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At the Crossroads of European Violin Heritage: The Migration of Prague Violinists throughout Europe from the beginning of the nineteenth century up to the 1880s

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The phenomenon of extensive migrations of Bohemian musicians across Europe began at the end of the seventeenth century. With the establishment of the Prague Conservatory in 1811, a new and major wave of emigration of Prague violinists emerged. Thus, most of the talented and promising Prague violinists in the first half of the nineteenth century emigrated throughout Europe, mostly within the Habsburg monarchy. They became members of the Estates theater orchestras in Linz, Graz, and Budapest, the Theater on the Vienna River, Leopoldstadt and Josefstadt theaters in Vienna, the Königsstadt Theater in Berlin, and the prestigious Vienna Imperial Opera and Vienna Imperial Music Chapel. In the second half of the nineteenth century the Prague violinists' roles and their migration routes changed. They still mostly emigrated to the cities within the Austro-Hungarian Monarchy and German Empire, but some of them also settled in the regions of Galicia and Bukovina and in the neighboring Russian Empire and Slovene lands. They were active as concertmasters, violin pedagogues, virtuosos, chamber music promoters and performers, and organizers of musical and cultural life in numerous European cities. They markedly influenced the violin in particular, as well as music development in general, in the second half of the nineteenth century.

Introduction

From the seventeenth century onwards, the art of violin playing in Europe developed through various national violin schools. Motivated by better employment opportunities, many violin virtuosos left their homelands to disseminate the achievements of their respective national violin schools across Europe. This caused the sharp divisions between individual violin schools to gradually become blurred, and individual teaching styles started to blend. The phenomenon of extensive migrations of Bohemian musicians across Europe was already taking place at the end of the seventeenth century. Second in number only to Italians, Bohemian musicians formed the largest group of foreign musicians at the courts of Germany and other European countries in the seventeenth century. Between 1740 and 1810, almost half of the professional violinists originating from Bohemia were active abroad; for that reason, Bohemia was called the "Conservatory of Europe." During the seventeenth and eighteenth centuries, Bohemian violinists were active mostly in German, Austrian, and Italian lands. Smaller groups went elsewhere in Europe. The reasons for these extensive migrations must be sought in personal and religious motives, as well as the performers' desire to perfect their musical skills and improve their financial positions. One aggravating factor was the great difficulty of finding employment at home, especially after the relocation of the imperial court and nobility to Vienna.

From the seventeenth century until the mid-nineteenth century, most Bohemian violinists were also active as composers. Some of them greatly

influenced the development of violin technique in Europe at the time. One such violinist was Heinrich Ignaz Franz von Biber (1644–1704),¹ who is today considered one of the most important violin composers of all time. One of Biber's significant contributions was the use of *scordatura*, which was introduced in two collections: *Mysterien Sonaten* (1676) and *Harmonia artificioso-ariosa* (1696). One of his numerous violin compositions is also one of the first known compositions for unaccompanied violin (*Passacaglia*). Biber's reputation lasted long into the eighteenth century, when the famous eighteenth-century English music historian, Charles Burney, wrote: "But of all violin players of the last century, Biber seems to have been the best, and his solos are the most difficult and the most fanciful of any Music I have seen of the same period."² However, Biber was not the only Bohemian violinist whose reputation endured through the late eighteenth century. Franz Benda (1709–1786) gained his reputation as a principal performer in Prince Friedrich's chapel and in 1771 he was appointed concertmaster in Berlin following the death of Giuseppe Tartini's pupil Johann Gottlieb Graun (1703–1771). The extent to which Prince Friedrich held Benda in high esteem is reflected in his private correspondence from 1734, when the prince wrote that he had heard the leading violinists from Mainz, Dresden, and Mannheim, but none of them was equal to Benda.³ His violin pieces were widely copied in manuscript form and used as studies by violinists already in his lifetime, yet only a very small number of them were published in his day.

In addition to Biber and Benda, there were many other famous Bohemian violinists that significantly contributed to European musical life during the eighteenth century, including Georg Anton Benda (Jiří Antonín Benda; 1722–1795), Wenzel Pichl (Václav Pichl; 1741–1805), Johann Baptist Wanhal (Jan Křitel Vaňhal; 1739–1813), Paul Wranitzky (Pavel Vranický; 1756–1808), Anton Wranitzky (Antonín Vranický; 1761–1820), Antonín Kammel (1730–1784), and Johann Wenzel Stamitz (Jan Václav Stamic; 1717–1757).

Until the end of the eighteenth century, violinists originating from Bohemia were mostly active at various court music chapels in Mannheim, Berlin, Dresden, and elsewhere. In addition to the German lands, many violinists made a name for themselves in other European cities, such as Venice, Milan, Padua, London, Vienna, Budapest, Dublin, St. Petersburg, Warsaw, and Paris. Many of them went down in music history as famous virtuosos and composers, important teachers, and even as founders of national violin schools. But in many cases Bohemian musicians not only made their way into significant positions. They were also active as music teachers or music promoters in smaller European villages and towns and markedly influenced musical life there as well. One of the many examples of this kind is the Franciscan monastery in Novo Mesto, Slovenia, whose eighteenth-century chamber music repertoire has been preserved. The main

¹ Heinrich Ignaz Franz von Biber, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/03037>> [access 26 June 2017].

² Charles BURNNEY: *A General History of Music from the Earliest Ages to the Present Period*, Vol. 3, London 1789, p. 580.

³ Douglas A. LEE: *Preface*, in: "Franz Benda, Six Sonatas for Solo Violin and Continuo," Douglas A. Lee (ed.), viii, *Recent Researches in the Music of the Classical Era*, 13, A.R. Editions, Madison 1981.

chamber music promotor there was its warden, Mauritius Poehm (1745–1803),⁴ who came to Novo Mesto from Bohemia. He was an organist and an excellent musician, and the copyist and owner of the scores as well. Alongside the old music prints in their music archive are also transcriptions of works by famous Bohemian composers: *Sei duetti a Due Violini*, Op. 28 (Ms. Mus. 291) by Johann Baptist Vanhal and *Six Sonates. Quatre a deux violons. Deux a violon et alto violon* (Ms. Mus. 346) by Antonín Kammel. Similar situations exist in many other places throughout Europe. This shows that Bohemian musicians and their compositions reached places that were far from the most important European musical centers already in the eighteenth century.

With the establishment of the Prague Conservatory in 1811, a major wave of emigration of Prague violinists throughout Europe emerged. But they were not the only violinists from Bohemia that significantly influenced musical life in Europe. There were many others from the Czech lands that studied violin elsewhere in Europe and later became very successful violin virtuosos and composers. These included Joseph Strauss (1793–1866), Anton Schindler (1795–1864), Leopold Jansa (1795–1875), Joseph Benesch (Josef/Jožef/Giovanni Beneš; 1795–1873), Joseph Labitzky (1802–1881), Moritz Schön (1808–1885), Heinrich Wilhelm Ernst (1814–1865), Wilma Neruda (Wilhemine Maria Franziska Neruda; 1838–1911), Bertha Brousil (Berta Brousilová; 1842–1919), Josef Hiebsch (1854–1897), Eugen Grünberg (1854–?), and many others. Of all these, Ernst is probably the only one whose reputation has endured until today. *The Musical World* described him at the time as the most accomplished living violinist.⁵ His admiration for Niccolò Paganini is reflected in most of his violin compositions, which represented the pinnacle of violin technique and a challenge even for the best contemporary violinists.

The establishment of the Prague Conservatory

At the turn of the nineteenth century, due to the extensive emigration of the best local musicians, the closure of many monasteries, and the weakening of the economic and social position of the nobility in the Czech lands, there was a lack of high-quality orchestral performers. These musicians were especially needed in the theater orchestras. In 1810, twenty-two noblemen and patrons of music founded the Union for Music Promotion in Bohemia (*Jednota pro zvelebení hudby v Čechách*). The aim of the association was to found a music school that would employ accomplished local as well as foreign artists, whose duty it would be to educate musicians for the orchestras. These efforts bore fruit at the beginning of 1811, when nine music teachers were employed at the new school, which was

⁴ Radovan ŠKRJANC: "P. Mauritius Pöhm and his contribution to musical life in Novo mesto: during the second half of the eighteenth century," *De musica disserenda* 11 (2015), nos. 1/2, pp. 229–254; Maruša ZUPANČIČ: "Violinism in the Territory of Present-Day Slovenia in Tartini's Time," *De musica disserenda* 10 (2014), no. 1, pp. 147–148.

⁵ *Heinrich Wilhelm Ernst*, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/08949>> [access 26 June 2017].

called the Conservatory.⁶ The first violin teacher at the Conservatory was Wilhelm Friedrich Pixis (1785–1842) from Mannheim, who is now considered the founder of the Prague violin school. He studied violin with Heinrich Ritter, Fränzl-Schüller Luci, and the German violinist and composer Ignaz Fränzl (1736–1811), representative of the “Mannheim School.” In 1798, during a two-month stay in Hamburg, Pixis met the famous violinist and composer Giovanni Battista Viotti (1755–1824), who gave him private violin lessons. In 1807 Pixis gave acclaimed performances with his brother in Karlovy Vary and Prague. Between 1811 and 1842 he was a violin professor at the Prague Conservatory and tutored many significant violinists, including Joseph Slawik, Raimund Dreyschock, Johann Kalliwoda, and others.⁷ In 1843, he was succeeded by his pupil Moritz Mildner, who remained active at the Conservatory until his death in 1865. After completing his studies (1822–1828), he was active as a soloist and a performer in chamber ensembles. As a violin professor, he continued with Pixis’ tradition and counted among his numerous pupils Ferdinand Laub, Hans Sitt, Jan Hřímaly, Emanuel Wirth, Josef Řebíček, and Václav Kopta.⁸ During the nineteenth century, most violin alumni at the Prague Conservatory were taught by Mildner’s pupil Antonín Bennewitz. After completing his studies (1846–1852) at the Prague Conservatory, Bennewitz was concertmaster of the Mozarteum Orchestra and the Court Opera Orchestra in Stuttgart. From 1866 he was a professor at the Prague Conservatory and in 1882 he became its director. His numerous alumni (more than 140) included Otakar Ševčík, Franz Ondříček, Jan Mařák, Karel Halíř, Jan Buchtele, and Ferdinand Lachner.⁹

Between 1811 and 1887 the Prague Conservatory accepted pupils between the ages of 10 and 14. The study program was free of charge and generally lasted for six years, divided into two stages. The violin classes were held in groups: three times a week for three hours. The aim of the Prague Conservatory was not only to train orchestral players, but also to give them basic composition skills. It is thus no surprise that most of the nineteenth-century Prague violinists were also composers. Up to 1887 the Prague Conservatory enrolled more than five hundred violinists, mostly from the Czech lands. Not all students came from within the monarchy; some also come from cities such as Moscow, Kiev, Timisoara, and even New York and Chicago. During this period, just over half of the enrolled violinists completed their studies. The Prague violin school was based on the Franco-Belgian violin school, and one of the basic teaching books was the *Méthode de Violon* by Pierre Baillot (1771–1842), Pierre Rode (1766–1831), and Rodolphe Kreutzer (1766–1831). This was also the official violin teaching method at the Paris Conservatory, which set the standard for many music conservatories established later throughout Europe.

⁶ František ŽÍDEK: *Čeští houslisté tři století*, Panton, Prague 1979, pp. 60–61; Jan BRANBERGER: *Konservatoř hudby v Praze*, Prague 1911, pp. 13–24.

⁷ Friedrich Wilhelm Pixis, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/21879pg2>> [access 26 June 2017].

⁸ Bohumír ŠTĚDRŮN: “Mildner, Mořic,” in: *Československý hudební slovník osob a institucí*, Vol. 2, Prague 1965, p. 99.

⁹ Antonín Bennewitz, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/02708>> [access 26 June 2017].

An overview of Prague violinists' migration up to the 1880s

Vienna

At the beginning of the nineteenth century, Vienna was one of the biggest and most important centers of musical culture in the world. The Vienna Imperial Music Chapel (*Wiener Hofmusikkapelle*) continued with its rich tradition and provided sacred music for the Sunday morning mass.¹⁰ One of its members was the Prague violinist Joseph Slawik (Josef Slavík; 1806–1833), nicknamed the “Bohemian Paganini.” He studied violin at the Prague Conservatory with Friedrich Wilhelm Pixis between 1816 and 1822, under the patronage of Count Eugen z Vrbna, owner of Hořovice Castle.¹¹ After completing his studies, he became a member of the Estates Theater Orchestra in Prague in 1823 and stayed there until 1826. That year he moved to Vienna and tried to obtain composition lessons from Joseph Mayseder (1789–1863), who was one of the most highly regarded performing composers in the city. Mayseder allegedly gave him the nickname “the other Lipiński.” Slawik tried to get into his studio, but failed because Mayseder was too busy at the time.¹² Slawik made a living in Vienna as a violin teacher and also a soloist. He became acquainted with Franz Schubert (1797–1828), who composed his *Rondo* in B Minor, D. 895 for him in 1826. Slawik’s performance of that work with Carl Maria von Bocklet at a party given by Domenico Artaria (perhaps in early 1827) and attended by Schubert was probably the work’s première.¹³ One year later Schubert dedicated his *Fantasia* in C, D. 934, which Slawik performed for the first time at a concert on 20 January 1828, to him. The same year Slawik met Niccolò Paganini, who greatly influenced his further artistic development and become his ideal of virtuoso playing, which is also reflected in Slawik’s own violin compositions. After his unsuccessful attempt to make a name for himself in Paris, Slawik returned to Vienna in 1829 and became a member of the Vienna Imperial Chapel (*Wiener Hofkapelle*), where he stayed until 1833. In 1830, still in Vienna, he met Frédéric Chopin (1810–1849), with whom he planned to jointly compose variations for violin and piano on a theme by Ludwig van Beethoven (1770–1827). What an excellent violinist Slawik must have been is reflected in Chopin’s letters, in which he described him with following words: “I am just back from Slawik’s. A famous violinist whom I befriended. Since Paganini I have heard nothing like him; he can take 96 notes staccato on one bow, and so on; incredible.”¹⁴ Slawik’s Viennese concerts between 1832 and 1833 were a great success. Despite illness, he undertook a journey to Budapest, where his health suddenly deteriorated, and he died at the age of twenty-seven.¹⁵

¹⁰ Vienna, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/29326>> [access 26 June 2017].

