiere of *Face of the Night* for trumpet, piano, violoncello, flute, clarinet, and cimbalom by Miroslav Pudlak, and he frequently performs Vladimír Werner's *Rondo for Trumpet and Piano*—with whom he studied composition.[361] L. Kozderka Jr. has also collaborated with and given the premieres of works by Roman Haas, Tomas Ille, and Petr Kotík.[362]

There are few families who have contributed more to the Czech trumpet repertoire than the Kozderka family. Between collaboration and composing their own works, they have premiered and recorded dozens of Czech compositions for trumpet. Vladislav Kozderka was a notable soloist and recording artist who was one of the first to perform and record Petr Eben's *Okna.* Ladislav Kozderka Jr. is an accomplished orchestral

[359] Ladislav Kozderka. "Curriculum Vitae."
[360] Ibid.
[361] Ladislav Kozderka, Interview by Spencer Brand.
[362] Ibid.

trumpeter, and gave premieres by some of the Czech Republic's leading contemporary composers, including Marek Kopelent and Miroslav Pudlak. Both trumpeters have had significant influence in Czech trumpet playing and the development of its repertoire.

Vladimír Rejlek (b. 1953)

Born on July 2, 1953 in Tabor, Czechoslovakia, Vladimír Rejlek is a highly accomplished soloist and teacher. It is noted that "[Rejlek] is a leading European soloist and has toured extensively and recorded solo works by Neruda, Hummel, Stamitz, Martinů, and many others."[363] His first musical study was playing accordion, but he later switched to trumpet.[364] From 1968 until 1974, Rejlek studied with Václav Junek at the Prague Conservatory and later continued his education with Junek at the Academy of Performing Arts in Prague, graduating in 1978.[365] During this time, Rejlek established himself as a concert soloist. He won first prize in the International Competition in Toulon (1976) and won prizes in the Czechoslovakian Artistic Performance Competition in Kraslice (third prize in 1976 and first prize in 1978). He competed in the Prague Spring International Competition and won first prize and the title of Laureate (1978).[366] As a winner of the competition, Rejlek gave his premiere solo appearance with the Czech Philharmonic, performing the *Concerto in E Major for Trumpet and Orchestra* by Johann Nepomuk Hummel.[367]

[363] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 666.
[364] Jean-Pierre Mathez, "Special Czechoslovakia," 33.
[365] Ibid., 33.
[366] Ibid., 33.
[367] Ibid., 33.

Rejlek performs with many of the elite orchestral ensembles throughout the Czech Republic. Starting in 1974, Rejlek performed as a member of the Opera Orchestra of the National Theatre in Prague with trumpeters Jan Burian and L. Odchazel.[368] He has also performed as first trumpet with the Czech Philharmonic, Czech Radio Symphony Orchestra, and the Prague Chamber Orchestra.[369] Rejlek is a member of the Prague Trumpeters and performed with the Czech Brass Quintet (with Jan Burian).[370] Rejlek recorded an album of Czech brass quintet music with the Czech Brass Quintet in 1986, and one of many accolades includes winning third prize in the Maurice André International Competition in Paris (1979).[371]

As a concert soloist, Rejlek premiered many works by contemporary Czech composers that are now established standards in the Czech trumpet repertoire. A few of these premieres include compositions by Juraj Filas, Jiří Dvoráček, Josef Fiala, Václav Riedlbauch, and Václav Trojan. The last of these composers may have composed one of the most important Czech works for trumpet, Trojan's *Concertino for Trumpet and Orchestra*. During the Concert of Laureates, Vladimír Rejlek, winner of the Prague Spring Competition, played the premiere of this work with the Prague Symphony Orchestra.[372]

Trojan composed his Concertino during his final, deeply creative period from 1974 to 1983, when he composed his finest compositions and developed his favorite

[368] Jean-Pierre Mathez, "Special Czechoslovakia," 33.
[369] "Vladimír Rejlek," Association of Trumpeters of the Czech Republic, Accessed January 26, 2021, https://www.atcr.cz/asociace/clenove-asociace/vladimir-rejlek/.
[370] Jean-Pierre Mathez, "Special Czechoslovakia," 33.
[371] "Vladimír Rejlek," Association of Trumpeters of the Czech Republic.
[372] Václav Trojan, *Concertino per Trombe ed Orchestra* (Prague, Czech Republic: Český rozhlas, 2015).

motifs.[373] Trojan's collaborations with the film director and graphic artist, Jiří Trnka from 1945 until 1965, made him popular with the general public.[374] Trnka and Trojan found an equilibrium in their collaborations for full length puppet films, and Vičar notes the following:

> Trojan completely lacked egotism. He provided the puppets with emotional depth and Mozartian sunshine through his music. While Trnka was said to be a sad "lyricist," Trojan was said to be a "merry" one. In reality, Trnka was pensive, pursuing his artistic and human duties with determination. Trojan, on the other hand, was optimistic, temperamental, and had a hearty, lively, bohemian character. The complementary aspects of their personalities had a strong positive impact on their joint efforts. Both men displayed a sensitive humanism and agreement in their personal ideas.[375]

Because of his naturally live and optimistic disposition, Trojan's writing favored a light-hearted Mozartian style with Ravel-like brilliant orchestration.[376] Trojan's typical melodic patterns make use of the 6^{th}, 8^{th}, 9^{th}, and 10^{th} tones of the overtone series, a strategy that matches many Czech folk songs.[377] These melodic attributes shine through in his music, especially in the *Concertino for Trumpet and Orchestra*. The entire thirteen-minute work has many moments of joy and brilliance. The first "Allegro giusto" movement features the trumpeter's power by beginning with a fanfare in the C major triad with the first phrase ending on C6. A beautiful display of the trumpeter's lyrical playing is found in the "Largo sostenuto" second movement, and the third "Allegro vivo and giocoso" movement demonstrates technical dexterity, requiring incredibly fast

[373] Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics*, 38.
[374] Ibid., 38.
[375] Ibid., 41.
[376] Ibid., 38-39.
[377] Ibid., 43.

double tonguing throughout.[378] These aspects make Trojan's Concertino a wonderful addition to the Czech trumpet repertoire.

Vladimír Rejlek has premiered many other famous works for trumpet and keyboard instruments. In 1984, Rejlek premiered Jiří Dvoráček's *Sonata for Trumpet and Piano*, which is now recorded and performed by numerous artists.[379] Rejlek also premiered Juraj Filas' *Sonata for Trumpet and Piano*[380] and the *Sonata for Trumpet and Piano* by Josef Fiala.[381] In 1989, Rejlek gave the premiere of Václav Riedlbauch's *New Year's Meditation* for trumpet and organ.[382] As a member of the Czech Brass Quintet, Rejlek premiered Milada Červenková's (b. 1947) *Music for Brass* [Quintet] during the Prague Days of Contemporary Music Festival.[383] Many of Rejlek's students from the Academy of Performing Arts in Prague actively perform works by contemporary Czech composers. Rejlek began teaching at the Academy in 1994 as Associate Professor, and earned the title of Full Professor in 2009.[384] His past students, Vít Gregorovič (trumpet) and Jiří Bachtík (trumpet), have premiered works by Jan Barnatek, Jiří Mittner, Zdeněk Šesták, Michal Trnka, and Milan Jira. The composer, Jiří Pohnán, also studied with Rejlek at the Academy of Performing Arts in Prague.[385]

Vladimír Rejlek continues to be an active pedagogue in Czechoslovakia. He now serves as Chairman of the Jury of the International Competition Concertino Praga,

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[378] Václav Trojan, *Concertino per Trombe ed Orchestra*.
[379] Jean-Pierre Mathez, "Special Czechoslovakia," 33.
[380] Ibid., 33.
[381] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 666.
[382] Linda Sítková, "Organ in Instrumental Chamber Constituents in Czech Creation After 1945."
[383] Czech Music Information Centre, "Milada Červenková," Accessed January 26, 2021, https://www.musicbase.cz/composers/123-cervenkova-milada/.
[384] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 666.
[385] "Prof. Vladimír Rejlek," Academy of Performing Arts in Prague, Accessed January 26, 2021, https://sp.amu.cz/en/ucitel105857.html.

Chairman of the Jury of the Prague Spring International Competition, and as the Head of the Department of Wind Instruments at the Academy of Performing Arts in Prague.[386] Rejlek actively contributed to the Czech trumpet repertoire though his premieres, solo career, and his students who followed similar paths. These undertakings were hugely influential on the development of Czech trumpet repertoire.

The Šedivý Brothers

Hailing from a family of trumpeters, born in 1957, twin brothers Zdeněk Šedivý and Jiří Šedivý were both trumpet players in the Czech Philharmonic.[387] Additionally, their father was a devoted jazz trumpeter.[388] Both brothers studied at the Prague Conservatory with Josef Svejkovský and upon graduation began their study at the Academy of Performing Arts with Václav Junek.[389] Both have been influential trumpet players in the Czech Republic for their orchestral playing and recordings. The brothers dreamt of performing together in the Czech Philharmonic, and starting in 1982 Jiří Šedivý played in the orchestra for thirty-two years, with Z. Šedivý joining the orchestra in 1985.[390] Before 1985, Z. Šedivý performed with the Film Symphony Orchestra (1975-1977) and the Prague Radio Symphony Orchestra (1977-1985). The brothers also performed with the Prague Brass Soloists, Prague Brass, the Czech Brass, and the Czech

[386] "Prof. Vladimír Rejlek: Faculty Page," Academy of Performing Arts in Prague, Accessed January 26, 2021, https://www.hamu.cz/cs/vse-o-fakulte/lide/5002-vladimir-rejlek/.
[387] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 725.
[388] "V České filharmonii 5x na rodinnou notu. Zastavení čtvrté: Šediví," Opera+ online, December 10, 2013, Accessed January 26, 2021, https://operaplus.cz/v-ceske-filharmonii-5x-na-rodinnou-notu-zastaveni-ctvrte-sedivi/.
[389] Jean-Pierre Mathez, "Special Czechoslovakia," 34.
[390] "V České filharmonii 5x na rodinnou notu. Zastavení čtvrté: Šediví," Opera+ online.

Philharmonic Brass.[391] Z. Šedivý is a highly versatile performer, playing lead trumpet in professional big bands and performing in the jazz and entertainment orchestras of Ernst Mosch, Ferdinand Havlik, and Milan Svoboda.[392]

During the 1970s, Zdeněk Šedivý won several solo competitions while starting his orchestral career. The Šedivý brothers won second prize in the International Competition of Czechoslovak Radio Concertino Praga in the chamber music category in 1972, and Z. Šedivý won first prize in the trumpet solo category for the same competition in 1975.[393] Z. Šedivý won first prize in the Czechoslovakian Artistic Performance Competition in Kraslice (1978) and first prize and title of Laureate in the Prague Spring Festival International Competition in the same year.[394] Additionally, in 1981, Z. Šedivý was a finalist in the Tribune of Young Performers organized at the Bratislava Music Festival.[395] Z. Šedivý recorded solo albums and duo albums with his brother J. Šedivý, including: *Trumpet Recital*, *Baroque Music for Two Trumpets*, and *Sonatas and Concertos for Trumpet and Orchestra*.[396]

Both brothers are active teachers and pedagogues in the Czech Republic. Zdeněk (since 2000)[397] and Jiří (since 2003)[398] have both taught at the Prague Conservatory. Since 2004, Z. Šedivý regularly lectures brass courses in Vimperk, and from 2008-2011

[391] Jean-Pierre Mathez, "Special Czechoslovakia," 34.
[392] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 725
[393] "Zdeněk Šedivý," Česka filharmonie, Accessed January 26, 2021, https://www.ceskafilharmonie.cz/o-nas/orchestr/clenove-orchestru/zdenek-sedivy/.
[394] Jean-Pierre Mathez, "Special Czechoslovakia," 34.
[395] "Zdeněk Šedivý," Česka filharmonie.
[396] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 725.
[397] "Zdeněk Šedivý," Česka filharmonie.
[398] "Jiří Šedivý," Česka filharmonie, Accessed January 26, 2021, https://www.ceskafilharmonie.cz/o-nas/orchestr/clenove-orchestru/jiri-sedivy/.

was an Assistant Professor at the Academy of Performing Arts in Prague.[399] Z. Šedivý now teaches at the Jaroslav Ježek Conservatory.[400] Both of the brothers have contributed a great deal to Czech trumpet playing through their orchestral playing, teaching, and solo careers.

Stanislav Sejpal (b. 1948)

Born on April 8, 1948 in Mladá Boleslav, Czechoslovakia, Stanislav Sejpal is an orchestral trumpeter and concert soloist. His father, Stainslav Sejpal Sr. (1920-1991), was a Czech trumpeter and performed in professional orchestras in Prague.[401] Sejpal Jr. studied at the Prague Conservatory from 1964 until 1970 and later continued his study with Václav Junek at the Academy of Performing Arts in Prague from 1970 until 1975. During this time, he performed with the best professional orchestras in Prague including the Prague Cinema Orchestra (1969-1970) and the Czech Philharmonic (1970-1980), where he was placed as principal trumpet in 1976. In 1980, Sejpal made the move to Germany to play with the Kiel Opera Orchestra and moved again in 1986 to work as a freelance trumpet in the lower Austrian Orchestras.[402] Sejpal moved back to Prague in 1990 and performed in the Prague Radio Orchestra until 1994 when he founded a private music school.[403] He also performed as a member of the Prague Brass Soloists while living in Prague, and appears on several of their albums.

[399] "Zdeněk Šedivý," Česka filharmonie.
[400] Ibid.
[401] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 726.
[402] Ibid., 727.
[403] Ibid., 727.

In the development of Czech trumpet repertoire, Sejpal is particularly important for his premiere and recording of the *Concerto for Trumpet and Orchestra* by Jiří Pauer (1919-2007). In 1973 and 1974 respectively, Sejpal won first prize in the Czechoslovakian Artistic Performance Competition, and won second prize and the title of Laureate in the Prague Spring International Competition.[404] As a winner of the competition, Sejpal premiered Pauer's concerto. The concerto is a three-movement work that was also recorded by Sejpal in 1975.

Pauer was a major figure in Czech contemporary music as Artistic Director of the Czech Philharmonic and was Laureate of the State Prize.[405] From humble beginnings, Pauer was born into a miner's family and had a difficult time becoming a musician.[406] He began his music career as a teacher, but later gained entry to the Prague Conservatory and the Academy of Performing Arts in Prague, studying with Pavel Borkovec. Pauer often composed for wind instruments and "works in an atmosphere of constant contact and dialogue between composer and listeners."[407] Including his work as the Artistic Director of the Czech Philharmonic, he was the first secretary of the Guild of Czechoslovak Composers, Artistic Director of the National Theatre in Prague, and taught composition at the Academy of Performing Arts in Prague.[408] After the Velvet Revolution, Pauer began living in seclusion, writing his memoirs. Near the end of his life, he became partly paralyzed due to a stroke.[409]

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[404] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 727.
[405] Miroslav Kejmar, Interview by Spencer Brand, Translated by Blanka Owenslova.
[406] Jean-Pierre Mathez, "Special Czechoslovakia," 22.
[407] Ibid.," 22.
[408] Czech Music Information Centre, "Jiří Pauer," Accessed January 26, 2021, https://www.musicbase.cz/composers/725-pauer-jiri/.
[409] Ibid.

Pauer composed many other works for trumpet including *Funeral Music* for string orchestra and trumpet, *Twelve Duets* for two trumpets (1986), *Characters* for brass quintet and triangle, and *Trumpetina* for trumpet and piano (1977). The last work is a concert piece around ten minutes in length that features both vigorous and sensitive trumpet playing.[410] *Trumpetina* was recorded by Miroslav Kejmar, and Pauer wrote similar pieces for trombone and tuba. Pauer and Sejpal's major contribution to Czech trumpet repertoire is through the concerto, composed at a time that was difficult for many musicians.

Jan Hasenöhrl (b. 1961)

Born on April 2, 1961 in Prague, Czechoslovakia, Jan Hasenöhrl is an international trumpet soloist and collaborative artist. He collaborated with the Brass Bulletin in writing a special edition on Czechoslovakian brass music, where they wrote, "Hasenöhrl belongs to those young Czechs who are opening, transforming and strengthening the musical identify of the country, keeping in touch with its citizens throughout the world."[411] He is one of the many Czech trumpet players who found new freedoms in democratic Czech Republic after the Velvet Revolution. Today, he collaborates with commercial, jazz, and popular artists on CDs such as *Brassspy, Swing Party*, *La Parada, White Mulet, Waiting for Art,* and *Trumpet Summit*.[412] His repertoire as a soloist and recitalist centers on original Czech and Baroque works.[413] Hasenöhrl's solo

[410] Czech Music Information Centre, "Jiří Pauer,"
[411] Jean-Pierre Mathez, "Special Czechoslovakia," 7.
[412] Jan Hasenöhrl, "Biography," Accessed January 26, 2021, https://www.janhasenohrl.com/bio.
[413] Jean-Pierre Mathez, "Special Czechoslovakia," 80.

tours have taken him across Europe, Japan, South Korea, Mexico, South America, and the United States.[414]

Growing up in communist Czechoslovakia, Hasenöhrl established himself as a trumpeter during the thaw before the Velvet Revolution. He notes that life in communist Czechoslovakia was a "never-ending" ordeal to perform outside the country, buy equipment, and music.[415] Hasenöhrl found the times to be bearable financially, but felt an overwhelming sense of isolation from the rest of the world.[416] In answer to the Brass Bulletin's question about artistic development during this period, Hasenöhrl responded by saying:

> Certain aspects of the teaching system were very positive (organization, pedagogical support, quality of teachers); others were not so good (prejudices, lack of information, political submission). It should be said that for the communist regime, artists and athletes served to "export" a positive image, and thus these areas were privileged. This did not prevent us all from fighting like hell for a place in the (pale) sun. It was a very powerful incentive… the only way to come out of it a little ahead.[417]

There were in fact opportunities for musicians because of the regime's need of a "positive" cultural export, but it was imperative to fight for the opportunities that did exist.

Hasenöhrl began his studies on trumpet from a young age, and by age fifteen, he studied with Václav Junek at the Prague Conservatory (1976 to 1981).[418] He continued his studies with Professor Junek at the Academy of Performing Arts from 1982 until 1986.[419] It was directly after his training that Hasenöhrl won third prize and the title of

[414] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, 343.
[415] Jean-Pierre Mathez, "Special Czechoslovakia," 80.
[416] Ibid., 80.
[417] Ibid., 80.
[418] Ibid., 80.
[419] Ibid., 80.