¹¹ Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880 [Archiv hlavního města Prahy], p. 17.

¹² Josef SRB DEBRNOV: *Dějiny hudby v Čechách a na Moravě*, Matice česká, Prague 1891, p. 126.

¹³ Artaria published the score in April 1827 as *Rondo brilliant*, Op. 70, and it is the only one of Schubert’s six violin works with piano accompaniment that was printed during his lifetime. See Peter CLIVE: *Schubert and his World*, Clarendon Press, Oxford 1997, p. 215.

¹⁴ *Chopin’s Letters*, collected by Henryk Opieński, translated by E. L. Voynich, Dover Publications, New York 1931, p. 130.

¹⁵ Josef Slavík, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/25960>> [access 26 June 2017].

During the nineteenth century, opera remained a crucial component of Viennese musical life. The Imperial Opera (*Hofoper*) at the Carinthian Gate Theater (*Kärntnertortheater*) and the Imperial Theater (*Burgtheater*) flourished and remained under the administrative control of the crown and the high aristocracy until 1918. From the late 1830s until the end of the nineteenth century, members of its orchestra included a few Prague violinists. One of the first ones was Ferdinand Fuchs (1811–1848), a Vienna native who came to the Prague Conservatory in 1825 to study violin with Pixis and composition with Friedrich Dionys Weber. In 1832, he returned to Vienna to further his studies with Joseph von Blumenthal (1782–1850). Between 1838 and 1843 he was a member of the Vienna Imperial Opera and a voice teacher at a Protestant school. Afterwards he spent one year serving as the interim director of the Society of Friends of Music (*Gesellschaft der Musikfreunde*) Conservatory, and he also gave private lessons.¹⁶ He contributed to the establishment of the Viennese men's singing society, of which he was briefly choirmaster.

Soon after Fuchs left the Imperial Opera orchestra, Friedrich Wenzel Bezdek (Bedřich Václav Bezděk; 1804–1877) joined. He would stay in Vienna for more than thirty years. He was born in 1804 in Prague and studied violin at the Prague Conservatory with Pixis between 1813 and 1819.¹⁷ In 1824, he became music director at the City Theater in Budapest (Buda), where he remained until 1832. He founded a music school and directed the Italian Opera in Trento. After Pixis' death in 1842, he was appointed as provisional violin teacher at the Prague Conservatory and director of the Estates Theater Orchestra in Prague.¹⁸ In 1846, he became a member of the Vienna Imperial Opera and from 1861 a member of the Vienna Imperial Chapel. He composed a violin concerto, a string quartet, and some other works. Bezdek must have been an excellent violinist to have been appointed to such a prestigious position at the Vienna Imperial Chapel among the best violinists of the time, which included Joseph Mayseder, Joseph Böhm (1795–1876), Leopold Jansa, Jakob Dont (1815–1888), Heinrich Proch (1809–1878), Joseph Benesch, and Georg Hellmesberger Sr. (1800–1873).¹⁹

Johann Kral (Jan Král; 1823–1912), an eminent viola d'amore player, made a name for himself in Vienna. He was also a long-term member of the Vienna Imperial Opera Orchestra. He was born in 1823 in Kolinec and studied violin at the Prague Conservatory with Pixis between 1837 and 1843.²⁰ Until 1850 he was a member of the Estates Theater in Prague, where he played viola. In 1851, he became a member of the Vienna Imperial Opera Orchestra, where he remained until 1885.²¹ He was mostly known as a brilliant viola d'amore player, and for that reason Hector Berlioz wrote him a letter in 1855 to consult him for the second

¹⁶ Haupt [...] der Schüler des Conservatorium in Prag..., p. 29; Constantin von WURZBACH: "Fuchs, Ferdinand," in: *Die Biographische Lexicon des Kaisertums Österreich*, Vienna 1858, pp. 395–396.

¹⁷ Haupt [...] der Schüler des Conservatorium in Prag..., p. 11.

¹⁸ Bohumír ŠTĚDRŮN: "Bezděk, Bedřich Václav," in: *Československý hudební slovník osob a institucí*, Vol. 1, Prague 1963, p. 94.

¹⁹ Ludwig Ritter von KÖCHEL: *Die Kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867*, Beck'sche Universitäts-Buchhandlung, Vienna 1869, p. 100.

²⁰ Haupt [...] der Schüler des Conservatorium in Prag..., p. 55.

²¹ August Wilhelm AMBROS: *Das Conservatorium in Prag*, Prague 1858, p. 80.

edition of his *Treatise on Orchestration*.²² Kral wrote several arrangements for viola d'amore and also the treatise *Anleitung zum Spiele der Viole d'amour*, which was published in Leipzig in 1870.²³

Together with Kral, the other Bohemian members of the Vienna Imperial Opera orchestra were Josef Böhm (1831–1884) and Florian Stelzig (1841–?). Böhm, who should not be confused with the famous Viennese violinist Joseph Böhm (1795–1876), was born in 1831 in Prague and studied violin with Moritz Mildner at the Prague Conservatory between 1843 and 1849. In 1851, he was appointed a violinist at the Vienna Imperial Opera, where he remained until his death in 1884.²⁴ Stelzig was a member of the Imperial Opera for more than twenty years. He was born in 1841 in Bynovec and studied violin with Mildner at the Prague Conservatory between 1858 and 1864. In 1870, he joined the Imperial Opera Orchestra, where he played side-by-side with such famous violinists as Arnold Rosé (1863–1946) and Jakob Grün (1837–1916), who were first violins in the Vienna Philharmonic Orchestra. He would later be accepted as a member of the committee of the Vienna Music Conservatory.²⁵

In addition to the Imperial Opera at the Carinthian Gate Theater and the Imperial Theater, there were other important sites of opera and musical theater in Vienna: the Theater on the Vienna River (*Theater an der Wien*), the Leopoldstadt Theater (*Theater in der Leopoldstadt*), and the Josefstadt Theater (*Theater in der Josefstadt*). Joseph Franz Gläser (František Glaeser; 1798–1861) was a member of all three of these theaters. He was born in 1798 in Horní Jiřetín and studied violin with Pixis at the Prague Conservatory between 1813 and 1816.²⁶ Even though Pixis considered him a capable and good violinist, his ambitions were not to become an accomplished virtuoso. As a future composer, he only wanted to obtain practical knowledge of one of the most important instruments.²⁷ After his studies in violin and composition he moved to Vienna, where he served as music director in three places: the Leopoldstadt Theater from 1817, the Josefstadt Theater from 1822, and the Theater on the Vienna River from 1827. When the Josefstadt Theater was re-opened in 1822, Ludwig van Beethoven composed the overture *The Consecration of the House* (*Die Weihe des Hauses*), Op. 124, for the occasion. Despite his poor hearing, Beethoven conducted the first performance of the work himself, aided by Gläser as his assistant, who helped him through the performance. Gläser not only assisted Beethoven at the première but also conducted the subsequent performances.²⁸ In 1830 Gläser moved to Berlin, where

²² Hugh MACDONALD: *Berlioz's Orchestration Treatise: A Translation and Commentary*, Cambridge University Press, Cambridge 2002, p. 45.

²³ Bohumír ŠTĚDRŮN: "Král, Jan," in: *Československý hudební slovník osob a institucí*, Vol. 1, Prague 1963, p. 733.

²⁴ Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 97; "Nynější stav hudby v Čechách vůbec a v Praze zvlášť," *Lumír* (26 Nov. 1857), p. 1144; Albert Josef WELTNER, *Das Kaisrl-Königl. Hof-Opertheater in Wien*, Verlag von Adolph W. Künast, Vienna 1894, p. 61.

²⁵ Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 128; WELTNER, *Das Kaisrl-Königl. Hof-Opertheater in Wien* (see note 24), p. 66; "Videň," *Dalibor* 16 (1893–1894), No. 3, p. 21; "Videň," *Dalibor* 13 (1891), No. 22, p. 175.

²⁶ Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 11.

²⁷ Franz LORENZ, "Franz Gläser: Autobiographie – Erinnerungen an Beethoven," *Die Musikforschung*, 31 (1978), p. 44.

²⁸ Gläser writes in his autobiography about the première: "On the day of the première of this work, which the highly-esteemed Master [Beethoven] was himself conducting, I assisted him at his request;

he became music director at the Königsstadt Theater (*Königsstädtisches Theater*). In 1839, he would settle in Copenhagen, where he worked at the National Theater and was the court music director from 1842 until his death in 1861.²⁹ Between 1848 and 1850 another member of the Theater on the Vienna River Orchestra was also the famous violinist Ferdinand Laub, who is discussed below.

The theater orchestra at Leopoldstadt was directed in the 1830s by a violinist named Joseph Leppen (1812–1848). He studied violin with Pixis at the Prague Conservatory between 1822 and 1828.³⁰ After leaving the Leopoldstadt orchestra, he moved to Mannheim, where he was a violinist and music director at the Imperial Theater (*Hoftheater*) until 1846.³¹ The last Prague violinist mentioned here in the context of Vienna was Adalbert von Jungwirth (1815–1834). He was a member of the Leopoldstadt orchestra. He studied violin with Pixis at the Prague Conservatory between 1825 and 1831. Sadly, he died in Vienna at the tender age of nineteen.³²

Linz

The new Estates Theater (*Ständische Theater*), where plays, operas, operettas, and ballets were to be performed, was built in Linz at the beginning of the nineteenth century. In the 1820s a few new musical organizations were founded. One of these was the Society of Friends of Music (later the Linz Music Association). It was founded in 1821 and it coordinated the town's musical activities. The local music academy, which later became the Bruckner Conservatory, was established in 1822.³³ Wenzel Löffelmann (1800–?), soloist and orchestra director of the Estates Theater in Linz, was educated in Prague.³⁴ He studied violin with Pixis between 1813 and 1819.³⁵ He remained in the position of Estates Theater orchestra director until 1834, when he was succeeded by another Prague violinist, Karl Zappe Sr. (1812–1871).

In the mid-nineteenth century Zappe, alongside the famous composer Anton Bruckner, was one of the leading men of Linz's musical life. He studied violin with Pixis at the Prague Conservatory between 1822 and 1828.³⁶ After completing his studies, he was appointed at the theaters in Prague and Graz. Until 1834 he

as he, sadly being robbed of his hearing, was in need of some assistance... I was deeply touched when he suddenly asked me in painfully moving tones during the production of the opera to conduct a very difficult recitative in his stead. At the next fixed tempo, I let him continue and as he called out, with tears in his eyes, 'I cannot hear the words', I took up this hint and stopped the orchestra at tricky moments, in the ritardandos and accelerandos, and so forth. As was attested later, I had even, unbeknown to myself, held the great Master's hand, until the ship had once again sailed into calmer waters. One might even jokingly assume that I had at this moment conducted the great Master himself." See LORENZ, "Franz Gläser: Autobiographie..." (see note 27).

²⁹ Constantin von WURZBACH: "Glaeser, Joseph Franz," in: *Die Biographische Lexicon des Kaisertums Österreich*, Vol. 14, Vienna 1865, p. 461.

³⁰ Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 24.

³¹ *Almanach für Freunde der Schauspielkunst auf das Jahr 1848*, A. Heinrich, Berlin 1849, p. 244; *Wolff's Almanach für Freunde der Schauspielkunst auf das Jahr 1846*, A. Heinrich, Berlin 1847, p. 225.

³² *Taschenbuch von k.k. priv. Theater in der Leopoldstadt*, Vienna 1834, p. 264.

³³ Linz, < <http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/16720> > [access 26 June 2017].

³⁴ *Linzler Theater Almanach für das Jahr 1826*, Thomas Maria Badner, Linz 1827, p. 4.

³⁵ Haupt [...] *der Schüler des Conservatorium in Prag*, p. 7.

³⁶ *Ibidem*, p. 27.

was second orchestra director at Vienna's Theater in der Josefstadt. In 1834 he moved to Linz, where he fulfilled numerous musical functions. Between 1834 and 1866 he was the orchestra director at the Estates Theater, and in the periods 1839–1855 and 1867–1871 he was a violin teacher at the Linz Music Association (*Musikverein*), as well as conductor in the cathedral and municipal parishes.³⁷ He was also one of the jury members on the examining board at Bruckner's audition on 13 November 1855. From 1855 until 1868 he was Bruckner's immediate superior, but maintained a friendly relationship with him.³⁸ In Linz Zappe was also an important chamber music promoter. In 1842, he founded a String Quartet (Karl Zappe, Josef Schmierer, Franz Gamon, and Otto Kitzler), that gave regular concerts of the standard chamber music repertoire.

Near the end of Zappe's life, Karel Komzák Jr. (Karl Komzak; 1850–1905) was active in Linz as well, for a brief period. He studied violin with Moritz Mildner and Antonín Bennewitz at the Prague Conservatory between 1861 and 1867. After completing his studies, he worked in his father's (Karel Komzák Sr.; 1823–1893) band and in 1870 became the second music director at the Linz Estates Theater. At the end of 1871 he was appointed music director in Innsbruck, where he also directed the Innsbruck Choral Society (*Innsbrucker Liedertafel*). From 1883 he was music director of the 84th Infantry Regiment in Vienna, which under his leadership won the title of best military band in the world at the Paris World Exposition in 1889. Komzák was regarded as one of the leading military composers in Europe. One of Komzák's important contributions to the development of Austrian military music was his use of string instruments. His band contained fourteen first violins and could therefore be compared with the typical concert orchestras of the period.