Laureate of the Prague Spring International Competition (1987).[420] At age eighteen, Hasenöhrl was already playing first trumpet in the Film Symphony Orchestra, and then became solo trumpet of the National Theatre Orchestra in Prague at the age of twenty-two.[421] In 1987, he joined the Prague Chamber Orchestra before starting his career as a solo artist in 1990.[422] Since 1993, Hasenöhrl perfoms as principal trumpet of the Czech National Symphony Orchestra.[423] He can be heard on many of the CNSO's recordings and has recorded soundtracks for feature length films, such as *The Hateful Eight.*[424] Hasenöhrl's classical solo albums include *Georg Philipp Telemann Trumpet Concertos* (1991), *Five Trumpet Concertos* (2011), and *Schifrin-Mendoza Trumpet Concerti* (2016). His upcoming solo album centers on the solo works of Zdeněk Lukáš (1928-2007).[425]

Lukáš was an incredibly prolific composer, writing over three hundred-fifty works during his lifetime.[426] The composer and choirmaster graduated and began his career by teaching elementary music, but eventually got a job at the Czechoslovak Radio in Plzeň.[427] Lukáš developed his own distinct compositional style, drawing inspiration from Czech and Moravian folksongs.[428] Largely self-taught, Lukáš' mature style is characterized by medieval modes in harmony and melody with intricate metric combinations, letting his natural sensibilities guide the color of his music.[429]

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[420] Jarmila Nedvědová, Email to Author, June 2, 2020.
[421] Jean-Pierre Mathez, "Special Czechoslovakia," 80.
[422] Ibid., 80
[423] Jan Hasenöhrl, "Biography."
[424] "Orchestra," Czech National Symphony Orchestra, Accessed January 26, 2021, https://www.cnso.cz/en/orchestra.
[425] Jan Hasenöhrl, Email to Author, July 27, 2020.
[426] Czech Music Information Centre, "Zdeněk Lukáš," Accessed January 26, 2021, https://www.musicbase.cz/composers/572-lukas-zdenek/.
[427] Ibid.
[428] Ibid.
[429] Ibid.

Over his lifetime, Lukáš has composed dozens of works for trumpet and other brass instruments. One of his first works for brass was *Dvojzpy* for trumpet (in D) and organ, op. 125 (1976), written for and premiered by Josef Svejovský.[430] *Kathedrales* [Cathedrals] for brass quintet and organ, op. 124 (1979) was then written for the Prague Brass Ensemble, where the trumpet players were Josef Svejovský and Jan Hasenöhrl.[431] Lukáš composed several other works for this brass quintet including the *Serenada*, op. 161 (1981), *Partita all Fanfare*, op. 271 (1995), and the *Koncertantní Svita for Brass Quintet and Orchestra*, op. 184 (1983). These projects joined Lukáš and Hasenöhrl in a lifelong friendship. Near the end of Lukáš' life, he composed his major solo trumpet works specifically for Hasenöhrl, including *Tvare Lasky* [Faces of Love], op. 353 (2006), a cantata for soprano, trumpet and orchestra, *Sinfonia Concertante* for brass trio and orchestra, op. 349, and his *Concerto for Trumpet and Orchestra*, op. 323 (2007).[432] These are all works Hasenöhrl is recording for a new CD.[433] In addition to these works, Lukáš has written several works for brass ensemble and a solo work called *Liturgical Songs* for trumpet and organ, op. 315 (2000), which was commissioned and premiered by Roger Blackburn.[434]

This is a vast collection of works by a composer who is not widely known in the United States. Lukáš' beginning his compositional career during a dark period in Czech history may have partly shut him out from the rest of the world. However, he is a well-known composer in the Czech Republic, and has composed several significant trumpet

[430] Czech Music Information Centre, "Zdeněk Lukáš."
[431] Ibid.
[432] Ibid.
[433] Jan Hasenöhrl, Email to Author, July 27, 2020.
[434] Czech Music Information Centre, "Zdeněk Lukáš."

solo works through collaborations with Jan Hasenöhrl. Hasenöhrl himself is leaving a prominent impression on trumpet players on the international stage, and actively contributing to Czech trumpet repertoire.

Jan Broda (b. 1958)

Born in 1958 in Ostrava, Czechoslovakia, Jan Broda plays a significant hand in the premieres of the contemporary Czech trumpet music in Brno. Broda studied trumpet at the Ostrava Conservatory and then attended the Janáček Academy of Performing Arts in Brno.[435] In 1982, Broda won third prize and the title of Laureate in the Prague Spring International Competition, then first prize in the Czechoslovakian Artistic Performance Competition in Kraslice (1984).[436] In the same year, Broda won the position of solo trumpeter in the Brno State Philharmonic, and now focuses on brass chamber music with the Czech Brass Sextet Brno as the Artistic Director.[437] This brass chamber ensemble (two trumpets, one horn, two trombones, and one tuba) was founded while all of the members were students at the Janáček Academy of Performing Arts, performing repertoire from the Renaissance to Contemporary.[438] Broda has taught trumpet at the Janáček Academy of Performing Arts since 1990, and became Associate Professor in 2001. In addition to these positions, Broda has taught internationally and served on juries for national and international competitions for brass instruments.[439]

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[435] "Jan Broda," Association of Trumpeters of the Czech Republic, Accessed January 26, 2021, https://www.atcr.cz/asociace/clenove-asociace/doc-jan-broda/.
[436] Ibid.
[437] "Jan Broda," Association of Trumpeters of the Czech Republic.
[438] "Czech Brass Sextet Brno," ARS/KONCERT, Accessed January 26, 2021, http://www.arskoncert.cz/en/umelci/index.asp?id=109&iClanek=1.
[439] "Jan Broda," Association of Trumpeters of the Czech Republic.

Broda actively performs works by contemporary Czech composers in Brno. In 2007, he gave the premiere of Pavel Blatný's (b. 1931) *From Old Notebooks* for trumpet and piano, with Blatný performing the piano part.[440] Broda also premiered *Second Evening Fanfare* for trumpet and organ by Pavel Zemek (b. 1957) and Radomír Ištvan's (b. 1959) *Invention for Trumpet and Piano*. With the Czech Brass Sextet Brno, Broda premiered several works by Pavel Staněk (b. 1927) in 2007, including *Gavotta*, *Habanera,* and *Menuet*. Staněk has composed several other works for trumpet including *Pezzo Concertante* for trumpet and piano, *Barcarola* for trumpet and piano (1981), *Summer Music* for brass quintet, and *Brass Thumbnails* for brass quintet. Broda has contributed significantly to the Czech trumpet repertoire through premiering works of composers based in Brno. In these ways, he is actively contributing to the development of the Czech trumpet repertoire.

[440] Czech Music Information Centre, "Pavel Blatný," Accessed January 26, 2021, https://www.musicbase.cz/composers/70-blatny-pavel/.

CHAPTER 5

IN SEARCH OF CZECH MUSIC STYLE IN TRUMPET PLAYING

The trumpeters and composers discussed in the previous chapters all lived and belonged to the Czech speaking regions of Bohemia and Moravia. They speak the Czech language, participate in Czech culture, and the trumpeters perform music by Czech composers. These traits alone do not answer the question of what it means to perform or write with Czech musical style or what distinguishes it from other national styles. Michael Beckerman commented, "At the recent International Smetana Conference the question 'what is Czech about Czech music' fluttered over the proceedings like an elusive butterfly."[441] Beckerman and many other authors consistently ask the same question throughout their literature: what is Czech musical style, or "Czechness," in music? For the purposes of this research, the question can be transformed to ask: by what strategies have Czech composers and performers tried to define or create a Czech sound?

The proximity of the Czech Republic to other European musical hubs has created difficulty for many scholars attempting to answer this question. Geographically, Vienna and Budapest are to the south of Prague, and the German cities of Dresden, Leipzig, and Berlin border the north. Not to mention Russia's (U.S.S.R.) influence on Czechoslovakia, especially in the post-World War I and post-World War II periods. The Bohemian and Moravian regions are nestled among these musical epicenters, making it seemingly impossible for Czech people to have an independent style. Newmarch writes:

> The history of the musical development of Bohemia, or as it is now called, Czechoslovakia [in 1978], is very closely allied to her geographical position. Bohemia, a Slav country set for centuries like an island

[441] Michael Beckerman, "In Search of Czechness in Music," *19th-Century Music*, Vol. 10, no. 1 (Summer, 1986), 62.

> surrounded by assailant and erosive seas, passed through long period of spiritual oppression during which at times her national individuality was in peril of total extinction.[442]

Throughout history, reception of Czech music was dominated by the Romantic, German ideology, which, according to Svatos, "attuned to neither Czech sensibilities nor to the developments of contemporary music internationally."[443] Despite the insurmountable odds, Czech people have a distinct style, and many times the realization of that style emerged in a composer's writing once they left the country.

Many Czech composers sought inspiration away from their homeland in search of their Czech musical identity. In fact, L. Kozderka felt that Czech composers had generations of creativity and were influenced by their surrounding countries. In one day, a Czech composer could travel to these other major capitals and hear a new work, which would spawn their own new creative ideas.[444] As noted by Beckerman, Smetana (considered to be the father of Czech musical style) found his start in Gothenberg, Sweden studying the music of Mozart, Beethoven, Schubert, Liszt and Wagner instead of his Czech contemporaries. Similarly, Dvořák had close ties to Vienna and studied the same composers as Smetana with the addition of Brahms. Even Janáček drew inspirations and kept "close tabs" on musical activities in Russia.[445] Like many composers seeking their national identities, Martinů left to study in Paris to "learn how to be a Czech composer."[446] Martinů felt that Germans only wanted to make every other composer a German composer. He found the opposite to be true in France, where Martinů found his

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[442] Rosa Newmarch, *The Music of Czechoslovakia*, 1
[443] Mikuláš Bek, Geoffrey Chew, and Petr Macek, *Socialist Realism and Music: Musicological Colloquium at the Brno International Music Festival, 36*, 228.
[444] Ladislav Kozderka, Interview by Spencer Brand.
[445] Michael Beckerman, "In Search of Czechness in Music," 63
[446] Michael Beckerman, *Martinů's Mysterious Accident: Essays in the Honor of Michael Henderson*, 158.

style.[447] With the dominant German musical styles to the North and South, Czech composers found it necessary to leave their country in order to gain a new perspective and realize Czech musical style's distinguishing features.

Even though these figures of Czech music often had to look elsewhere to define their style, they left behind common technical traits in their music. Specific traits outlined by musicologists include the first beat accent (derived from Czech language and folk song), syncopated dance rhythms, lyrical passages in trios, harmonic movement outlining triads a major third apart, two-part writing with parallel thirds and sixths, oscillation between parallel major and minor modes, use of modes with the lowered 7ths and raised 4ths, avoidance of counterpoint, and use of melodic cells repeated a fifth above.[448] Critics, even within the Czech musicology community argue, however, that these are general trends within Romantic era music.[449] Rather than defining Czech musical style through purely technical traits, it is necessary to observe Czech musical style through extra-musical features.

The waves of Czech nationalism experienced by Smetana (in the 1850s) and Janáček (in the 1920s) emphasized the importance of the Moravian hills, landscape features of Prague, folk songs, ancient chorales, and the Czech language—such as operas being composed in Czech.[450] As a literal example of Czech composers using Hussite chorales to exemplify Czech musical style, the famous Hussite chorale *Ktož jsú Boži bojovnící* (Ye Who are God's Warriors) is quoted in dozens of Czech works including

[447] Michael Beckerman, *Martinů's Mysterious Accident: Essays in the Honor of Michael Henderson*, 158.
[448] Michael Beckerman, "In Search of Czechness in Music," 64.
[449] Ibid., 64.
[450] Ibid., 66.

Má Vlast (Smetana), the *Hussite Overture* (Dvořák), *Excursions of Mr Bouček* (Janáček), *The March of the Taborites* (Vitěslav Novák), *Music for Prague 1968* (Husa), and others.[451] In this context of Hussite chorales, chorale-like melodies take on a different meaning for Czech composers and people. The chorales contribute to Czech identity and are understood by Czech people grounded in Hussite history. From the previously mentioned trumpet works, Martinů's *Sonatina for Trumpet and Piano*, Eben's *Okna*, Trojan's *Concertino for Trumpet and Orchestra*, and Fišer's *Dialogue for Trumpet and Organ* include statements of chorale-like themes serving significant roles in these compositions. Many other Czech composers look further back to medieval modes, specifically the Aeolian mode. Nelhybel's music frequently focuses on scale degrees 7, 1, 2, and 3 of the Aeolian mode, and other composers such as Miloslav Kabeláč, Luboš Fišer, Zdeněk Lukáš, Jiří Jaroch, and even Karel Husa used this pitch set for their melodic content.[452]

In addition to chorale inspirations, most Czech composers draw direct and indirect inspiration from their regional folk music. As noted by Beckerman, "folk music permeates Czech music on all levels, from the most literal to the highly symbolic."[453] In the literal sense, many composers wrote stylized dance sets including Smetana, Dvořák, Janáček, Novák, Foerster, Martinů, and Borova.[454] Composers for the trumpet, including Josef Matěj, Zdeněk Lukáš, and Václav Trojan, all drew inspiration from their regional folk styles. Evidence of these inspirations primarily appear in a composer's choice of

[451] Michael Beckerman, "In Search of Czechness in Music," 68.
[452] Walter Simmons, "Nelhybel *Sinfonia resurrectionis*, *Symphonic Movement*, *2 Symphonic Movements*, *Antiphonale*, *Appassionato*, *Corsican Litany*," 218.
[453] Michael Beckerman, "In Search of Czechness in Music," 70.
[454] Ibid., 79.

rhythm. As discussed earlier in this document, the rhythm of Czech language is unique in its unequal and syncopated rhythms. In the case of Martinů, his core style was developed from syncopated folk stylizations.[455] However, Bohemian folk songs begin on a strong beat because the first syllables of Czech words are stressed.[456] This feature fits the character of trumpet music well. The first entrance of the trumpet in Martinů's Sonatina, Trojan's Concertino, Pauer's Conerto, Kalabis' Concerto, Vorlová's Concerto, and many other works for trumpet begin strongly and independently on a beat, rather than an offbeat.

Many composers pair these folk influences with literal depictions of the city of Prague and it's major historical figures. *Má Vlast*, one of the most obvious examples, includes movement titles "Vyšehrad," "Vltava," or "Tabor." In translation, these titles reference locations (a castle and river) and a specific city in the Bohemian region (Tabor). In brass music, Jiří Pohnan and Sylvie Bodorova composed brass quintet music titled *Rudolfinum Sonata* and *Vertumnus Five Pictures from Rudolphine Prague* in homage to the Rudolfinum—the famous hall in Prague where Dvořák conducted the Czech Philharmonic. Similarly, other works have titles that are meant to evoke Prague or other locations throughout Moravia.

Czech composers' strategies to incorporate Hussite chorales, ancient music, folk music, and location influences, help to create a Czech musical style in brass and trumpet music. In addition to these traits, Czech trumpeters and composers show a passion of experimentalism throughout their history, such as those by Vejvanovsky. These

[455] Michael Beckerman, *Martinů's Mysterious Accident: Essays in the Honor of Michael Henderson*, 176.
[456] Victoria Johnson, "Notes from the Underground: Explorations of Dissent in the Music of Czech-born Composers Marek Kopelent and Petr Kotík." 25.

influences may still be considered common themes across western classical music, but Czech music and Czech trumpet playing differ in a major regard. Simmons writes, "[Nelhybel's] music shares much in common with other Czech composers of his generation: that is, an elemental, almost brutally forceful aggressiveness, often highly dissonant, yet obstinately tonal."[457] In contrast, Beckerman writes, "Thus we find that Czech music tends toward a simplicity and directness of expression: in it joy appears as serious as suffering, the everyday is as important as the momentous, and the mass and the individual have equal weight."[458] These quotes seem to create an oxymoron. Somehow, Czech music is simple yet complicated, aggressive (and expressing anguish) yet joyful. In Czech music, the Czech trumpeting style embraces direct musical expression, unfiltered and unabridged, a feature that communicates intense musical emotion.

To match the "aggressiveness" described by Simmons, Czech trumpet playing is often focused on the power behind the sound. Similar to the way Czech composers turned to French neo-classicism during the period of Communist Czechoslovakia, trumpet pedagogues, such as Václav Junek, incorporated French studies in their pedagogy including the materials of René Laurent, Henri Chavanne, Theo Charlier (not really French), and of course, Arban.[459] As noted by Ladislav Kozderka, Junek focused much of his pedagogy on breathing to play the trumpet in a relaxed manner.[460] As a result, Hasenöhrl states that Czech trumpet players "like to play powerfully, but with techniques

[457] Walter Simmons, "Nelhybel *Sinfonia resurrectionis*, *Symphonic Movement*, *2 Symphonic Movements*, *Antiphonale*, *Appassionato*, *Corsican Litany*," 218.
[458] Michael Beckerman, "In Search of Czechness in Music," 71.
[459] Frank Kaderabek, "Against All Odds: An Interview with Miroslav Kejmar," 32.
[460] Ladislav Kozderka, Interview by Spencer Brand.

developed in the French style."[461] Playing powerfully, as described by L. Kozderka and Hasenöhrl, may have evolved out of necessity to perform in orchestral positions during communist Czechoslovakia, the primary trumpeting profession of the time.[462] L. Kozderka noted in his interview that the halls of Prague have a different sound than the music theatres of Brno. The Bohemian halls require a greater fullness to fill them and balance the rest of the orchestra.[463] For this reason, performing with Czech orchestras was very rigorous.

Though the technique and overall sound plays an important role, a defining feature of Czech trumpet style is a melodious style of playing. According to L. Kozderka, a beautiful sound is always preferred, as it is around the world, but a Czech trumpeter's playing requires a "feeling" in their music.[464] Feeling the music was important in early musical development and education because a student could either feel the music and play the trumpet, or they could not. Some Czech pedagogues felt that students with a musical intuition could be helped through technical issues of playing the instrument.[465] Musical intuition was valued as the most important part of Czech trumpet playing over "logical irrationality."[466] In response to a question about Czech style's defining features, Miroslav Kejmar responded with:

> The old trumpeters played with a beautiful style, very lyrically and melodically. Even in the greatest fortissimos they did not play very hard or aggressively. They played lyrically and beautifully. I am talking about the trumpeters from the Czech Philharmonic. In this genre, there is an inherent

[461] Jean-Pierre Mathez, "Special Czechoslovakia," 83.
[462] Ibid., 83.
[463] Ladislav Kozderka, Interview by Spencer Brand.
[464] Ibid.
[465] Ibid.
[466] Ibid.

> special Czech MELODIOUSNESS, which has been abandoned in recent years.[467]

This melodiousness is perhaps the "feeling" L. Kozderka spoke of in his interview, and the powerful playing described by Hasenöhrl. From these accounts, Czech trumpeters played with a lyrically intense passion, an expression that is not based in logic, technique, or dynamics. In my personal experience with Kejmar and L. Kozderka coaching Dvořák's Ninth Symphony, both challenged the section to perform with an intense strength of sound and emphasized dramatic changes of dynamics from pianissmo to fortissimo all within the context of a lyrical style. We had the opportunity to perform this piece in Rudolfinum Hall, and I observed that the lyrical style and intense musicality described above, translated powerfully in the acoustics of Dvořák's hall. From the accounts by Kejmar, L. Kozderka, and Hasenöhrl, perhaps a new strategy in defining a Czech style of trumpet playing can be framed in Czech melodiousness where trumpeters perform powerfully but in a lyrical and overly dramatic style.

In Kejmar's opinion, trumpet players Rudolf Lisý, Jaroslav Kolář, Jiří Horák, and Václav Pařík were the harbingers of the Czech trumpet playing style.[468] All four of these players performed with the Czech Philharmonic directly before and after World War II. Lisý was known for his beautiful tone and played first trumpet for several years in the Czech Philharmonic despite receiving offers to perform with orchestras across Europe.[469] Horák performed with Lisý and was the long time Principal Trumpet of the Czech Philharmonic before Junek. Horák's sound in the Czech Philharmonic was influential for

[467] Miroslav Kejmar, Interview by Spencer Brand.
[468] Ibid.
[469] Ibid.