In the 1880s Johann Baudis (1860–?), another of Bennewitz's pupils, moved to Linz. He was born in 1860 in Kutná Hora and studied violin with Bennewitz at the Prague Conservatory between 1870 and 1876. After his studies, he was orchestra director at the Royal Provincial German Theater in Prague for six years and a first violin teacher and concertmaster at the Linz Music Association. Later he moved to Basel, where he was concertmaster and conductor at the General Music Society (*Allgemeine Musikgesellschaft*) for three years. In 1892 he came to Ljubljana, where he became a violin teacher at the Music Society (*Glasbena Matica*).³⁹

Graz

At the beginning of the nineteenth century, public events in Graz were sponsored by noble and bourgeois dilettantes. The Styrian Music Association (*Musikverein für Steiermark*), which maintained a music school, was founded in 1815. The Estates

³⁷ Gracian ČERNUŠÁK: "Zappe, Karel," in: *Československý hudební slovník osob a institucí*, Vol. 2, Prague 1965, p. 970; Constantin von WURZBACH: "Zappe, Karl," in: *Die Biographische Lexicon des Kaisertums Österreich*, Vol. 59, Vienna 1890, p. 197; Christian GLANZ: "Zappe, Familie," in: *Österreichisches Musiklexikon*, Vol. 5, Österreichischen Akademie der Wissenschaften, Vienna 2006, p. 2715.

³⁸ Andrea HARRANDT: "Musical Life in Upper Austria in the Mid-Nineteenth Century," in: *The Cambridge Companion to Bruckner*, John Williamson (ed.), Cambridge University Press, Cambridge 2004, pp. 19–20.

³⁹ Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 143; Letter by Hanuš Baudis to the Ljubljana Music Society, 14 Oct. 1891 (Music collection of the National Library in Ljubljana).

Theater (*Landständisches Theater*), which was established in 1776 and staged opera, singspiel, drama, and ballet, burned down in 1823 and re-opened in 1825. One year later the Prague violinist August Duk (Augustin Duck; 1798–1845) became a member. He was born in 1798 in Český Krumlov and studied violin with Pixis at the Prague Conservatory between 1816 and 1822.⁴⁰ In 1826 he moved to Graz, where he became a violin teacher at the Styrian Music Association. Later he established his own music school in Graz that was based on the Prague Conservatory teaching system and included also classes in organ and singing. Between 1831 and 1840 he was a teacher at the Graz Grabenpfarre School. In 1840 he moved to Vienna, where he was music director at the St. Anna Church Music Association (*Kirchenmusikverein*) in Vienna, where he taught music theory.⁴¹

Another Prague violinist that was a member of the Estates Theater in Graz was Duk's classmate Wenzel Chwoy (1802–?). He was born in 1802 in Vepřek and studied violin with Pixis at the Prague Conservatory between 1816 and 1822. After completing his studies, Chwoy was a member of the Prague Theater Orchestra. Around 1828 he moved to Graz, where he became a member of Estates Theater Orchestra and a violin teacher at the Styrian Music Association.

One of the most significant musicians in Graz during the first half of the nineteenth century was the Prague violinist Franz Alexander Hoffmann (František Hofmann; 1810–1871). He studied violin with Pixis at the Prague Conservatory between 1826 and 1831. Soon after completing his studies he moved to Graz, where he was the second orchestral director at the Estates Theater from 1833 and its concertmaster from 1841. Between 1834 and 1853 he was a violin teacher at the Styrian Music Association and for thirty-five years he directed performances at the Graz Cathedral.⁴² Karl Zappe and Franz Maschek (1814–?) were also members of the Theater Orchestra in Graz in the early 1830s.⁴³ Maschek studied violin with Pixis between 1825 and 1831 and later became director of the theaters in Broumov and Teplice.

Ferdinand Casper (Ferdinand Kaspar; 1828–1911) was a significant figure in Graz's musical life. He was born in 1828 in Bečov and studied violin with Pixis at the Prague Conservatory between 1840 and 1846. After his studies he moved to Graz, where he was a member of the opera orchestra until 1892. At the same time, he was also orchestral director and concertmaster at Styrian Music Association until 1896. His violin students included the notable violinists Richard Sahla and Gabriele Wietrowetz.⁴⁴

Eduard Pleiner (1820–1878) was a successful violin teacher and orchestra director of the Opera Orchestra in Graz in the 1870s. He studied violin with Pixis at the Prague Conservatory between 1834 and 1840. After his studies, he was a member of the theater orchestra in Prague, a music teacher at the Mozarteum in Salzburg, and orchestra director in Lviv. In the 1860s he moved to Graz, where

⁴⁰ Haupt [...] der Schüler des Conservatorium in Prag..., p. 17.

⁴¹ Augustin Duck, <http://musiklexikon.ac.at/ml/musik_D/Duck_Augustin.xml> [access 26 June 2017].

⁴² "Nynější stav hudby v Čechách vůbec a v Praze zvlášť", *Lumír* (3 Dec. 1857), p. 1168.

⁴³ "Buntes aus Theaterwelt," *Allgemeine Theaterzeitung und Originalblatt* (2 Jan. 1833), p. 8.

⁴⁴ Haupt [...] der Schüler des Conservatorium in Prag..., p. 56; *Neue Zeitschrift für Musik* 78 (1911), p. 720; "Konzertmeister Casper," *Grazer Tagsblatt* (11 Dec. 1911), p. 2.

he became orchestra director of the Thalia Theater Orchestra and was a violin teacher at the Styrian Music Association between 1871 and 1877. His most successful student was the famous violin virtuoso Marie Soldat-Roeger.⁴⁵

Salzburg

In the early nineteenth century, Salzburg changed from an episcopal seat to a stagnant provincial town and was therefore without great significance to musical culture for the next forty years. In 1841, the Cathedral Music Association and Mozarteum (*Dommusikverein und Mozarteum*) was founded. The institution promoted all branches of music, with a focus on church music. In 1880 Karl Freiherr von Sterneck (1813–1893) succeeded in freeing the Mozarteum from its administrative association with the Cathedral Music Association, which joined with the International Mozart Foundation (*Internationale Mozart-Stiftung*) to form the International Mozarteum Foundation. From the early 1860s until late in the century, most of the concertmasters of the Mozarteum Orchestra were Prague violinists. Probably the first one was Antonín Bennewitz (Antonín Benevitz; 1833–1926), who later became a famous professor at the Prague Conservatory. He studied violin with Moritz Mildner between 1846 and 1852. After his studies, he was appointed at the Estates Theater in Prague for eight years. During that period, he founded a string quartet and piano trio (Antonín Bennewitz, Bedřich Smetana, František Hegenbart). In 1861, he was appointed concertmaster of the Mozarteum Orchestra in Salzburg, and from 1863 he was a Royal Chamber musician in Württemberg and a second concertmaster of the Court Opera Orchestra in Stuttgart. In 1866, he became a violin professor at the Prague Conservatory, where he taught numerous successful violinists.

At the time Bennewitz was concertmaster of the Salzburg Mozarteum Orchestra, in 1862, his fellow student Alois Walter (1832–1894) joined the orchestra as well. He studied violin at the Prague Conservatory with Moritz Mildner between 1846 and 1852.⁴⁶ After his studies, until 1854, he was a private teacher for violin, piano, singing, and even literature. Between 1854 and 1862 he was an orchestra director and a soloist of the First Prague Civil Band. In 1862 he moved to Salzburg, where he was appointed as a violinist, teacher, and tenor at the Cathedral Music Association and Mozarteum in Salzburg. He worked at the school until 1881 and remained a member of the Cathedral Music Chapel (*Dommusikkapelle*) until 1894, when he retired. From 1880, he was the concertmaster as well as a violin teacher at the Mozarteum.⁴⁷

Before Walter became the concertmaster of the Mozarteum Orchestra, Otakar Ševčík (1852–1934) had been appointed to this position in 1870. Ševčík, who later became a world-famous violinist and pedagogue, moved to Salzburg immediately after finishing his studies and was a violin teacher and Concertmaster of the

⁴⁵ Haupt [...] der Schüler des Conservatorium in Prag..., p. 48; “Nynější stav hudby v Čechách vůbec a v Praze zvlášť”, *Lumír* (17 Dec. 1857), p. 1216.

⁴⁶ Haupt [...] der Schüler des Conservatorium in Prag..., p. 107.

⁴⁷ Alois Wenzel Walter, <http://www.musiklexikon.ac.at/ml/musik_W/Walter_Alois.xml> [access 26 June 2017]; “Alois Walter,” *Salzburger Volksblatt* (3 May 1894), p. 3; “Konzertmeister Alois Walter,” *Salzburger Chronik* (2 May 1894), pp. 3, 5.

Mozarteum Orchestra for the next three years. During his time in Salzburg, Ševčík was also active as a successful soloist and a chamber musician with his classmate Alois Walter. Despite positive reviews in Salzburg periodicals,⁴⁸ he himself was still very unsatisfied with his violin technique. He repeatedly studied and re-analyzed all the material that was used for teaching at the Prague Conservatory, thus laying the foundations of his later famous violin method during his stay in Salzburg.

After Ševčík left Salzburg, another Prague violinist, Ottokar Kopecky (Otakar Kopecký; 1850–1917) was engaged with the Mozarteum Orchestra. Kopecky was born in 1850 in Chotěboř and studied violin with both Mildner and Bennewitz between 1864 and 1870. After completing his studies, he became music director at the theater and a violin teacher in Brno. In 1873, he was engaged as a violinist and later as concertmaster of the Mozarteum Orchestra in Salzburg, where he remained until 1878. At the Salzburg concerts he mostly performed chamber music.⁴⁹ He settled in Hamburg, where he became concertmaster of the Laub Orchestra. He served as a teacher at the Bernuth Conservatory between 1890 and 1896 and became concertmaster of Hamburg's Philharmonic Society Orchestra. He formed the very successful Kopecky String Quartet and in 1896 devoted himself entirely to violin teaching and concertizing. Among his numerous violin pupils were German crown prince Friedrich Wilhelm (1882–1951) and Prince Adalbert of Prussia (1884–1948). Kopecky was given the title "Royal Prussian professor and chamber virtuoso of Schwarzburg-Sondershausen."

The only Prague violinist that settled in Salzburg for a longer period and became one of the most important figures in its musical life was Gustav Adolf Zinke (1854–1931). He studied violin with Antonín Bennewitz at the Prague Conservatory between 1867 and 1873. After his studies he was concertmaster of the City Theater in Brno until 1881. In 1881, he was appointed concertmaster and teacher at the Mozarteum in Salzburg and was thus the first concertmaster of the International Mozarteum Foundation. In 1887, he founded the Mozarteum Quartet and in the next fifteen years performed the most important works of the classical and romantic repertoire with it. In 1895 his former violin professor Bennewitz invited him to take the position of violin professor at the Prague Conservatory. He declined the offer and instead remained at the Mozarteum until 1922. Zinke was regarded as an outstanding soloist, chamber musician, and pedagogue, performing in more than one hundred concerts of the Mozarteum Orchestra, often as a soloist.⁵⁰

Moscow

The Imperial Theater in Moscow was established in 1806, and it staged operas and ballets in its early days. In the 1820s a separation took place: from 1824

⁴⁸ "Concert Sevcik," *Salzburger Volksblatt* (11 Nov. 1871), p. 4; "III. Und letzte Kammermusik Soirée von Konzertmeister Sevcik," *Salzburger Volksblatt* (20 Apr. 1871), p. 3; "Concert," *Salzburger Volksblatt* (25 Jul. 1871), p. 3; "Kammermusik Soirée," *Salzburger Volksblatt* (7 March 1871), p. 3; "Concert," *Salzburger Volksblatt* (10 Jun. 1871), pp. 4–5.

⁴⁹ "Salzburger Nachrichten," *Salzburger Volksblatt* (13 Dec. 1877), p. 2; "Salzburg," *Musikalisches Wochenblatt* (31 Dec. 1875), p. 11; "Salzburg," *Musikalisches Wochenblatt* (25 Jan. 1878), p. 62.

⁵⁰ Haupt [...] *der Schüler des Conservatorium in Prag*, p. 142; "Gustav Zinke," *Salzburger Volksblatt* (24 Nov. 1931), p. 5.

the drama company began to perform in the newly opened Maly Theater (*Maliy Teatr*), and from 1825 operas and ballets were staged at the Bolshoi Theater (*Bolshoy Teatr*). The Prague violinist Johann Johannis (Jan Johannis, Johann Iogannis, Ivan Ivanovič; 1810–?) was a member of the Bolshoi in the 1830s. He studied violin with Friedrich Wilhelm Pixis at the Prague Conservatory between 1822 and 1828. Around 1830 he moved to Russia, where he would be active until 1850, particularly in Moscow, St. Petersburg, and Penza.⁵¹

In 1844 Rudolf Slawik (Rudolf Slavík; 1823–1880), a brother of the famous violinist Joseph Slawik mentioned above, moved to Moscow. He studied violin with Pixis at the Prague Conservatory between 1834 and 1840. After his studies, he gave concerts in Bohemia and became an orchestra director in Budapest (Pest). He moved to Moscow in 1844 to become a private music and singing teacher. In 1845, he became the first violinist and later second conductor of the Theater Orchestra. Besides that, he was also the music director in the Church of Peter and Paul. He composed several compositions.⁵²

In Moscow at the time, public concerts were given daily or even twice daily by foreign virtuosos, Moscow musicians, soloists from the Russian and Italian Opera companies, and by aristocratic amateurs. In 1859 the Russian Musical Society was founded by Duchess Elena Pavlovna and her protégé, pianist and composer Anton Rubinstein. In the 1860s the society formed music classes and in 1866 the Moscow Conservatory was established as its formal successor. The Prague violinist Franz Nemetz (František Němec, Serafim Venceslavovič Němec; 1825–1892), who moved to Russia in the early 1850s, was connected with the Society. He was born in Chválenice and studied violin with Pixis and Mildner at the Prague Conservatory between 1840 and 1846. After completing his studies, he was a member of the Estates Theater in Prague, and between 1847 and 1848 a violin teacher at the Prague Conservatory. He was also active as a chamber music composer and performer with the famous composer Bedřich Smetana. His composing style was recognized as close to the style of Hector Berlioz, earning him the moniker “Bohemian Berlioz.” Around 1852 he moved to Moscow, where he stayed at least until 1858.⁵³ Later he was active in Andrejevka and in Kharkiv (Ukraine), where he was the director of the Russian Music Society. He contributed to Kharkiv’s musical life as member of the orchestra, soloist, chamber music performer, conductor, composer, and violin pedagogue. His most successful pupils were the violin virtuosos Osip Šnirlin (Ossip Schnirlin; 1872–1939) and Bertha Brousil.