Kejmar, and L. Kozderka believes that one can recognize everything about the Czech trumpet sound from Horák's recording of Vejvanovsky's Sonatas from 1966.[470] Kolář taught at the Prague Conservatory before and after World War II. During this time, Kolář composed eight volumes of trumpet sheet music and the *Virtuoso Studies*.[471] Pařík was Kolář's student and successor as professor at the Prague Conservatory. Until 1976, Pařík held this position and passed this playing tradition onto Václav Junek and Miroslav Kejmar.[472]

This lineage of teachers and players paved the way for the Czech trumpet sound and the melodious style of playing. All the previously mentioned trumpeters from chapter four—those that belong to the generation that made their careers during communist Czechoslovakia—were inspired by these players in the Czech Philharmonic. It was during this generation of performers that composers became drawn to composing for solo trumpet. Drawing on their inspirations of the Czech musical style and trumpet sound, composers wrote an enormous output of music for the instrument. Compositions reflected the language, land, and musical tradition of the Czech people, resulting in a singular Czech musical style for the trumpet.

[470] Ladislav Kozderka, Interview by Spencer Brand.
[471] Miroslav Kejmar, Interview by Spencer Brand.
[472] Ibid.

CHAPTER 6

CONCLUSIONS AND FUTURE RESEARCH

The Bohemian and Moravian regions of modern-day Czech Republic have long rested in their musical traditions. Through periods of great nationalist movements and horrifying, dark oppression, the Czech people have forged a singularly Czech musical identity. In the centuries of musical tradition, Czech people composed hundreds of works for Czech trumpet players. These highly skilled players found their own style, independent from the surrounding countries, and the music composed for these players serves as a vibrant example of the Czech musical style.

Starting in the Medieval period, trumpet playing has always had a strong tradition in the Bohemian and Moravian regions. The royal Hapsburg court in Prague employed several talented trumpeters during the Renaissance period. Then, the Moravian towns of Kroměříž and Olomouc became a center for trumpet playing during the Baroque, due in large effort, to the wild, improvisatory style of trumpeter Pavel Josef Vejvanovsky. In the 1820s and after, B.D. Weber, Josef Kail, and many other composers in Prague showed great enthusiasm for the new valve trumpet by composing several solo works and studies for the instrument. The twentieth century brought further experimentation and implementation of brass instruments in chamber music. Alois Hába experimented with quarter-tone trumpets in his compositions, Janáček composed his *Sokol Fanfare* for brass instruments, and Martinů included trumpet in his piece, *la revue de cuisine*. This part of Czech musical history, in terms of the trumpet, is marked by creative use, experimentation, and progressive trumpet playing styles.

These trends continued after World War II, but were met by obstacles set by a repressive government. The communist coup d'édat in 1948 brought many of these experimental trends to heel, and composers who followed these trends in their music were heavily censored. Composers had to adapt to other strategies to express Czech musical style. Though the strengthened Communist Party of Czechoslovakia made some positive changes, most artists were negatively affected by their actions. Furthermore, the Party only allowed music that fit their desired image for Czechoslovakia through Socialist Realism. During the thaw, starting in the mid-1950s, composers and artists painfully gained new expressive freedoms in their music. Composers also realized the trumpet's expressive and soloistic capabilities during this period, and began to compose dozens of important concertos and sonatas. After the Prague Spring of 1968, Czechoslovakia experienced one of its worst periods in its history. Again, composers and artists were heavily censored, and Czechoslovakia witnessed a massive purge. The music composed during this time either reflected the influences of Socialist Realism (fake optimism and positivism) or expressed hopelessness and darkness. Despite experiencing some of the worst censorship in the Soviet bloc during this period, the output of works for solo trumpet by Czech composers was significant, including many pieces that have become staples of the Czech trumpet repertoire. Since the Velvet Revolution, these activities only increased with newfound freedoms. Showing a greater interest in the trumpet as a solo instrument, Czech composers returned to their progressive models in modern times and compose a significant number of works in the twenty-first century.

Many excellent Czech trumpeters made their careers in communist Czechoslovakia and performed works by Czech composers. Václav Junek, an acclaimed

teacher from this period, is credited with spurring Czechoslovakian composers' interest in composing concertos for solo trumpet. The great trumpeter and recording artist, Miroslav Kejmar, played a significant role in the premiering and recording of new Czech works for trumpet. The Kozderka family contributed to the creation and performance of contemporary Czech music. Now an influential teacher at the Academy of Performing Arts in Prague, soloist Vladimír Rejlek gave the premieres of many of the important Czech works including those by Trojan, Dvořáček, Filas, and Fiala. The Sedivý brothers have been important members of the Czech Philharmonic during communist Czechoslovakia. Stanislav Sejpal, as a Laureate of the Prague Spring International Competition, gave the premiere of Pauer's *Concerto for Trumpet and Orchestra*. Performing as an international soloist, Jan Hasenöhrl collaborated extensively with Zdeněk Lukáš on concerto works from the 1980s into the early 2000s. Active in the Brno new music scene, Jan Broda has given the premiere of several works as a soloist and as a member of the Czech Brass Sextet Brno. Together, these are a few of the performers that have contributed greatly to the Czech trumpet repertoire.

Despite being occupied for most of their history, the composers and trumpeters have a distinct Czech musical style. Many of the composers write in a Czech aesthetic by incorporating Moravian and Bohemian folk materials, Hussite chorales, and location inspirations; however, there is a directness in Czech musical expression that communicates intense emotions. Czech trumpet players embraced a similar directness in their playing, focusing on a musical and melodious feeling. From the early days of communist Czechoslovakia, Rudolf Lisý, Jiří Horák, Jaroslav Kolář, Václav Pařík

modeled this style of trumpet playing and taught it to the next generation of trumpet players.

It is clear that of the two opinions stated at the beginning of this document, the opinion that composers and artists were able to create a substantial output of musical culture in communist Czechoslovakia, is true. This opinion is accurate in regard to trumpet solo repertoire alone. A vast number of works for the trumpet were composed during the period between 1948 and 1989, and this continues on to present day. These works were composed at a time when many thought it was impossible to create great art. Additionally, there were several excellent trumpeters capable of performing this repertoire with a unique Czech musical style.

This project is an attempt to begin highlighting the immense work of Czech composers and trumpeters, and to demonstrate their unique Czech musical style. In effort to contribute to continued awareness of the Czech trumpet repertoire, a selected appendix of Czech solo works composed for trumpet (unaccompanied/electroacoustic, trumpet and keyboard, concerto, and concerto grosso) is included in Appendix A. More works may have been composed during this time that are still undocumented, and the composition years of many of these pieces are still unclear. Additionally, many important works are unrecorded and deserve future research to discover their place in the Czech trumpet repertoire. The scope of this project in terms of the trumpeters was limited to soloists who had worked with Czech composers to record and perform their compositions. It is necessary to continue documenting Czech trumpeters past (Lisý, Horák, Kolář, Pařík, and others) and present (Marek Zvolánek, Marek Vajó, Jiří Houdek, Stano Masaryk, and

many others) to track their contributions to Czech trumpet repertoire and the greater trumpet community.

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APPENDIX A

SELECTED CATALOG OF WORKS FOR TRUMPET

To help bring broader awareness to Czech trumpet music to the world of trumpet, the following is a selected catalog of over two hundred pieces for trumpet. It contains works for unaccompanied trumpet or trumpet and electronics, works for trumpet and keyboard, works for solo trumpet and ensemble, and works for trumpet and other solo instruments with ensemble. These works span the years from 1948 until present day. Each entry includes, the composer's name, composition title, year it was composed/published/premiered, publisher information, and the premiere artists or location. Some of this information remains incomplete and requires further research to discover the years of composition, publishing, and premiere information. There may be more works from this period or works that predate this period. Many works are available only to rent or exist only as manuscript from the Czech Music Fund and Czech Radio.

Works for unaccompanied trumpet or trumpet and electronics

Author **Title of Work** **(year composed/published/premiered)**
Publisher/Music Available
Premiere Artists/Location

Blatný, Pavel *Study for Quarter-tone Trumpet* (1964)
Publisher: N/A
Premiere Artists: N/A

Cigler, Petr *Schism for Solo Trumpet* (2006)
Publisher: N/A
Premiere Location: Brno Exposition of New Music

Kopelent, Marek *Capriccio for Solo Trumpet* (1976/2000)
Publisher: Breitkopf & Härtel
Premiere Artists: N/A

Kopecký, Pavel *Dominoes for Trumpet and Electronics* (2000)
Publisher: N/A
Premiere Artists: Marek Vajo, tpt

Loudová, Ivana *Per tromba: Pět studií pro trubka sólo* (1969)
Publisher: Author Website
Premiere Artists: N/A

Matys, Jiří *Solo for Vladislav Kozderky* (1979)
Music Available: Český rozhlas
Premiere Artists: Vladislav Kozderka, tpt

Nelhýbel, Václav *Four Monodies for Trumpet* (1995)
Publisher: Pocono Mountain Music Publishing
Premiere Artists: N/A

Piňos, Alois *Advent for Trumpet and Tape* (1991)
Publisher: Solitaire – KO Agency Prague
Premiere Artists: N/A

Pohnán, Jiří *Introduzione e 11 variazioni per tromba sola* (2016)
Publisher: Český rozhlas
Premiere Location: Prague Spring International Music Competition

Pokorný, Petr *In the Country of Winter Darkfall I Crossed Hunters On Horses* (1989)
Publisher: Author
Premiere Artists: N/A