One of the most significant musicians in Moscow in the 1860s was the Prague violinist Ferdinand Laub (1832–1875). He studied violin with Moritz Mildner at the Prague Conservatory between 1843 and 1846. During his study, he attracted the attention of Heinrich Wilhelm Ernst, who later dedicated to him the

⁵¹ *Haupt [...] der Schüler des Conservatorium in Prag*, p. 28; “Nynější stav hudby v Čechách vůbec a v Praze zvlášť,” *Lumír* (3 Dec. 1857), p. 1170; Klaus-Peter Koch: “Deutsche Musiker in Sankt Petersburg und Moskau,” in: *Musik und Migration in Ostmitteleuropa*, Heike Müns (ed.), R. Oldenbourg Verlag, Munich 2005, p. 361.

⁵² Vjačeslav GROCHOVSKIJ: *Čeští hudebníci na Rusi*, Akademie múzických umění v Praze, Prague 2010, p. 313.

⁵³ AMBROS, *Das Conservatorium in Prag* (see note 21), p. 81.

Mehrstimmige Studien, and Hector Berlioz, who invited him to Paris. Between 1848 and 1850 Laub was appointed in Vienna as a soloist at the Theater on the Vienna River. In 1853, he succeeded Joseph Joachim as concertmaster in Weimar, where he performed chamber music with Franz Liszt. From 1855 to 1857 he was a violin professor at the Stern Conservatory in Berlin, and in 1856 he was appointed chamber virtuoso to the Prussian king. In 1866, when the Moscow Conservatory was set up under Nikolay Rubinstein, Laub was invited to become its first violin professor. During his time at the conservatory (1866–1874), he was not only an excellent violin professor, but he also regularly appeared as the *primarius* of the Russian Musical Society's String Quartet (the "Moscow Quartet"). Tchaikovsky was so impressed by his violin playing of the chamber repertoire that he was inspired to compose the *String Quartet No. 1* (1871) and *String Quartet No. 2* (1874), both of which were premièred by the Moscow Quartet with Laub as first violinist and another Prague violinist, Jan Hřimalý, as the second violinist.⁵⁴ Tchaikovsky described Laub's violin playing after the performance of Raff's *La féé d'amour* in 1871 with following words: "Mr. Laub's interpretation was above all praise – Moscow has every right to be proud of having within its walls this Titan amongst violinists."⁵⁵ Laub significantly contributed to Moscow musical life, formed deep friendships with foremost Russian artists and composed a number of technically demanding violin pieces and some vocal works. After Laub's death, Tchaikovsky was greatly saddened and dedicated his *Third String Quartet*, Op. 30, which was premièred by Hřimalý, to his memory.

Jan Hřimalý (Johann Hřimalý, Ivan Voytekhovich Grzhimali; 1844–1915) moved to Moscow in the late 1860s. He studied violin with Moritz Mildner at the Prague Conservatory between 1855 and 1861. After completing his studies, he was concertmaster of the Amsterdam Orchestra between 1862 and 1868. In 1869, he moved to Moscow to teach violin at the Imperial Conservatory and in 1874 he succeeded Ferdinand Laub as professor and married his daughter. He was considered an outstanding teacher. His notable students included Iosif Kotek, Reinhold Glière, Paul Juon, Vladimir Bakaleinikov, Arcady Dubensky, Stanisław Barcewicz (also a pupil of Laub), Nikolai Roslavets, Konstantin Saradzhev, Alexander Petschnikoff, Mikhail Press, Alexander Schmuller, and possibly Mitrofan Vasiliev, who was Jean Sibelius' first teacher. Together with his brothers, he founded the Hřimalý String Quartet, which was one of the earliest string quartets in Bohemia. In Moscow, he was active as a leader in symphony concerts and leader of the string quartet that gave the first performances of Tchaikovsky's *Third String Quartet*.⁵⁶ and *Piano Trio*.⁵⁷ For the latter Tchaikovsky entrusted the bowing of the string parts to him. He made a very early recording on wax cylinders of the *Piano Trio No. 1* in D minor by Anton Arensky, with the composer at the piano and

⁵⁴ Both string quartets were premièred by Ferdinand Laub, Jan Hřimalý, Ludwig Minkus, and Wilhelm Fitzenhagen.

⁵⁵ P. I. Tschaikovsky, "The First Concert of the Russian Musical Society. Mme Laura Kahrer. Beethoven 8th Symphony. The Italian Opera. Mme Patti (Первый концерт Русского музыкального общества. Г-жа Лаура Карер. 8-я симфония Бетховена. Итальянская опера. Г-жа Патти)," *Sovremennaya letopis'* (15 Nov. 1871).

⁵⁶ The *String Quartet No. 3* was performed by Vojtěch Hřimalý, Adolf Brodsky, Yury Gerber, and Wilhelm Fitzenhagen.

⁵⁷ The *Piano Trio* was performed by Sergey Taneyev, Vojtěch Hřimalý, and Wilhelm Fitzenhagen.

Anatoliy Brandukov as cellist. This recording was made shortly after its composition and it is the first recording made of it, although it is incomplete. Hřímalý entertained the social and cultural elite of Russia, including Tchaikovsky, Chaliapin, Rachmaninoff, and many others, at his home, which was in the Moscow Conservatory building. He published several technical exercises and studies, among them *Doppelgriff-Übungen* and *Tonleiter Studien*.⁵⁸

In 1906 Václav Suk (Wenzel, Váša, Vyacheslav Ivanovich; 1861–1933) succeeded the famous pianist and composer Sergei Rachmaninoff (1873–1943) to become the conductor of the Bolshoi Theater in Moscow. Suk studied violin with Antonín Bennewitz at the Prague Conservatory between 1873 and 1879. Soon after his studies, and until 1882 he was concertmaster of the Opera Orchestra in Kiev. Until 1887 he was a violinist of the Bolshoi Theater in Moscow. After devoting himself to conducting and being recommended by Tchaikovsky to St. Petersburg, he was active until 1906 in many places throughout the Russian Empire. In 1906 he became the conductor (chief conductor between 1928 and 1933) of the Bolshoi Theater in Moscow. At the beginning of the twentieth century he was considered one of the most important conductors.⁵⁹

Aside from Moscow, Prague violinists were also active in St. Petersburg and Samara. Joseph Sokoll (Josef Vendelín Sokol; 1821–1858) was active in St. Petersburg from 1841 for the next seventeen years. He was born in 1821 in Březno and studied violin with Pixis at the Prague Conservatory between 1831 and 1837. From 1839, he was director of the orchestra in Vilnius and moved to St. Petersburg in 1841, where he stayed until his death in 1858. He was active there as a soloist, member of entertaining orchestras, and violin composer.⁶⁰ In addition to Theodor Tomaschek (Theodor Tomášek; 1840–1922)⁶¹ and Franz Stabler (1829–?),⁶² who were also active in St. Petersburg in the nineteenth century, the most successful pupil of the Prague conservatory to move to St. Petersburg was Andreas Kadletz (Karel Ondřej Kadlec; 1859–1928). He was born in 1859 in Dobříš and studied violin with Bennewitz at the Prague Conservatory between 1870 and 1876. From 1885 for the next twenty years, he was a violinist and later conductor at the Mariinsky Theater in St. Petersburg and a professor at the conservatory in Samara, where he died in 1928.

Kiev

In the nineteenth century Kiev musical culture in was dominated by various societies. The most important of these was the Kiev branch of the Russian Music Society, which sponsored concerts and established a music school, where the

⁵⁸ See GROCHOVSKÝ, *Čeští hudebníci na Rusi* (see note 52), pp. 164–189.

⁵⁹ Gracian ČERNUŠÁK: “Václav Suk,” in: *Československý hudební slovník osob a institucí*, Vol. 2, pp. 645–655; GROCHOVSKÝ, *Čeští hudebníci na Rusi* (see note 52), pp. 190–211.

⁶⁰ *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 43; ŽIDEK, *Čeští houslisté tří století* (see note 6), p. 75; “Nynější stav hudby v Čechách vůbec a v Praze zvlášť,” *Lumír* (24 Dec. 1857), p. 1240.

⁶¹ Theodor Tomášek was born on 18 April 1840 in Bohdaneč. He studied violin with Moritz Mildner at the Prague Conservatory between 1852 and 1858. After his studies, he was the director of the Orthodox Choir in Vršac (Serbia), army music director in Vienna and from 1892 the director of the music school in St. Petersburg. He died on 16 February 1922 in Kostelec nad Orlicí.

⁶² Franz Stabler was born on 20 April 1829 in Plottendorf. He studied violin with Moritz Mildner at the Prague Conservatory between 1846 and 1849. From 1850 he was active in St. Petersburg.

Prague violinist Otakar Ševčík was one of the most important figures. Ševčík studied violin with Bennewitz at the Prague Conservatory between 1866 and 1870. After his studies, he was concertmaster of the Mozarteum in Salzburg between 1870 and 1873 and later of the Comic Opera in Vienna. In 1875 he settled in Kiev, where he taught at the Imperial Russian Music School while remaining active as a soloist and a chamber performer until 1892. Because of an eye disease he gradually started to devote himself entirely to violin teaching. In Kiev, he wrote his only violin composition, *Bohemian Dances* and, started to form his famous violin teaching method due to self-criticism. It was in Kiev that he finished his two fundamental method books: *School of Violin Technics*, Op. 1 and *School of Bowing Technics*, Op. 2. After returning to Prague in 1892, despite skepticism throughout the conservatory, he started to teach his first generation of violin pupils using his new violin method. The students made such great progress that Ševčík's violin method became the official method of the Prague Conservatory. Because of their logical and systematic approach, his method books came to be among the most used works of their kind at the time in Europe. Numerous foreign violinists came to study with Ševčík at his schools in Prachatice and Písek. Between 1909 and 1919 Ševčík was a professor at the Academy of Music in Vienna and in 1919 he returned to Prague, where he was appointed to the newly founded violin master school of the Prague Conservatory. He was invited to hold classes throughout Europe and the United States. Ševčík produced a generation of virtuosos who were living proof of the brilliance of his teaching, from the Czech Jan Kubelík to the Russians Michael Zacharevitch (1879–1959) and Efrem Zimbalist, the Austrian Erica Morini, the Englishwoman Mary Hall, and many others. During Ševčík's time in Kiev, the concertmaster of the City Theater Orchestra was Ottokar Kozel (Otakar Kozel; 1869–1941). He was born in 1869 in Prague and studied violin with Bennewitz at the Prague Conservatory between 1879 and 1885. After his studies he moved to Kiev, where he was concertmaster of the City Theater Orchestra until 1897. In 1897 he returned to Prague, where he was concertmaster of the National Theater until 1908. Later he was active as a violin teacher.

Ljubljana

Bohemian violinists started to appear in Ljubljana at the end of the eighteenth century. They were active as violinists, organists, and composers in various churches. From 1790 Franz Dussek (František Benedikt Dusík; 1765–1817)⁶³ was active in the Bishop's Chapel in Ljubljana as a violinist, and between 1794 and 1799 also as an organist. He wrote numerous compositions, including a few violin sonatas that have been preserved in musical archives throughout Europe. At the

⁶³ Franz (František) Benedikt (Josef) Dussek (Dusík, Dussik, Dusseg, Dusech, Dusseck, Dussig, Duschek, Dusek, etc.) was born on 22 March 1765 in Čáslav. He was taught music by his father in the Cistercian monastery at Žďár nad Sázavou and in the Emauzy Benedictine monastery in Prague. Later he went to Italy, where he performed as violinist, cellist, and pianist in theatres in Mortara, Venice, and Milan. In 1790 he joined the Bishop's Chapel in Ljubljana, where he spent the next ten years as violinist, organist, and music director. Shortly after the foundation of the Ljubljana Philharmonic Society [*Philharmonische Gesellschaft*] in 1794 he became a member and one of its leading musical figures. See Matjaž BARBO: *František Josef Benedikt Dusík*, Filozofska fakulteta, Ljubljana 2009, p. 119.

beginning of the nineteenth century a need for various performers in Ljubljana emerged. These musicians were needed mostly in the Bishop's Chapel, Estates Theater, and Philharmonic Society. Efforts to increase music studies bore fruit in 1806, when the Ljubljana Cathedral founded its music school and set the example for the Public Music School (1816) and the Music School at the Philharmonic Society (1822), which were founded a few years later. Qualified local music teachers were rare, and for that reason most of these schools' teachers came to the Slovene lands from abroad. The earliest information about Bohemian violin teachers in Slovenia appears at the beginning of the nineteenth century. These included Joseph Miksch (Josip Mikš; 1778–1866), Franz Sokol (Franciscus, Franc Sokoll; 1779–1822), Jan Slavík (Ignatius, Janez Slavik; 1787–1842), Gašpar Mašek (Caspar, Kaspar Maschek; 1794–1873),⁶⁴ and Anton Nedved (Antonín Nedvěď; 1829–1896).⁶⁵

In 1816 Franz Sokol was the first teacher employed at the Public Music School in Ljubljana, where he taught various instruments and was also active as a soloist and a composer. He came to Ljubljana from Klagenfurt, where he was a music teacher, composer, and army music director. Sokol was succeeded by the Prague alumnus Gašpar Mašek, who came to Ljubljana in 1820. He was active as music director at the Estates Theater and soon become the main music figure in Ljubljana. In the National and University Library, Mašek's manuscript of *Variationen für die Violine mit oder ohne Forte-Piano Begleitung über ein Thema aus Donizettis Oper: Lucia di Lamermoor*, Op. 77 has been preserved.⁶⁶ In the 1820s there was another violinist originating from the Czech lands that was active in Ljubljana. A violin virtuoso and composer, Joseph Benesch⁶⁷ was of a standard that rose above the violin dilettantism of the time. Between 1823 and 1828 he was orchestra

⁶⁴ Gašpar Mašek was born on 6 January 1794 in Prague. He was taught music by his father Vincent Mašek, who was a piano virtuoso and a pedagogue. Gašpar Mašek studied violoncello at the Prague Conservatory between 1811 and 1815. From 1812 until 1815 he was an army music director and his father's assistant at the Church of St. Nicolas in Prague. In 1819 he was a music director in Graz, and one year later he moved to Ljubljana, where he became the music director at the Estates Theater. As a music teacher, he was active in the public music school and the music school of Philharmonic Society in Ljubljana. He wrote numerous compositions (also for violin) that are preserved in the National and University Library in Ljubljana. He died on 13 May 1873 in Ljubljana.