Vačkář, Dalibor C. *Partita for B Trumpet Solo* (1969)
Publisher: Adliswil-Zürich, Edition Eulenburg
Premiere Artists: N/A

Vačkář, Dalibor C. *Four Poems for Solo Trumpet* (1972)
Publisher: Adliswil-Zürich, Edition Eulenburg
Premiere Artists: N/A

Works for Trumpet and Keyboard

Bartek, Mojmir *Dialogue for Trumpet in B and Piano* N/A
Publisher: Nela – Hudební nakladatelství Brno
Premiere Artists: N/A

Bernátek, Jan *Choral Fantasies for Trumpet and Organ* N/A
Publisher: N/A
Premiere Artists: Vít Gregorovič, tpt; Jakub Janšta, org

Blatný, Pavel *Development – Melachrolic Intermezzo – Kaleidoscope for Trumpet and Piano* N/A
Publisher: N/A
Premiere Artists: Josef Zimka, tpt; Lucie Novackova, pf

Blatný, Pavel *From Old Notebooks for Trumpet and Piano* (2007)
Publisher: N/A
Premiere Artists: Jan Broda, tpt; Pavel Blatný, pno

Dohnal, Martin *Prayer for Enemies for trumpet and organ* N/A
Publisher: N/A
Premiere Artists: M. Jakubíček, org; S. Zaal, tpt

Domažlický, František *Sonata for Trumpet and Piano, op. 49* (1985)
Publisher: Panton
Premiere Artists: N/A

Dvořáček, Jiří *Sonata for Trumpet and Piano* (1984)
Publisher: Panton
Premiere Artists: Vladimír Rejlek, tpt

Eben, Petr *Fantasia Vespertina for Trumpet and Piano* (1967)
Publisher: Schott Music
Premiere Artists: N/A

Eben, Petr *Okna for Trumpet and Organ* (1976/1985)
Publisher: Editio Barenreiter Praha
Premiere Artists: Vladislav Kozderka, tpt

Eben, Petr *Vitraux for Trumpet and Organ* (1990)
Publisher: N/A
Premiere Artists: N/A

Feld, Jindřich *Intermezzo for Trumpet and Piano* (1964)
Publisher: Alphonse Leduc
Premiere Artists: N/A

Fiala, Petr *Fanfare and Songs for Trumpet and Piano* (1985)
Publisher: Panton
Premiere Artists: Vladimír Rejlek, tpt

Filas, Juraj *Sonata for Trumpet and Piano* (1979/1994)
Publisher: Editions BIM
Premiere Artists: Vladimír Rejlek, tpt

Filas, Juraj *Sonata for Trumpet and Organ "Appasionata"* (2003)
Publisher: Editions BIM
Premiere Artists: Otto Sauter, tpt; C. Schmitt, org

Filas, Juraj *Adagio for Trumpet and Piano* (2004)
Publisher: Editions BIM
Premiere Artists: Otto Sauter, tpt

Filas, Juraj *Romance for Trumpet and Organ* (2005)
Publisher: Editions BIM
Premiere Artists: Otto Sauter, tpt; C. Schmitt, org

Filas, Juraj *A Very Short Love Story for Trumpet and Piano* (2002)
Publisher: Editions BIM
Premiere Location: Prague Spring International Competition

Fišer, Luboš *Dialogue for Trumpet and Organ* (1996)
Publisher: Editions BIM
Premiere Location: Prague Spring International Competition

Hajek, Ales *Discussions for Trumpet and Organ* (1988)
Publisher: N/A
Premiere Artists: Vladislav Kozderka, tpt; Josef Cinderella, org

Hanuš, Jan *Impromptus for Trumpet and Piano*, op. 45 (1964)
Publisher: State Music Publishing (Bärenreiter Verlag)
Premiere Artists: N/A

Hlobil, Emile *Intermezzo for Trumpet and Piano* (1965)
Publisher: State Music Publishing
Premiere Artists: N/A

Hlobil, Emile *Sonata for Trumpet and Piano*, op. 71 (1973)
Publisher: Editio Supraphon
Premiere Artists: N/A

Hurník, Ilja *Capriccio for Trumpet and Piano* (1990)
Publisher: N/A
Premiere Artists: N/A

Ištvan, Radomír *Invention for Trumpet and Piano* (1992)
Publisher: N/A
Premiere Artists: Jan Broda, tpt; Jana Goliášová, pno

Janáček, Bedřich *Entrata Festiva for Trumpet and Organ* (1991)
Publisher: Cantando Instrumental
Premiere Artists: Anders Nielsen, tpt; Bedřich Janáček, org

Mittner, Jiří *Sonata for Trumpet and Piano No. 2* (2001)
Publisher: Česka rozhlas
Premiere Artists: Vit Gregorovic, tpt; Jiří Mittner, pno

Kalach, Jiří *Preludio e Fugue for Trumpet and Organ* (1981)
Music Available: Český rozhlas
Premiere Artists: N/A

Laburda, Jiří *Canto Pasquale for Trumpet and Organ* (1993)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Canzona for Trumpet and Harp* (2002)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Capriccio for Trumpet and Piano* (1975)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Diarium I – Premiando for Trumpet and Piano* (2007)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Diarium II – Sperimentatore for Trumpet and Piano* (2007)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Diarium III – Scopritore for Trumpet and Piano* (2007)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Diarium IV – Candidato for Trumpet and Piano* (2007)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Diarium V – Maestro for Trumpet and Piano* (2007)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Karelia, Suite for Trumpet and Piano* (2012)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Peter with Trumpet (for trumpet and piano)* (1982)
Publisher: Theodore Presser Co.
Premiere Artists: N/A

Laburda, Jiří *Signal, Scherzo for Trumpet and Piano* (1982)
Publisher: Gérard Billaudot
Premiere Artists: N/A

Laburda, Jiří *Solenne for Trumpet and Organ* (1996)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Sonata da chiesa "Nativitas Christi" for Trumpet and Organ* (1997)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Sonata for Trumpet and Piano* (2002)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Sonatina for Trumpet and Piano* (1971)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Sonatina No. 2 for Trumpet and Piano* (1994)
Publisher: Editions Combre
Premiere Artists: N/A

Laburda, Jiří *Tre Invenzioni for Trumpet and Harpsichord* (2010)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Laburda, Jiří *Triste for Trumpet and Organ* (1991)
Publisher: Edition Tonger GmbH
Premiere Artists: N/A

Laburda, Jiří *Variazioni di Natale for Trumpet and Organ* (1999)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Lukáš, Zdeněk *Dvojzpěvy for Trumpet and Organ* (1977)
Publisher: Author Website
Premiere Artists: Josef Svejkovský, tpt; Karel Hron, org

Lukáš, Zdeněk *Liturgical Songs for Trumpet and Organ* (2000)
Publisher: Author Website
Premiere Artists: Roger Blackburn, tpt

Martinů, Bohuslav *Sonatine for Trumpet and Piano* (1956)
Publisher: Alphonse Leduc
Premiere Artists: N/A

Matys, Jiří *Walnut Rondino for Trumpet and Piano* (1993)
Publisher: Nela – Hudební nakladatelství Brno
Premiere Artists: Novotný Jar, tpt (primary school student)

Matys, Jiří *Suite for Trumpet and Piano* (1972)
Publisher: Editio Supraphon
Premiere Artists: N/A

Mayer, Richard *Variations for Trumpet and Piano* (1988)
Publisher: SK Neumann Municipal Cultural Center/Czech Music Fund Archive
Premiere Artists: Vlastimil Bialas, tpt; Milan Bialas, pno

Mazourová, Jarmila *Burlesca for Trumpet and Piano* (1965/2007)
Publisher: N/A
Premiere Artists: Vlastimil Bialas, tpt; Jarmila Mazourová, pno

Nelhýbel, Václav *Counterpoint No. 9 for Piccolo Trumpet and Piano* (1996)
Publisher: Pocono Mountain Music Publishing
Premiere Artists: N/A

Nelhýbel, Václav *Metamorphosis for Piccolo Trumpet and Organ* (1977)
Publisher: European American Music
Premiere Artists: N/A

Nelhýbel, Václav *Prelude and Chorale on Svaty Vaclave for Trumpet and Keyboard* (1999)
Publisher: Alliance Publications
Premiere Artists: N/A

Nelhýbel, Václav Sonata da Chiesa No. 2 for Trumpet and Organ (1977)
Publisher: Boonin/Cimarron Music
Premiere Artists: N/A

Palkovský, Oldřich *Sonata for Trumpet and Piano*, op. 68 (1978)
Music Available: Český rozhlas
Premiere Artists: N/A

Palkovský, Oldřich *Sonata for Trumpet and Piano*, op. 75 (1980)
Music Available: Český rozhlas
Premiere Artists: N/A

Palkovský, Pavel *Suita 1989/90 for Trumpet and Piano* (1989)
Publisher: N/A
Premiere Location: Brno, Czech Republic

Pauer, Jiří *Trumpetina for Trumpet and Piano* (1977)
Publisher: Panton
Premiere Artists: N/A

Podešva, Jaromír *Sonatina for Trumpet and Piano* (1961)
Music Available: Český rozhlas
Premiere Artists: N/A

Radůza *D Major for Trumpet and Organ* N/A
Vranková, Radka (birth name)
Publisher: N/A
Premiere Artists: Zbyněk Bílek, tpt; Martin Jakubíček, org

Reiner, Karel *6 Bagatelles for Trumpet and Piano* (1963)
Publisher: State Music Publishing House
Premiere Artists: N/A

Rektorys, Artuš *Mood for Trumpet and Piano* (1995)
Publisher: Český rozhlas
Premiere Artists: Petr Brejcha, tpt; Artuš Rektorys, pno