⁶⁵ Antonín Nedvěď was born in 1829 in Hořovice. His first music teacher was Antonín Slavík. Nedvěď studied violin at the Prague Conservatory with Moritz Mildner. For a short period, he was active in the Brno Opera. Later he moved to Ljubljana, where he was active as a music teacher and composer, but mostly he focused on vocal music. He died in 1896 in Ljubljana.

⁶⁶ The composition was written around 1840 and it was owned by the Ljubljana merchant Johann Evangelist Wutscher (1804–?).

⁶⁷ Joseph Benesch was born on 11 January 1795 in Batelov, Moravia. He studied in Jihlava. In 1812 he became a teacher in Potěhy. His father was a choirmaster and music teacher. Benesch received his first music training from his father, later continuing with Martin Schlesinger in Vienna. From 1815 he played in Count Zinniqua's music chapel and in 1819 he went on a concert tour to Italy, Ljubljana, and Hungary. In 1823, he became an orchestra director and violin teacher at the Philharmonic Society in Ljubljana. In 1828 he returned to Vienna, where in 1833 he became a member of the Court Chapel and deputy to the Vienna Imperial Theater director. He wrote numerous violin virtuoso compositions, piano dances, and compositions for male choirs. He died on 11 February 1873 in Vienna. See Bohumír ŠTĚDRŇ: "Beneš, Josef," in: *Československý hudební slovník osob a institucí*, Vol. 1, pp. 81–82; Vladimír HELFERT: "Beneš, Josef," in: *Pazdírkův hudební slovník naučný*, Gracian Černušák and Vladimír Helfert (ed.), Vol. 2, Nakladatelství Ol. Pazdírek, Brno 1937, p. 65; Eman MELIŠ: "Beneš, Josef," in: *Slovník naučný*, František Rieger (ed.), Vol. 1, Nakladatelství Kober a Markgraf, Prague 1860, p. 613; "Slovník powěstných jmen" [Josef Beneš], in: *Květy. Národní zábauník pro Čechy, Morawany a Slowáky* (24 Sep. 1835), p. 387.

director and teacher at the music school of the Philharmonic Society in Ljubljana. He wrote numerous virtuoso violin compositions, a few of them while in Ljubljana.⁶⁸

Violinist alumni of the Prague Conservatory appeared in Slovene territory only in the second half of the nineteenth century. The arrival of the Prague violinist Hans Gerstner (1851–1939) in Ljubljana in 1871 was a key turning point in the development of violinism in the Slovene lands. Gerstner was born in 1851 in Žlutice and studied violin with Moritz Mildner and Antonín Bennewitz at the Prague Conservatory between 1864 and 1870. In 1870, he became a member of the German Theater Orchestra in Prague and a member of the Bennewitz String Quartet. In 1871 he moved to Ljubljana, where he became the director of the Provincial Theater Orchestra. Between 1871 and 1919 he was active at the Philharmonic Society mostly as a violin teacher. During World War I and until 1919 he was the director of the Philharmonic Society in Ljubljana. In his long career as a violin pedagogue at the Philharmonic Society, he taught numerous brilliant violinists, who later worked in the Slovene lands and abroad. The most famous of Gerstner's violin pupils was Leo Funtek (Leon Funtek; 1885–1965), who was later concertmaster in Helsinki and Stockholm and become a famous music figure. Gerstner was also very active as a performer in numerous chamber ensembles and as a soloist. He played an important role in the promotion of chamber music, which was still very neglected before his arrival in Ljubljana. Furthermore, Gerstner and his most prominent students premièred numerous violin compositions and brought violin performance to a completely new level.

Although the Philharmonic Society in Ljubljana was the first organized violin teaching endeavor in the Slovene lands, it was not the only one. Various German musical societies in Celje, Maribor, and Ptuj were active in the same effort. An important music figure in Maribor was the violinist and composer Adolf Binder (1845–1901) from Prague. He moved to Maribor in 1884 and one year later become director of the Philharmonic Society. He taught violin, piano, wind instruments, and orchestral playing and brought many important changes to the school. One of the most significant was changing the violin lessons, which had previously been held in groups, into individual violin lessons. Binder was also a composer and an important chamber music promoter and performer.

With the establishment of the Music Society (*Glasbena Matica*) in 1872, Slovenes began their efforts to develop local violinism. The Music Society, with its numerous branch organizations mostly influenced by Prague violinists, essentially characterized Slovene violinism, later training the first generation of Slovene violinists. But soon after the establishment of the music school, the Music Society in Ljubljana had many troubles with its violin teachers from Prague, who

⁶⁸ In the National and University Library in Ljubljana, three of Beneš's violin compositions have been preserved: *Prémier Concertino pour le Violon avec accompagnement d'Orchestre ou de Quartour*, Op. 14; *Variations brillantes sur le Choeur favori de l'Opera: "Il Crociato" de Meyerbeer pour le Violon avec accompagnement d'Orchestre ou de Quartour ou de Pianoforte*, Op. 12; *Grandes Variations sur un thème original pour le Violon avec accompagnement d'Orchestre ou de Quartour*. The hardcover on all of them features the signature of Anton Schmitt, who was a medical doctor and a member of the Bishop's Chapel. The compositions were later donated to the Philharmonic Society by the violinist, music teacher, and member of the Ljubljana Bishop's Chapel Wolfgang Schmitt. See also Primož KURET: *Ljubljanska filharmonična družba: 1794 – 1919: kronika ljubljanskega glasbenega življenja v stoletju meščanov in revolucij*, Nova revija, Ljubljana 2005, pp. 45–46.

changed every year. These included Bennewitz's students Johann (Ivan) Drobeček (1858–1885)⁶⁹ and Ernst Eberhart (1866–?). The biggest wave of Prague violinists reached Slovene territory at the turn of the twentieth century. They were mostly active at the Ljubljana Music Society and its branches all across ethnically Slovene territory. These included Johann Baudis, Lovrenc Kubišta, Václav Engerer, Viktor Moser, Johann Pešta, Zikmund Polášek, Jan Rezek, Vilém Seifert, Petr Teplý, František Topič, Václav Tulach, Josef Vedral, Richard Zika, and Jan Šlais.

Budapest

Opera stagings took place regularly in Pest and Buda from 1786 onwards. The City Theater opened in Pest in 1812 and in 1837 the National Theater was founded as the Hungarian Theater of Pest (*Pesti Magyar Színház*). In the nineteenth century there was a music school at the Piarist Gymnasium and also many private music schools. The Society of Musicians Singing School opened in 1840 and became an important educational institution that was later known as the National Conservatory from 1867.

From 1817, Johann Taborsky (Jan Taborský; 1796–1840), who was nicknamed the “Budapest Mayseder,” was an important music figure of Budapest (Pest) musical life.⁷⁰ Taborsky was born in Kraštice in 1796⁷¹ and studied violin with Friedrich Wilhelm Pixis at the Prague Conservatory between 1812 and 1817.⁷² During his studies he was for two years a member of the Prague Theater Orchestra. After completing his studies, Franz Graf Brunswick (1777–1849) appointed him as soloist and orchestra director of the City Theater in Budapest.⁷³ He was highly respected by Budapest artistic circles for the promotion of church music. In Brunswick's house, he performed numerous concerts, mostly chamber music, and he trained many violinists.⁷⁴ He also wrote a few compositions in Budapest, and died there in 1840.⁷⁵

During Taborsky's time in Budapest Friedrich Wenzel Bezdek, another Prague violinist mentioned above, was active as music director at the Budapest City Theater. He came to Budapest in 1824 and remained there until 1832.

In the 1840s Adolph Nittinger (Adolf Nittinger; 1813–?) left an interesting trace in Budapest. He composed *Rózsa Bokor* (The Rose Bush) there, on which

⁶⁹ Johann (Ivan) Drobeček was born on 27 October 1858 in Heřmanův Městec. He studied violin at the Prague Conservatory with Antonín Bennewitz from 1873 to 1879. In 1884, he was a violin and piano teacher at the Ljubljana Music Society. He died on 31 January 1885 in Heřmanův Městec. See Haupt [...] *der Schüler des Conservatorium in Prag*, p. 147; Cvetko ВУДКОВИЧ: *Razvoj glasbenega šolstva na Slovenskem*, Znanstveni inštitut Filozofske fakultete, Ljubljana 1992, pp. 205, 212.

⁷⁰ “Pesth,” *Der Humorist* (25 Sep. 1840), p. 3.

⁷¹ Taborsky was born on 1 December 1796 in Kraštice. See “Kniha pokřtěných,” Chraštice 03, narození 1785–1816, p. 52, Státní oblastní archiv v Praze.

⁷² Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 6.

⁷³ “Herrn Taborsky's musikalische Akademie,” *Panonia* (2 Mar. 1822), p. 142; “Aus Pesth,” *Wiener Theater Zeitung* (11 Apr. 1836); “Aus Pesth,” *Wiener Theater Zeitung* (11 Jan. 1836), p. 3; “Concert Salon,” *Der Humorist* (29 Nov. 1843), p. 3; “Pesther Salon,” *Der Humorist* (18 Jan. 1840), p. 3.

⁷⁴ Constantin von WURZBACH: “Taborsky, Johann,” in: *Die Biographische Lexicon des Kaisertums Österreich*, Vol. 43, Vienna 1881, p. 6.

⁷⁵ “Aus der Theaterwelt,” *Allgemeine Theaterzeitung* (25 Sep. 1840), p. 1068; “Der Violinvirtuose Taborsky,” *Humorist* (18 Sep. 1840), p. 759; “Aus Pesth,” *Allgemeine Theaterzeitung* (16 Oct. 1840), p. 1144.

the orchestration of the famous *Hungarian Dance No. 6* by Johannes Brahms is based.⁷⁶ Nittinger was born in Kouřimec and studied violin with Pixis at the Prague Conservatory between 1825 and 1831. In 1842, he became orchestra director in Budapest (Buda), from the 1850s he was an orchestra director in Bratislava.⁷⁷

In the second half of the nineteenth century Alois Schimaček (Alois Šimáček; 1836–?) was a violinist in the Theater Orchestra in Budapest (Pest). He was born in 1836 in Štětí and studied violin with Moritz Mildner at the Prague Conservatory between 1849 and 1855. He performed on a few concerts and became a violinist at the Theater Orchestra in Budapest. He composed also a few violin concertos.⁷⁸

Wrocław, Warsaw

In the nineteenth century Wrocław was under Prussian rule. It was known for its opera as early as the eighteenth century. In 1798 the theater was founded and in 1878 it passed into the public domain. The Orchestra Association (*Orchesterverein*), a privately financed society for orchestral music promotion, was founded there in 1862. Music education flourished from the nineteenth century onwards, especially with the transfer of the University of Frankfurt an der Oder to Wrocław in 1811, which brought a new, higher status to the city. From the 1840s an important musical figure in Wrocław was Adalbert Blecha (Vojtěch Blecha; 1822–1870). He was born in 1822 in Prague and studied violin with Friedrich Wilhelm Pixis at the Prague Conservatory between 1834 and 1840.⁷⁹ In 1842, he became the first violinist and soloist at the Theater Orchestra in Wrocław and from 1843 a violin teacher at Moritz Schön's violin school.⁸⁰ Blecha would stay active in Wrocław for almost thirty years, where he died in 1870.⁸¹

In the late 1870s Ferdinand Lachner (1856–1910) was the concertmaster of the City Theater Orchestra. He was born in 1856 in Prague and studied violin with Antonín Bennewitz at the Prague Conservatory between 1870 and 1876. In 1879, he was appointed concertmaster of the City Theater Orchestra in Wrocław.⁸² One year later he moved to Warsaw, where he stayed until 1883 as a member of the Orchestra of the Warsaw Opera. In 1883, he became concertmaster of the National Theater Orchestra in Prague and four years later he became a violin teacher at the Prague Conservatory. He was a very successful soloist and chamber music performer, he composed also a few violin compositions and compositions for men choirs.

⁷⁶ "Ungarische Tänze," *Neue Freie Presse* (8 Apr. 1879), p. 6.

⁷⁷ "Briefe aus Pressburg," *Der Ungar* (26 Sep. 1843), pp. 1019–1020; "Pressburg," *Neue Wiener Musik Zeitung* (13 Jan. 1859), p. 7.

⁷⁸ Haupt [...] der Schüler des Conservatorium in Prag..., p. 110; "Nynější stav hudby v Čechách vůbec a v Praze zvlášť," *Lumír* (24 Dec. 1857), p. 1241.

⁷⁹ Haupt [...] der Schüler des Conservatorium in Prag..., p. 45.

⁸⁰ "Blecha, Adalbert," in: *Schlesisches Tonkünstler-Lexicon*, Kořmaly und Carlo (ed.), Vol. 1, Wrocław 1846, p. 21; "Blecha, Adalbert," in: *Musikalisches Conversations-Lexicon*, Hermann Mendel (ed.), Vol. 2, Verlag von R. Oppenheim, Berlin 1872, p. 47.

⁸¹ "Breslau," *Neue Berliner Musikzeitung* (19 Jan. 1870), p. 22; "Personalnachrichten," *Neue Zeitschrift für Musik* (28 Jan. 1870), p. 51.

⁸² "Das Operpersonal des Stadttheaters zu Breslau," in: *Signale für die musikalische welt*, Bartholf Senff (ed.), No. 44, Leipzig 1879, p. 695.

In the 1880s Ludwig Wiedemann (1860–?) was a concertmaster in Wrocław. He was born in 1860 in Cracow and studied violin with Bennewitz at the Prague Conservatory between 1874 and 1879.⁸³ Around the same time as Wiedemann was active in Wrocław, Anton Sobotka (1861–1903) was concertmaster of the City Theater Orchestra in Wrocław. He was born in 1861 in Prague and studied violin with Bennewitz at the Prague Conservatory between 1876 and 1882.⁸⁴ He died in Wrocław in 1903.⁸⁵

Although after the Congress of Vienna in 1815 Warsaw became the capital of the “Kingdom of Poland,” which was subordinated to Russia, it remained the most important musical center in the Polish territories. From the second half of the nineteenth century a few Prague violinists were active there for brief periods. In the 1850s there was the violinist and composer Johann Anger (1831–?) from Karlovy Vary, who must have arrived in Warsaw soon after completing his studies with Moritz Mildner in 1849.⁸⁶ Between 1861 and 1863, Karl Šebor (1843–1903) was active there as a music teacher. He never completed his violin studies, but later became a famous opera composer. In the early 1880s, Ferdinand Lachner and Josef Řebíček were members of the Warsaw Opera. They were active there only a few years.

Göteborg

In the early nineteenth century various music societies were founded in Göteborg. In the 1830s, the city was visited by several German opera companies and interest in stage productions grew. The New Theater (*Nya Teater*), later to become the Grand Theater (*Stora Teater*), opened in 1859. Under the direction of the Prague violinist Joseph Czapek (Josef Čapek, Čzapek; 1825–1915), who settled in Göteborg in 1847, subscription concerts became regular events.⁸⁷ Czapek was born in 1825 in Prague and studied violin with Pixis and composition with Weber at the Prague Conservatory between 1837 and 1843.⁸⁸ After completing his studies, he became the first violin at the Theater Orchestra in Prague, leader of concerts in Berlin, and music director at Styrian Music Association in Graz between 1843 and 1844. In 1847, he settled in Göteborg, where he was given numerous functions and would become the most influential person for the development of the city’s musical life in the second half of the nineteenth century.⁸⁹ Together with Bedřich Smetana, who was active in Göteborg between 1856 and 1861, Czapek introduced new concert forms and repertoires to the city. He engaged many foreign and military musicians from the local regiment and a group of amateur musicians to form a new orchestra, which was needed especially with the establishment of the New Theater in 1859. The professional Göteborg Orchestra was established in 1862 with Czapek being its conductor. Czapek was also a music

⁸³ Haupt [...] der Schüler des Conservatorium in Prag..., p. 150.

⁸⁴ Ibid.

⁸⁵ Sobotka died on 10 January 1903 in Wrocław. See “Totemschau,” *Die Musik* 9 (1903/1904), p. 210.

⁸⁶ AMBROS, *Das Conservatorium in Prag* (see note 21), p. 81.

⁸⁷ Göteborg, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/11517>> [access 26 June 2017].

⁸⁸ Haupt [...] der Schüler des Conservatorium in Prag..., p. 51.

⁸⁹ Bohumír ŠTĚDRŮŇ: “Čapek, Josef,” in: *Československý hudební slovník osob a institucí*, Vol. 1, p. 178.

director in the Göta Artillery Regiment and, among other things, conductor at the Grand Theater and Harmonious Society as well as being a singing teacher in several schools. In addition to orchestral and vocal music, he also composed chamber music. He died in 1915 in Ljungskile.

After Smetana left, Czapek invited another Prague violinist, Vojtěch Hřímálý (Adalbert Hřímali; 1842–1908), to Göteborg to take over concert management. Hřímálý was born in 1842 in Plzeň to a famous family of musicians. He studied violin with Moritz Mildner at the Prague Conservatory between 1855 and 1861. After his studies, he was appointed as concertmaster of the Opera Orchestra in Rotterdam and one year later he moved to Göteborg, where he was also active as an organist. After achieving success in Göteborg, he returned to Prague as concertmaster of the Theater Orchestra. He was a member of the Hřímálý String Quartet along with his brothers. In the 1870s he was the director of the Philharmonic Society in Černovice (today's Ukraine), where he significantly contributed to its musical life. He died in 1908 in Vienna.⁹⁰

Another Prague violinist that came to Göteborg, most likely on Czapek's invitation, was Anton Sitt Jr. (Antonín Sitt; 1847–1929). He was born in 1847 in Prague to the well-known violin maker Anton Sitt Sr. (1819–1878). He studied violin with Moritz Mildner at the Prague Conservatory between 1858 and 1864. After his studies, he was orchestra director of Provincial Theater in Prague and was also active in Sonderhausen, Meiningen, and Dresden. In 1874, he was appointed concertmaster in Göteborg. After leaving Göteborg he remained in Scandinavia and in 1882 settled in Helsinki, where, together with another Prague violinist, Bohuslav Hřímálý (1848–1894),⁹¹ he was an important violin pedagogue at the Helsinki Music Institute, later renamed the Sibelius Academy of Music. Between 1885 and 1923 he was also the concertmaster of Helsinki Philharmonic Society Orchestra and premièred most of Jean Sibelius' major orchestral works.

Leipzig

In the second half of the eighteenth century the Gewandhaus Orchestra and Opera moved to the center of the city's musical life. The Gewandhaus Orchestra became a first-rate orchestra under Felix Mendelssohn Bartholdy, who served as its director between 1835 and 1847. With the expansion of public concert life after 1800 the need for a broader music education system arose. This was provided in 1843 by Mendelssohn, who founded the Leipzig Conservatory.

An important figure in Leipzig musical life in the second half of the nineteenth century was the Prague violinist Felix Raimund Dreyschock (Raymund

⁹⁰ Bohumír ŠTĚDRŮN: "Hřímálý, Vojtěch," in: *Československý hudební slovník osob a institucí*, Vol. 1, pp. 502–503.

⁹¹ Bohuslav Hřímálý was born on 18 April 1848 in Plzeň into a famous family of musicians. His brothers were the successful violinists Adalbert (Vojtěch) and Johann (Jan, Ivan) Hřímálý. Bohuslav Hřímálý studied violin with Moritz Mildner at the Prague Conservatory between 1858 and 1864. Between 1868 and 1872 he was a violinist and later violist in the Prague Theater Orchestra. He was a member of the Hřímálý String Quartet and the Smetana Piano Quartet. In 1875, he moved to Helsinki, where he was a member of the Opera Orchestra and a violin pedagogue at the Helsinki Music Institute. He died on 11 October 1894 in Helsinki. See *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 126; Bohumír ŠTĚDRŮN: "Hřímálý, Bohuslav," in: *Československý hudební slovník osob a institucí*, Vol. 1, p. 500.

Dreyšok; 1824–1869). He was born in 1824 in Žáky and studied violin with Friedrich Wilhelm Pixis at the Prague Conservatory between 1834 and 1840. After his studies he went on a concert tour, giving well-attended concerts with his brother, the famous pianist and composer Alexander Dreyschock (1818–1869). In 1850 he moved to Leipzig, where he served as a violin professor at the Leipzig Conservatory and as the second concertmaster of the Gewandhaus Orchestra until 1869. Between 1851 and 1863 he and the famous violinist Ferdinand David held the shared position of first violin of the Gewandhaus Quartet. One of his pupils went on to become a famous violinist and composer in his own right: Oskar Rieding (1844–1916). Raimund Dreyschock wrote a few violin compositions and died in Leipzig in 1869.

After Dreyschock, Hans Sitt (Jan/Johann Sitt; 1850–1922) was another Prague violinist that significantly contributed to Leipzig's musical life during the late nineteenth century and at the beginning of the twentieth century. Hans Sitt was born in 1850 in Prague⁹² and studied violin with Moritz Mildner and Antonín Bennewitz at the Prague Conservatory between 1861 and 1867.⁹³ After completing his studies he was the concertmaster in the Opera Orchestra in Wrocław and in Chemnitz. In 1884 he came to Leipzig, where he was until 1921 a violin professor at the Leipzig Conservatory and authored several important studies for violin and viola, some of which are still used. Between 1885 and 1903 he was the conductor of the Leipzig Bach Society (*Bach-Verein Leipzig*) and between 1884 and 1895 he was a violist in the well-known Brodsky Quartet. During his lifetime, he was one of the most notable teachers of violin. His students also included Leo Funtek, a pupil of another Prague violinist Hans Gerstner and later a concertmaster and important conductor, pedagogue, and composer in Helsinki. In addition to his pedagogical works, Sitt wrote several compositions for violin and orchestra, sonatas for various instruments, and two piano trios. He died in 1922 in Leipzig.⁹⁴

Cologne

In the first half of the nineteenth century many musical societies were founded in Cologne on the initiative of music enthusiasts. By the second half of the nineteenth century professional musicians held the leading positions in the city's ensembles and musical societies. In 1827 the Music Society joined the Singing Society to form the Concert Society to set up society concerts and subscription concerts. The orchestra began to give concerts at the Gürzenich concert hall in 1857 and was in 1888 renamed the Cologne Municipal Orchestra (*Cölner Städtisches Orchester*). The Conservatory of Music (*Conservatorium der Musik in Coeln*) was founded in 1850 by Ferdinand Hiller.

Theodor Pixis (1831–1856) moved to Cologne the same year to become a violin professor at the conservatory. Son of the well-known Prague violin professor Friedrich Wilhelm Pixis, he was born in 1831 in Prague. Theodor Pixis studied violin first with his father and, after his father's death, with Moritz

⁹² His brother was the violinist Anton Sitt Jr., who was active in Helsinki.

⁹³ Haupt [...] der Schüler des Conservatorium in Prag..., p. 128.

⁹⁴ Gracian ČERNUŠÁK: "Sitt, Jan (Hanuš)," in: *Československý hudební slovník osob a institucí*, Vol. 2, p. 505.

Mildner at the Prague Conservatory between 1843 and 1846.⁹⁵ After completing his studies in Prague, he continued with his studies in Paris. In 1850 he moved to Cologne, where he was a concertmaster and a violin professor at the conservatory until his death in 1856.⁹⁶

Theodor was succeeded in the position of concertmaster and violin professor at the conservatory by another Prague violinist: Julius Grunewald (Julius Grunnwald; 1834–1863). He was born in 1834 in Poznan and studied violin with Mildner at the Prague Conservatory between 1845 and 1849.⁹⁷ Mildner considered him one of his best violin pupils. In 1851 he moved to Berlin, where he became a member of Friedrich-Wilhelm City Theater, and from 1854 he was its concertmaster. Two years later he moved to Cologne, where he was appointed a violin professor at the Cologne Conservatory and concertmaster of the orchestra. He died in 1863 in Cologne.⁹⁸

Berlin

In the nineteenth century, musical life in Berlin grew increasingly independent of the local court and churches, being supported by private initiative. Some of the private orchestras established during nineteenth century achieved international recognition. In 1867 Benjamin Bilse formed the Bilse Band (*Bilsesche Kapelle*) that in 1882 counted seventy professional musicians. Fifty-four of them left and formed the Philharmonic Orchestra, promoted by impresario Hermann Wolf and directed by Franz Wüllner. This later became the Berlin Philharmonic Orchestra with Joseph Joachim as conductor. He was succeeded by Hans von Bülow in 1887. The Royal Opera House (*Königliches Opernhaus*) was closed during the two years of French occupation between 1806 and 1807, but the State Theater, which was no longer dependent on royal subsidies, continued its productions in the Theater (*Schauspielhaus*). In 1807 the Opera and the State Theater companies merged as the Royal Theater (*Königliche Schauspiele*), but maintained the distinction between the two repertoires. In addition to the Court Opera and later Municipal Opera, Berlin supported a number of theaters with varied artistic and financial success. In 1824 the Königsstadt Theater opened, producing both popular drama and Italian and French opera, and it soon became a serious rival to the Court Opera.⁹⁹

In 1830 the Prague violinist Franz Gläser, already a respected music director in Vienna, became music director of the Königsstadt Theater Orchestra. Under his leadership in the period 1830–1839 the orchestra achieved a great reputation and many successes. In Berlin he wrote his most famous and successful opera *Des Adlers Horst*, which premièred in 1833.¹⁰⁰ Under Gläser's leadership two other

⁹⁵ Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 59.

⁹⁶ ŽÍDEK, *Čeští houslisté tři století* (see note 6), p. 65; Dietmar von CAPTAINE: *Conservatorium der Musik in Cöln*, Books on Demand, Nordersedt 2009, pp. 27, 32.

⁹⁷ Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 102.

⁹⁸ ŽÍDEK: *Čeští houslisté tři století* (see note 6), p. 88; "Kleine Chronik," *Recensionen un Mittheilungen über Theater und Musik* (26 Apr. 1863), p. 271; von CAPTAINE, *Conservatorium der Musik in Cöln* (see note 96), p. 32.

⁹⁹ *Berlin*, <<http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/02826>> [access 26 June 2017].

¹⁰⁰ "Berichte," *Berliner Musikalische Zeitung* (16 Jan. 1833), p. 19.