Riedlbauch, Václav *New Year's Meditation* (1989)
Music Available: Czech Music Information Centre
Premiere Artists: Vladimír Rejlek, tpt; Josef Popelka, org

Ropek, Jiří *Sonata for Trumpet and Organ* N/A
Publisher: N/A
Premiere Artists: N/A

Ropek, Jiří *Introduction and Fugue for Trumpet and Organ* (1997)
Publisher: N/A
Dedication: to Jennifer Bate and Bram Wiggins

Ropek, Jiří *Invocation for Trumpet/Cello and Organ* (1982/2001)
Publisher: Alliance Publications
Premiere Artists: N/A

Sedláček, Bohuslav *Valse Pitoresco for Trumpet and Piano* (1996)
Publisher: Nela – Hudební nakladatelství Brno
Premiere Artists: N/A

Šesták, Zdeněk *Evocationes Paschales for Trumpet and Organ* (1993/2001)
Publisher: Alliance Publications
Premiere Artists: Vladislav Kozderka, tpt; M. Šestáková, org

Šesták, Zdeněk *Sonata "Dies Laetitiae" for Trumpet and Organ* (1994)
Publisher: Alliance Publications
Premiere Artists: Jiří Bachtík, tpt; Linda Čechová-Sitková, org

Slavický, Klement *Sentenze for Trumpet and Piano* (1976/1985)
Publisher: Editio Supraphon
Premiere Artists: N/A

Sluka, Luboš *Songs for Trumpet and Organ* (2001)
Publisher: Editio musica humana
Premiere Artists: Miroslav Kejmar, tpt; Václav Rabas, org

Sodomka, Karel *Partita Semplice, Op 8c for Trumpet and Piano* (1967)
Music Available: Český rozhlas
Premiere Artists: N/A

Sodomka, Karel *Sonatina Jazzistica for Trumpet and Piano* (1971)
Publisher: Panton
Premiere Artists: N/A

Soukup, Vladimír *Sonata for Trumpet and Piano* (1966)
Publisher: Czech Music Fund
Premiere Artists: N/A

Soukup, Vladimír *Three Sonnets for Trumpet and Piano* (1968)
Music Available: Český rozhlas
Premiere Artists: N/A

Staněk, Pavel *Barcarola for Trumpet and Piano* (1981)
Publisher: Panton
Premiere Artists: N/A

Staněk, Pavel *Pezzo Concertante for Trumpet and Piano* N/A
Publisher: N/A
Premiere Artists: Lukáš Weis, Jiří Šimáček

Studnička, Vladimír *Canzona for Trumpet and Piano* N/A
Publisher: N/A
Premiere Location: Ostrava, Hudební současnost

Svoboda, Tomáš *Duo Concerto for Trumpet and Organ* (1997)
Publisher: N/A
Premiere Artists: Fred Sautter, tpt; Tomáš Svoboda, org

Tausinger, Jan *Sonatina Emancipata for Trumpet and Piano* (1973)
Publisher: Panton
Premiere Artists: N/A

Teml, Jiří *Dramatic Scenes for Trumpet and Piano* (1978)
Music Available: Český rozhlas
Premiere Artists: N/A

Vačkář, Dalibor C. *Prayer for a Fallen Soldier for Trumpet and Organ* (1972)
Publisher: Adliswil-Zürich, Edition Eulenburg
Premiere Artists: N/A

Válek, Jiří *Sonata Eroica for Trumpet and Piano* (1962)
Publisher: Panton
Premiere Artists: N/A

Werner, Vladimír *Rondo for Trumpet and Piano* N/A
Publisher: N/A
Premiere Artists: N/A

Zavadil, Josef *Spring Sap for Trumpet and Piano* (premiered: 2007)
Publisher: N/A
Premiere Artists: Vlastimil Bialas, tpt; Jana Pavlínová, pno

Zemek (Novák), Pavel *Second Evening Fanfare for Trumpet and Organ* N/A
Publisher: N/A
Premiere Artists: Jan Broda, tpt; Marie Karasova, org

Works for Solo Trumpet and Ensemble

Bártek, Mojmír *Ballata Con Moto for Flugelhorn and Wind Orchestra* (1999)
Publisher: Český rozhlas
Premiere Location: Praveček's Lanškroun, 2nd Prize in Competition

Bártek, Mojmír *Dream Song for Bugle and Wind Orchestra* (2009)
Publisher: Český rozhlas
Premiere Artists: Pavel Hromádka, tpt; Music of the Castle Guard and the Police of the Czech Republic

Devátý, Antonín *Concerto for Trumpet in B and Orchestra* (1972)
Publisher: Český rozhlas
Premiere Artists: N/A

Domažlický, František *Concerto, op. 60 for Trumpet and Orchestra* (1986)
Publisher: Český rozhlas
Premiere Artists: N/A

Douša, Eduard *Concertino for Trumpet and Orchestra* (1986)
Music Available: Czech Music Information Centre
Premiere Artists: N/A

Emmert, František G. *Concerto for Trumpet and Orchestra* (1974)
Music Available: Czech Music Information Centre
Premiere Artists: N/A

Felix, Václav *Concerto for Trumpet and Orchestra*, op. 63 (1988)
Publisher: Panton
Premiere Artists: N/A

Fiala, Petr *Concerto for Trumpet and String Orchestra* (1984)
Music Available: Czech Music Information Centre
Premiere Artists: N/A

Filas, Juraj *Concerto for Piccolo Trumpet and Orchestra* (2004)
Publisher: Editions BIM
Premiere Artists: Otto Sauter, tpt; Jan Kučera, dir

Fischer, Jan Frank *Concerto for Trumpet and Orchestra* (2004)
Publisher: Český rozhlas
Premiere Artists: Miroslav Kejmar, tpt; Charles Olivier-Munroe, dir

Fischer, Jan Frank *Mitrovicka Romance for Trumpet and Orchestra* (1973)
Publisher: Český rozhlas
Premiere Artists: N/A

Fitznerová, Ivana *Three Colors of the Rainbow for Trumpet and String Orchestra* (2000)
Publisher: Český rozhlas
Premiere Artists: Lukáš Linhart, tpt; Hynek Farkač Antonínu Bílému, dir

Haas, Roman *Mene Tekel Ufarsin for Trumpet and Strings* (2019)
Publisher: Author
Premiere Artists: Ladislav Kozderka, tpt

Hanuš, Jan *The Secret Trumpeter for Trumpet and Orchestra* (1961)
Publisher: N/A
Premiere Artists: Marek Zvolánek, tpt; St. Bogunia, dir

Hrabánek, Pavel *Concerto for Trumpet and Orchestra* (1985)
Publisher: Český rozhlas
Premiere Artists: N/A

Husa, Karel *Concerto for Trumpet and Symphony Orchestra* (1987)
Publisher: Associated Music Publishers Inc.
Premiere Artists: Bud Herseth, tpt; Georg Solti, dir

Husa, Karel *Concerto for Trumpet and Wind Orchestra* (1973)
Publisher: Associated Music Publishers Inc.
Premiere Artists: N/A

Ille, Tomáš *Pražské čtvrti for Trumpet and Orchestra* N/A
Music Available: Author
Premiere Artists: Ladislav Kozderka, tpt

Jelínek, Stanislav *Concerto for Trumpet and Strings* (1998)
Publisher: Český rozhlas
Premiere Artists: Tomáš Vaculík, tpt; Michal Macourek, dir

Jíra, Milan *Concertino for Trumpet and Strings* N/A
Publisher: Český rozhlas
Premiere Artists: Jiří Bachtík, tpt; David Lukáš, dir

Jirko, Ivan *Concerto for Trumpet and Orchestra* (1982)
Publisher: Panton
Premiere Artists: N/A

Jonák, Zdeněk *Canzonetta in E-flat for Trumpet and Orchestra* (1979)
Publisher: Český rozhlas
Premiere Artists: N/A

Jonák, Zdeněk *Concerto for Trumpet and Orchestra* (1974)
Publisher: Český rozhlas
Premiere Artists: N/A

Jonák, Zdeněk *Melodie for Trumpet and Orchestra* (1975)
Publisher: Český rozhlas
Premiere Artists: N/A

Juchelka, Miroslav *Romance for Solo Trumpet and Symphony Orchestra* (1984)
Publisher: Český rozhlas
Premiere Artists: N/A

Kalabis, Viktor *Concerto for Trumpet and Orchestra*, op. 36 (1973/1975)
Publisher: Editio Supraphon
Premiere Artists: Maurice André, tpt

Kopelent, Marek *Concerto for Trumpet and Orchestra* (2000)
Publisher: N/A
Premiere Artists: Ladislav Kozderka, tpt

Kozderka, Ladislav *Scherzo for Trumpet and Orchestra* (1980)
Publisher: Český rozhlas
Premiere Artists: N/A

Kučera, Jan *Baroque Reminiscence for Piccolo Trumpet and Orchestra* (2016)
Publisher: Český rozhlas
Premiere Artists: Marek Zvolánek, tpt

Laburda, Jiří *Concertino for Trumpet and String Orchestra* (1977)
Publisher: Theodore Presser Co
Premiere Artists: N/A

Laburda, Jiří *Concerto for Trumpet and String Orchestra* (1998)
Publisher: Wolfgang G. Haas
Premiere Artists: N/A

Lídl, Václav *Concerto for Trumpet* (1987)
Publisher: Český rozhlas
Premiere Artists: N/A

Lukáš, Zdeněk *Concerto for Trumpet and Orchestra* (2007)
Publisher: Editions BIM
Premiere Artists: Jan Hasenöhrl, tpt

Malásek, Jiří *Jihočeské Setkání for Trumpet and String Orchestra* (1973)
Publisher: Český rozhlas
Premiere Artists: N/A