Prague violinists joined the orchestra. The most important contribution made to the orchestra was by Johann Urbanek (Jan Urbánek; 1808–1895), who became its longtime concertmaster. He was born in 1808 in Knovíz and studied violin with Friedrich Wilhelm Pixis at the Prague Conservatory between 1819 and 1825.¹⁰¹ After his studies he was a private teacher and a member of the Estates Theater in Prague.¹⁰² In 1830 he moved to Berlin, where he was appointed concertmaster of the Königsstadt Theater; he remained in this role for the next fifty years. He died in 1895 in Berlin.¹⁰³ Another Bohemian member of the orchestra under Gläser was Franz Wilhelm Ressel (1811–1888), who was a significant figure in Berlin's musical life. He was born in 1812 in Dolní Řasnice and studied violin with Pixis at the Prague Conservatory between 1825 and 1831. After finishing his studies, he was appointed for a season in Teplice, where Prince Antoni Henryk Radziwiłł (1775–1833) saw him perform and recommended him in Berlin to Spontini, Count Redern, and Concertmaster Moser. Ressel moved to Berlin and became a violinist in the Königsstadt Theater Orchestra. In 1847 he became a royal chamber musician (violinist) and later a teacher at the Royal Institute for Church Music in Berlin. He composed many violin concert pieces, one viola concerto, one violin sonata, and many other compositions. He died in 1888 in Berlin.¹⁰⁴

Before the nineteenth century, music education in Berlin had been limited to private tuition by local professional musicians. The nineteenth century saw a flourishing of institutionalized music education. In 1807 Carl Friedrich Zelter founded the Orchestra School (*Ripienschule*) to supply string players for his concerts at the Vocal Academy (*Sing-Akademie*). This set the example for Spontini's Royal Theater Music School (*Königliche Theater-Instrumental Schule*), which was established in 1822 and trained musicians for the royal theaters and provided training for wind players after 1855. Already in the late 1830s Friedrich Wilhelm IV proposed founding a college (*Hochschule*), but administrative complications prevented this until 1869, when the school was founded as a part of the Academy of Arts (*Akademie der Künste*). Under the direction of Joseph Joachim (1831–1907) between 1869 and 1907, the school was known as one of the finest in Germany. Joachim's assistant at the college was the Prague violinist Emanuel Wirth (1842–1923). The violinist August Wilhelmj (1845–1908) described him as one of the finest violin teachers of his generation. Wirth was born in 1842 in Žlutice and studied violin with Antonín Bennewitz and Moritz Mildner at the Prague Conservatory between 1854 and 1861. After completing his studies, he was concertmaster of the Spa Orchestra in Baden Baden and from 1864 he was a violin professor at the conservatory and a concertmaster of the Opera Orchestra in Rotterdam. In 1877 he moved to Berlin, where he became Joachim's assistant and the violinist of the famous Joachim String Quartet.

¹⁰¹ Haupt [...] der Schüler des Conservatorium in Prag..., p. 19.

¹⁰² Monatschrift der Gesellschaft des vaterländischen Museums in Böhmen, Verlag des böhmischen Museum, Prague 1827, p. 48.

¹⁰³ "Im Victoria-Theater," *Signale für die musikalische Welt* 12 (1880), p. 8, Nynější stav hudby v Čechách vůbec a v Praze zvlášť, *Lumír* (31 Dec. 1857), p. 1264; "Úmrtí," *Dalibor* 17 (1894–1895), p. 194.

¹⁰⁴ Haupt [...] der Schüler des Conservatorium in Prag..., p. 32; "Toteliste des Jahres 1888," *Monatschrift für Musikgeschichte* 21 (1889), p. 120; "Ressel, Franz Wilhelm," in: *Tonkünstler-Lexicon Berlin's*, Verlag von Ludwig Raub, Berlin 1861, p. 456.

The other important institution that developed in the nineteenth century was the Berlin Music School (*Berliner Musikschule*), founded by Julius Stern and A. B. Marx in 1850 and renamed the Stern Conservatory (*Stern'sche Konservatorium*) in 1857.¹⁰⁵ One of its violin teachers was the Prague violinist Ferdinand Laub, who later contributed to Moscow musical life. He was active in Berlin between 1855 and 1862 as a violin teacher at the Stern Conservatory (1855–1862), concertmaster of the Court Opera (1856–1860) and from 1856 he was appointed chamber virtuoso to the Prussian king. The other Prague violin teacher at the Stern Conservatory in the 1890s was Florian Zajic (Florián Zajíc; 1853–1926). He was born in 1853 in Unhošť and studied violin with Antonín Bennewitz and Moritz Mildner at the Prague Conservatory between 1862 and 1870. After his studies he was concertmaster of the theater orchestra in Augsburg, the Mannheim Band, and the Philharmonic Society in Hamburg. He was a violin professor at the conservatory in Strasbourg and a successful soloist. In 1891, he settled in Berlin, where he was appointed as a violin teacher at the Stern Conservatory, from 1895 at the Klindworth-Scharwenka Conservatory. He was very well respected as a violin pedagogue and wrote many violin method books and cadenzas to violin concertos by Beethoven and Brahms. He played a 1672 Nicolò Amati violin, and died in Berlin in 1926.

In the early 1880s the Ziehrer Orchestra in Berlin counted as one of its members Johann Trneček (Jan, Hanuš, Hans; 1858–1914). He was born in 1858 in Prague, where he studied violin (Bennewitz) and harp (Alois Staněk) between 1870 and 1876. After his studies he was a member of Spa Orchestra in Františkovy Lázně. In 1881 he became a member of Ziehrer Orchestra in Berlin, and between 1882 and 1888 he was a harpist at the Court Theater in Schwerin. From 1888 he was a professor at the Prague Conservatory (harp, piano, and composition), conductor, and composer.¹⁰⁶

Other cities in the German lands

In addition to Berlin, Leipzig, and Cologne, where the majority of Prague violinists that went to German lands during the nineteenth century were active, others also settled in Dresden, Augsburg, Hannover, Bremen, Munich, and smaller German cities. In 1821 Prince Charles Egon II von Fürstenberg was impressed by the virtuosity of Johann Wenzel Kalliwoda (Jan Křitel Kalivoda; 1801–1866). He was born in 1801 in Prague and studied violin with Pixis at the Prague Conservatory between 1811 and 1817. After his graduation, he joined the Prague Theater Orchestra in 1816. In 1821 he went on a concert tour to Germany, Switzerland, and the Netherlands, where he met the prince, who invited him to become music director at his court in Donaueschingen, a position he held until in 1865. Kalliwoda conducted the court orchestra, performed as a violin soloist, managed musical activities at the local cathedral, directed the court opera, and gave musical

¹⁰⁵ In 1935 the Stern Conservatory was renamed the Imperial Capital Conservatory (*Konservatorium der Reichshauptstadt*) and in 1945 the Municipal Conservatory (*Städtisches Konservatorium*). In 1966, the conservatory merged with the College of Music (*Hochschule für Musik*).

¹⁰⁶ Gracian ČERNUŠÁK: "Trneček, Hanuš," in: *Československý hudební slovník osob a institucí*, Vol. 2, pp. 790–791.

instruction to the prince's children. He wrote over 450 works, among them instrumental music, salon and character pieces, and violin method books.¹⁰⁷

Given the close geographical proximity of Prague and Dresden, it is not surprising that two Prague violinists were long-term members of the Court Chapel in Dresden during the nineteenth century: Alexander Richter (1833–1902) and Joseph Kratina (Josef Kratina; 1862–1942). Richter was born in 1833 in Janovice, Moravia to Ignaz Richter, who was previously a court musician in St. Petersburg.¹⁰⁸ Alexander Richter studied violin with Moritz Mildner at the Prague Conservatory between 1852 and 1855.¹⁰⁹ Soon after completing his studies, he became a violist in the Dresden Court Music Chapel in 1857, where he remained until his death in 1902.¹¹⁰ In 1884 Joseph Kratina also joined Dresden's Music Chapel. He was born in Volovice in 1862. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1876 and 1882.¹¹¹ About two years later he became a violinist in Dresden's Music Chapel, where he remained until 1921.¹¹² Kratina was also a significant violin professor at the violin master school at the Music Conservatory in Dresden, where he was the only one to use Ševčík's violin method. He died in Dresden in 1942.¹¹³

An important figure in Hannover's musical life during the second half of the nineteenth century was Karl Herner (Carl Herner; 1836–1906). He was the first violinist in the Hannover Orchestra for forty years. He was born in Rendsburg and studied at the Prague Conservatory, both violin (with Moritz Mildner) and piano between 1852 and 1855.¹¹⁴ After completing his studies he lived in Copenhagen between 1855 and 1856 and was a violin virtuoso in Brussels. At the beginning of 1858 he became a member of Imperial Theater Orchestra in Hannover, where he continued his violin studies with Joseph Joachim. There he became one of the first members of the Joachim String Quartet, which would become very popular in the early 1860s. In 1864 he went on a concert tour, where he accompanied Henri Vieuxtemps, Eduard Jaell, and others. He was active as first violinist, choir director, conductor, and music director until his retirement in 1900. He composed twenty compositions for ballet, opera, choir, and orchestra. He died in 1906 in Hannover.¹¹⁵

In 1861 Josef Řebíček (Josef Rebicek, Józef Rzebiczek; 1844–1904) was invited by Franz Liszt to become a member of the court orchestra in Weimar, where he stayed until 1863. He was born in 1844 in Prague, where he studied

¹⁰⁷ Bohumír ŠTĚDRŮŇ: "Kalivoda, Jan," in: *Československý hudební slovník osob a institucí*, Vol. 1, p. 636; ŽÍDEK, *Čeští houslisté tří století* (see note 6), pp. 65, 74, 80, 109.

¹⁰⁸ "Correspondenz zu Böhmen," *Bohemia* (16 Apr. 1844), [p. 46].

¹⁰⁹ *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 112.

¹¹⁰ *Staats-Handbuch für das Königreich Sachsen*, Verlag von Friedrich Fleischer, Leipzig 1858, p. 64; *Staats-Handbuch für das Königreich Sachsen*, Verlag von Friedrich Fleischer, Leipzig 1860, p. 66; *Staats-Handbuch für das Königreich Sachsen*, Verlag von C. Heinrich, Dresden 1865/1866, p. 74; *Staats-Handbuch für das Königreich Sachsen*, Verlag von C. Heinrich, Dresden 1876, p. 25; Andreas SCHREIBER: *Churfürstlichen Cantorey zur Sächsischen Staatskapelle*, Sächsischen Staatskapelle, Dresden 2003.

¹¹¹ *Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880*, p. 152.

¹¹² SCHREIBER, *Churfürstlichen Cantorey...* (see note 110).

¹¹³ "Dresden," *The Violinist* 12 (1911), No. 13, p. 37; ŽÍDEK: *Čeští houslisté tří století* (see note 6), p. 112.

¹¹⁴ *Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880*, p. 112.

¹¹⁵ "Karl Herner. Königl. Music Director in Hannover," in: *Neuer Theater Almanach*, Verlag von Günter & Sohn, Berlin 1902, p. 99;

violin with Moritz Mildner between 1855 and 1861. After leaving Weimar in 1863, he returned to Prague, where he was an orchestra director of the Provisional Theater (1863–1865) and German Theater (1865–1868). In 1868 he was appointed by Wilhelm Jahn as the first concertmaster in Wiesbaden, where he was music director of the Royal Theater between 1875 and 1882. Then he became, in turn, the opera conductor at the Warsaw Opera from 1891, a music director in Budapest and from 1893 at the Court Theater in Wiesbaden, and then he settled in Berlin. There he was the conductor of the Philharmonic Orchestra between 1897 and 1903. He composed several compositions, including pieces for violin and piano. He died in 1904 in Berlin.

Johann Sluničko (Jan Sluníčko; 1852–1923) was an important musical figure in Augsburg in the late nineteenth century. He was born in 1852 in Humpolec and studied violin with Moritz Mildner and Antonín Bennewitz at the Prague Conservatory between 1864 and 1870. After completing his studies as one of Mildner's best pupils, he became a violin and piano teacher in Oravice (Slovakia). In 1875 he moved to Augsburg, where he was a violin teacher at the Augsburg Music School (from 1905 its director), concertmaster of the Oratorio Society, and conductor of the men's Singing Society. He composed six violin sonatas, pieces for violin and piano, and numerous violin studies, which were widely used. He died in 1923 in Augsburg.¹¹⁶ Another violin pedagogue that joined Sluničko in the 1890s and was the only other violin teacher at the Augsburg Music School (which was a conservatory from 1925) was Josef Horejši (Josef Hořejší; 1861–?).¹¹⁷ He was born in 1861 in Modřovice and studied violin with Bennewitz at the Prague Conservatory between 1876 and 1882.¹¹⁸ Soon after his studies he moved to Augsburg, where he was active as a violin teacher and a violinist in the Speidel Piano Trio.¹¹⁹

Some Prague violinists were active at the Court Music Chapel in Darmstadt during the nineteenth century. Joseph Miroslav Weber (1854–1906) held the position of theater orchestra concertmaster and leader of his own string quartet from 1875. He was born in 1854 in Prague and studied violin with Bennewitz at the Prague Conservatory between 1870 and 1873.¹²⁰ Immediately after completing his studies, he was appointed as a solo violinist at the Sondershausen Court Chapel. In 1875 he became the first concertmaster of the Court Theater Orchestra. Later, in 1880, he became second conductor and also formed a string quartet. In 1883 he succeeded Josef Řebíček as concertmaster and conductor of the opera in Wiesbaden, where he was appointed royal director of music in 1889. In 1893 he settled in Munich, where he would be concertmaster until his death in 1906. In Munich he formed another string quartet with W. Leitner, Bihle, and Ebner. He composed several compositions, including a violin concerto and chamber

¹¹⁶ Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880, p. 137; ŽÍDEK, *Čeští houslisté tří století* (see note 6), p. 108; Edmund van der STRAETEN: *History of the Violin, Its Ancestors and Collateral Instruments from the Earliest Times to the Present Day*, Vol. 2, Travis & Emery Music Bookshop, London 2009, p. 163.

¹¹⁷ "Augsburger Musikschule," *Signale für die musikalische Welt* 45 (1891), p. 714.

¹¹⁸ Haupt [...] der Schüler des Conservatorium in Prag..., p. 152.

¹¹⁹ "Tagesgeschichte. Augsburg," *Neue Zeitschrift für Musik* (20 Feb. 1885), p. 90.