Maňas, František *Selanka pro Trubka* (1991)
Publisher: Český rozhlas
Premiere Artists: N/A

Marat, Zdeněk *Melodie for Flugelhorn and Wind Orchestra* (1989)
Publisher: Český rozhlas
Premiere Artists: N/A

Marat, Zdeněk *Serenade for Trumpet and Orchestra* (1979)
Publisher: Český rozhlas
Premiere Artists: N/A

Matěj, Josef *Concerto for Trumpet and Chamber Orchestra* (1963/1967)
Publisher: Editio Supraphon
Premiere Artsists: N/A

Modr, Antonín *Concerto for Trumpet and Orchestra No. 1* (1957)
Publisher: Český rozhlas
Premiere Artists: N/A

Modr, Antonín *Variations for Trumpet and Orchestra* (1972/1988)
Publisher: Český rozhlas
Premiere Artists: N/A

Myška, Rudolf *Concertino for Trumpet and Orchestra* (1984)
Publisher: Český rozhlas
Premiere Artists: N/A

Nelhýbel, Václav *Golden Concerto for Trumpet and Winds* (1960)
Publisher: Edition Musicus
Premiere Artists: N/A

Nelhýbel, Václav *De Profundis for Trumpet and Band* (1977)
Publisher: J. Christopher Music Company
Premiere Artists: “Doc” Severinsen, tpt

Neumann, Věroslav *Concerto for Trumpet, Strings and Tape* (1980)
Publisher: Český rozhlas
Premiere Artists: N/A

Novosad, Lubomír *Rondo Espaňa for Trumpet and Orchestra* (1971)
Publisher: Český rozhlas
Premiere Artists: N/A

Obrovská, Jana *Concerto Festivo for Trumpet and Chamber Orchestra* (1988)
Publisher: Český rozhlas
Premiere Artists: N/A

Palouček, Alois *A Song About Endless Desire for Trumpet and Orchestra* (1977)
Publisher: Czech Music Fund
Premiere Artists: N/A

Palouček, Alois *Waltz for Trumpet and Orchestra* (1982)
Publisher: Český rozhlas
Premiere Artists: N/A

Pauer, Jiří Concerto for Trumpet and Orchestra (1973/1978)
Publisher: Panton
Premiere Artists: Stanislav Sejpal, tpt

Pauer, Jiří *Funeral Music for Strings and Trumpet* (1982)
Publisher: Český rozhlas
Premiere Artists: N/A

Pihrt, Otakar *Tarentella from Suite for Trumpet and Large Wind Orchestra* N/A
Publisher: Český rozhlas
Premiere Artists: Petr Hrstka, tpt; Miloslav Bulín, dir

Podéšť, Ludvík *Waltz Variations for Trumpet and Orchestra* (1965)
Publisher: Český rozhlas
Premiere Artists: N/A

Podešva, Jaromír *Concerto for Trumpet in C and Orchestra* (1975/1984)
Publisher: Panton/Czech Music Fund
Premiere Artists: N/A

Praveček, Jindřich *Invention for Trumpet and Orchestra* (1985)
Publisher: Český rozhlas
Premiere Artists: N/A

Ropek, Jiří *Triptych for Trumpet, Organ and Strings* N/A
Publisher: Author
Premiere Artists: N/A

Sedláček, Bohuslav *A Moment with a Trumpet for Trumpet and Large Wind Orchestra* (1994)
Publisher: Český rozhlas
Premiere Artists: Pavel Hromádka, tpt; Jiří Čaňo, dir

Sedláček, Bohuslav *Valse Pitoresque for Trumpet and Large Wind Orchestra* (1996)
Publisher: Český rozhlas
Premiere Artists: Ústř. hudba AČR; V. Béreš, dir

Smatek, Miloš *Fantasie Beguine for Trumpet and Orchestra* (1966)
Publisher: Český rozhlas
Premiere Artists: N/A

Smatek, Miloš *Concert Intermezzo for Trumpet and Chamber Orchestra* (1965)
Publisher: Český rozhlas
Premiere Artists: N/A

Smutný, Jiří *Concertino Facile for Trumpet and Orchestra* (1987)
Publisher: Český rozhlas
Premiere Artists: N/A

Sodomka, Karel *Concertino for Trumpet and Orchestra* (1979)
Publisher: Český rozhlas
Premiere Artists: N/A

Sodomka, Karel *Impromptu for Trumpet and Orchestra* (1967)
Publisher: Český rozhlas
Premiere Artists: N/A

Trojan, Václav *Concertino for Trumpet and Orchestra* (1978/2015)
Publisher: Český rozhlas
Premiere Artists: Vladimír Rejlek, tpt; Josef Hrnčíř, dir

Vačkář, Dalibor C. *Concerto for Trumpet, Piano, Drums* (1964)
Publisher: Český rozhlas
Premiere Artists: N/A

Vaigl, Antonín *Rondo for Trumpet and Orchestra* (1962)
Publisher: Český rozhlas
Premiere Artists: N/A

Vorlová, Sláva *Concerto for Trumpet and Orchestra* (1953)
Publisher: Panton
Premier Artists: Ivo Preis, tpt; Václav Smetácek, dir

Wolf, Alois *A Song about Autumn for Trumpet and Orchestra* (1965)
Publisher: Český rozhlas
Premiere Artists: N/A

Works for Trumpet and other Soloists with Ensemble

Baier, Jiří *Dialogue for Clarinet, Trumpet, and Wind Orchestra* (2001)
Publisher: Český rozhlas
Premiere Artists: Michal Studničný, cl; Martin Jaroch, tpt

Blaha, Oldřich *Jazzový trojkoncert for clarinet, trumpet, piano and Jazz Orchestra* (1975)
Publisher: Český rozhlas
Premiere Artists: N/A

Ceremuga, Josef *Concerto for Trumpet, Piano and Orchestra* (1983)
Publisher: Český rozhlas
Premiere Artists: N/A

Eben, Petr *Vox Clamantis for Three Trumpets and String Orchestra* (1972)
Publisher: Panton
Premiere Artists: N/A

Hajek, Jiří *Concerto for Trumpet, Timpani, and Strings* (2007)
Publisher: Český rozhlas
Premiere Artists: Ladislav Kozderka, tpt; Marketa Mazourova, timp; Mark Ivanovic, dir

Husa, Karel *Concerto for Brass Quintet and String Orchestra* (1986)
Publisher: Alphonse Leduc
Premiere Artists: N/A

Jonák, Zdeněk *Mladé Trubky for Four Trumpets and Wind Orchestra* (1974)
Publisher: Český rozhlas
Premiere Artists: N/A

Kapr, Jan *Omaggio Alla Tromba (Pocta Trubce) for Two Trumpets and Chamber Orchestra* (1972)
Publisher: Český rozhlas
Premiere Artists: N/A

Lukáš, Zdeněk *Koncertantní Svita for Brass Quintet and Orchestra* *(1983)*
Publisher: Český rozhlas
Premiere Artists: Prague Brass Ensemble

Lukáš, Zdeněk *Triple Concerto for Trumpet, Trombone, Horn, and Orchestra* (2006)
Publisher: Editions BIM
Premiere Artists: Jan Hasenöhrl, tpt

Matěj, Josef *Triple Concerto for Trumpet, Horn, Trombone, and Chamber Orchestra* (1976)
Publisher: Panton
Premiere Artists: Miroslav Kejmar, tpt; Miloš Petr, hrn; Zdeněk Pulec, trb

Mayer, Richard *Concerto for Trumpet and Two Pianos* (1980)
Publisher: Český rozhlas
Premiere Artists: N/A

Nelhýbel, Václav *Antiphonale for Brass Sextet and Band* (1972)
Publisher: Alfred Publishing
Premiere Artists: N/A

Parsch, Arnošt *Double Concerto "Echoes" for Flute, Trumpet, and Orchestra* (1977)
Publisher: Český rozhlas
Premiere Artists: N/A

Růžička, Rudolf *Double Concerto for Oboe, Trumpet and Orchestra* (1990)
Publisher: Český rozhlas
Premiere Artists: N/A

Sklenička, Karel *Concertino for Trumpet, Harpsichord and String Quartet* (1962)
Publisher: Český rozhlas
Premiere Artists: N/A

Soukup, Vladimír *Sonata for Trumpet, Piano, and Strings* (1966)
Publisher: Český rozhlas
Premiere Artists: N/A

Vičar, Jan *Lullaby for Míšana for Trumpet, Trombone, and Large Wind Orchestra* (2001)
Publisher: Český rozhlas
Premiere Artists: Aleš Cecava, tpt; Pavel Hloušek, trb; Miroslav Bulín, dir

Zouhar, Zdeněk *Triple Concerto for Clarinet, Trumpet, Trombone, and Orchestra* (1970)
Publisher: N/A
Premiere Artists: N/A

APPENDIX B

LETTER OF IRB EXEMPTION

Letter of IRB Exemption

EXEMPTION GRANTED

David Hickman
HIDA: Music, School of
480/965-5048
David.Hickman@asu.edu

Dear David Hickman:

On 5/29/2020 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	A Study of Czech Trumpet Soloists and Czech Trumpet Repertoire they Performed
Investigator:	David Hickman
IRB ID:	STUDY00011968
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Czech Trumpet Soloist and Repertoire Study Permission and Consent to Interview, Category: Consent Form; • Czech Trumpet Soloist and Repertoire Study Protocol, Category: IRB Protocol; • Czech Trumpet Soloist and Repertoire Study Questionnaire and Interview Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Czech Trumpet Soloist and Repertoire Study Recruiting Email, Category: Recruitment Materials;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 on 5/29/2020.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

If any changes are made to the study, the IRB must be notified at research.integrity@asu.edu to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

Sincerely,

IRB Administrator

cc: Spencer Brand
Spencer Brand

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