¹²⁰ Haupt [...] der Schüler des Conservatorium in Prag..., p. 142.

works, all of which earned awards.¹²¹ In addition to Weber, another Prague violinist that was engaged at the Court Music Chapel in Darmstadt was Josef Duras (Joseph Duras; 1857–?), who studied violin with Bennewitz in Prague between 1870 and 1876.

The concertmaster of the Bremen Philharmonic Orchestra was Ernst Skalitzky (Arnošt Skalický; 1853–1926), a significant musical figure in Bremen. He was born in 1853 in Prague to a doctor, and studied violin with Moritz Mildner at the Prague Conservatory between 1868 and 1870.¹²² After completing his studies he prolonged his violin study for one year with Joseph Joachim in Berlin. Between 1873 and 1879 he was concertmaster of the Parkorchester in Amsterdam. After that he settled in Bremen, where until 1891 he was concertmaster of the Philharmonic Orchestra. Later he became a private teacher and devoted himself to chamber music, as a member of the Becker and Schumann string quartets.¹²³ In 1889 he was also one of the early performers of Brahms' *Double Concerto*, Op. 102, which Hans von Bülow declared "excellent," particularly regarding the finale ("da capo demanded"). Bülow's deep appreciation of Skalitzky and the cellist Wilhelm Kufferath led to their performing the *Double Concerto* again at a Hamburg subscription concert during the 1889/90 season.¹²⁴

Contribution of Prague Violinists in Europe up to the 1880s

The Prague Conservatory was founded in 1811, mostly to train instrumentalists to play in the local theater orchestras. The scarcity of orchestral players was the result of prior emigrations and, ironically, the phenomenon of extensive emigration of talented and skilled musicians occurred once again. The local music market once more became too small, compared to the "overproduction" of excellent and well-trained violinists and other musicians that had a hard time finding a suitable and well-paid job in their homeland. Thus, attracted by prospects abroad, most of the talented and promising Prague violinists in the first half of the nineteenth century emigrated throughout Europe, particularly within the Habsburg monarchy. They became members of the Estates Theater orchestras in Linz, Graz, and Budapest and the Theater on the Vienna River, Leopoldstadt, and Josefstadt theaters in Vienna. Outside the monarchy they also found positions at the Königsstadt Theater in Berlin. They were also appointed to the very prestigious and respected position of music director, which was definitely a mark of success for professional musicians at the time. Many of them joined the ranks of the most prominent violinists of the time in the prestigious Vienna Imperial Opera and Vienna Imperial Music Chapel. Their monikers, such as "the Bohemian Paganini," "the Budapest Mayseder," and "the other Lipiński" undoubtedly testify that many of them were virtuosos comparable with the most prominent violinists of the era.

¹²¹ van der STRAETEN, *History of the Violin ...* (see note 116), p. 166.

¹²² *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 138.

¹²³ "Ernst Skalitzky," in: *International Who's Who in Music and Musical Gazetteer*, César Saerchinger (ed.), Current Literature Publishing Company, New York 1918, p. 595.

¹²⁴ *Hans von Bülow's Letters to Johannes Brahms*, Hans Joachim Hinrichen (ed.), Cynthia Kloth (trans.), The Scarecrow Press, Plymouth 2012, pp. 96, 101.

The acquaintances, friendships, and even musical cooperation with the foremost composers and musicians of the era indicate that they were respected as musicians and were prominently integrated into the musical milieu of Central Europe.

In the first half of the nineteenth century they contributed to European musical life mostly as soloists and music directors. One of the most important violinists of the period was undoubtedly Johann Kalliwoda, a violinist and composer, who belongs to the first generation of Prague violinists and is today considered one of the prime representatives of the Prague violin school under Friedrich Wilhelm Pixis. He conducted the court orchestra of Prince Charles Egon II von Fürstenberg, performing as soloist and managing musical activities at the local cathedral. Another very successful violinist of the time was his classmate Johann Taborsky, or the “Budapest Mayseder,” whose reputation unfortunately has not endured until today, even though he was at the time highly respected for church and chamber music promotion. Unlike Taborsky, Joseph Slawik (the “Bohemian Paganini”) is today considered one of the very important pillars of Czech violin history. Slawik’s violin technique was admired by both Chopin and Schubert. The latter composed his *Rondo* in B minor D. 895 and the *Fantasia* in C D. 934, which Slawik performed for the first time, for him.

Among all the Prague violinists that were music directors, the best-known in his time was Franz Gläser, who is today known primarily as Beethoven’s assistant at the première performance of the overture *The Consecration of the House*, as well as the conductor of all the subsequent performances.

In the first half of the nineteenth century Prague violinists were broadly educated musicians, since most of them studied composition as well. They composed symphonies, operas, and violin and other compositions that were published and performed at various occasions in different European cities. Johann Kalliwoda’s reputation as a violinist and composer, for example, was such that all his symphonies were performed in Leipzig as they appeared.¹²⁵ Aside from symphonies, he also composed six nocturnes for viola and piano, string quartets, violin concertos, and some other compositions, totaling 450 works. Unlike Gläser, who composed around 130 stage works (operas, singspiels, pantomimes etc.), Slawik and Dreyschock focused on composing bravura and salon pieces for their instrument. However, in this period Prague violinists had not yet gained the importance as violin pedagogues that they would later in the second half of the nineteenth century and in the first half of the twentieth century. They were mostly private teachers within aristocratic circles, such as the careers of Joseph Slawik in Vienna, Johann Taborsky in Budapest, and Johann Kalliwoda in Donaueschingen. The first public music schools only started to appear in this period, but most information about Prague violinists as violin teachers comes from the Graz Music Association.

In the 1840s some of Pixis’ students were appointed as music directors in various regiments and battalions, where they often remained for the rest of their career. As it was required for the job position they were also composers, composing

¹²⁵ Christopher FIFIELD: *The German Symphony between Beethoven and Brahms*, Routledge, New York 2016, p. 16.

military music. In 1864 Cristoph Stark (1821–?)¹²⁶ wrote the *Gablenz-Marsch*, which he dedicated to baron Gablenz. The other known composition of its kind is the *Wallonen-Marsch* composed by Wilhelm von Asbóth (1821–1877).¹²⁷ Other Pixis violin students appointed as military music directors were Wenzel Landa (1817–1880),¹²⁸ Karl Bunzmann (1821–1871),¹²⁹ Hermann Schöttner (1828–?),¹³⁰ and Adalbert Zimmermann (1828–1902).¹³¹

In the second half of the nineteenth century the Prague violinists' roles and their migration routes changed. They still mostly emigrated to the cities within the Austro-Hungarian Monarchy and German Empire, but others also settled in the regions of Galicia and Bukovina, which were part of the Austro-Hungarian Monarchy until 1918, and in the neighboring Russian Empire, where they found work mostly in St. Petersburg and Moscow. They were active as concertmasters, violin pedagogues, virtuosos, chamber music promoters and performers, and organizers of musical and cultural life in numerous European cities. They markedly influenced violin music and practice as well as music development in the second half of the nineteenth century.

As a group, they became one of the most important and respected schools of violin pedagogues in Europe. Until 1880s they were, as violin teachers, active at the music conservatories in Moscow, Samara, Naples,¹³² Leipzig, Cologne,

¹²⁶ Cristoph Stark was born on 28 March 1821 in Dëpoltovice. He studied violin with Pixis at the Prague Conservatory between 1839 and 1843. Later he was a military music director in the 24th, 36th, and 42nd Infantry Regiments and in the Marines. In 1864 he wrote *Gablenz-Marsch*, which he dedicated to Baron Ludwig von Gablenz. See Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 56; Jitka BAJGAROVÁ: *Vojenská hudba v kultuře a historii českých zemí*, Etnologický ústav Akademie věd České republiky, Prague 2007, pp. 79, 114, 131, 246, 260.

¹²⁷ Wilhelm von Asbóth was born on 18 March 1821 (according to some other sources on 20 May 1821) in Rădăuți (Romania). He studied violin with Pixis at the Prague Conservatory between 1834 and 1837, but left without a diploma. Between 1842 and 1861 he was a military music director in the 58th Infantry Regiment and later in the 10th Hussar Regiment. He wrote *Wallonen-Marsch* and died on 6 March 1877 in Budapest. See Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 45; BAJGAROVÁ, *Vojenská hudba...* (see note 126), p. 250; Emil RAMEIS: *Die österreichische Militärmusik von ihren Anfängen bis zum 1918*, Schneider, Tutzing 1976, p. 163; Wolfgang und Armin SUPPAN: "Asbóth von, Wilhelm," in: *Das Blasmusik-Lexikon*, HeBu Musikverlag, Kraichtal 2010, p. 48.

¹²⁸ Wenzel Landa was born on 20 April 1817 in Hýskov. He studied violin with Pixis at the Prague Conservatory between 1831 and 1837. Later he was a military music director in the 1st, 40th, and 51st Infantry Regiments. See Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 41; BAJGAROVÁ, *Vojenská hudba...* (see note 126), p. 255.

¹²⁹ Karl (Carl) Bunzmann was born on 21 April 1821 in Zelená Ves. He studied violin with Pixis at the Prague Conservatory between 1834 and 1840. Later he was a military music director in the 60th Infantry Regiment, 14th Border Infantry Regiment, and 12th Uhlan Regiment. See Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 45; BAJGAROVÁ, *Vojenská hudba...* (see note 126), p. 250; RAMEIS, *Die österreichische Militärmusik...* (see note 127), p. 164.

¹³⁰ Hermann Schöttner was born on 16 February 1828 in Novosedlice. He studied violin with Pixis and Moritz Mildner at the Prague Conservatory between 1840 and 1846. Later he was a military music director in the 20th Infantry Regiment and in the 18th Riflemen's Battalion. See Haupt [...] *der Schüler des Conservatorium in Prag von 1811 bis 1880*, p. 57; BAJGAROVÁ, *Vojenská hudba...* (see note 126), pp. 86, 108, 259; RAMEIS, *Die österreichische Militärmusik...* (see note 127), p. 176.

¹³¹ Adalbert Zimmermann was born on 17 October 1827 in Prague. He studied violin with Pixis and Moritz Mildner at the Prague Conservatory between 1840 and 1846. Later he was a military music director of the 61st Infantry Regiment and died in 1902. See Haupt [...] *der Schüler des Conservatorium in Prag von 1811 bis 1880*, p. 57; BAJGAROVÁ, *Vojenská hudba...* (see note 126), p. 261; RAMEIS, *Die österreichische Militärmusik...* (see note 127), p. 179.

¹³² The violin teacher Emanuele (Emanuel) Cantani ended up at the Music Conservatory in Naples. He was born on 13 September 1854 in Prague, and studied violin with Antonín Bennewitz at the Prague Conservatory between 1867 and 1873. See Haupt [...] *der Schüler des Conservatorium in Prag...*, p. 139.

Dresden, the Stern Conservatory and College in Berlin, and at music schools such as the Music Associations in Linz and Graz, the Philharmonic Society in Ljubljana, the Russian Music Society in Kiev and Kharkiv, the Helsinki Music Institute (later Sibelius Music Academy), the Augsburg Music School and others. Just as Henryk Wieniawski was a great violin influence in St. Petersburg, Ferdinand Laub and Jan Hřímaly were a great influence in Moscow. They introduced the Prague violin school and trained several outstanding violinists, including Stanisław Barcewicz and Iosif Kotek. There was a similar development in Kiev, where one of the most important music figures was Otakar Ševčík. In his seventeen years of teaching there, he developed his pedagogical abilities and wrote two of his most important method books: *School of Violin Technics*, Op. 1, and *School of Bowing Technics*, Op. 2. The Prague violin school also reached Leipzig, where two notable Prague violinists trained many violinists and influenced the development of violin playing there. Between 1850 and 1869 Raimund Dreyschock was active and taught, among many others, Oskar Rieding (1844–1916), who would later be active as violinist and composer in Budapest. Hans Sitt, who was a leading musical figure in Leipzig for almost forty years, can be regarded as one of the foremost violin professors at the time in Europe. His students would move on to become members of numerous European and American orchestras. In addition to other compositions, he wrote several important studies for violin and viola that are still in use. The Prague violin school also had a strong influence in Berlin, which was one of the most important musical centers at the time. Two notable Prague violinists, also members of famous Joachim String Quartet, formed an important teaching team with its founder Joseph Joachim at the Berlin College of Music (*Hochschule für Musik*). As Joachim's assistant and one of the finest violin teachers of his generation, Emanuel Wirth influenced several generations of violinists that studied in Berlin. Later in the late nineteenth century, Karl Haliř achieved great popularity as a violin teacher in Berlin and trained many eminent violinists, some of whom were Americans. At the Graz Music Association, the most important violin teachers were at the time Ferdinand Casper and Eduard Pleiner. Both trained violinists that would become well-known soloists and pedagogues themselves, such as Richard Sahla, Gabrielle Wietrowetz, and Marie Soldat-Roeger. In Ljubljana, the most important violin teacher of the nineteenth century, and one that markedly influenced the consequent development of violin playing there, was Hans Gerstner. His most successful pupil was Leo Funtek, who later became the concertmaster of the Helsinki Philharmonic Orchestra, conductor of the Finnish Opera, and teacher at the Helsinki Institute of Music (later Sibelius Academy). Anton Sitt and Bohuslav Hřímaly brought the Prague violin school to that same institution already in the 1870s and 1880s. Both were there renowned violin pedagogues. The Prague violin school reached even the United Kingdom, where Josef Bláha was a violin professor at the Royal Academy of Music in London. And Prague violinists were also active as violin teachers in many other cities and music institutions throughout Europe, thus spreading the Prague violin school. It is worth noting that this was not the only way of spreading it, since some of them also wrote hallmark violin studies, including Otakar Ševčík, Hans Sitt, Jan Hřímaly, Ferdinand Laub, Franz Ondříček, Jan Sluničko, Gustav Zinke, and Florian Zajíc.

As concertmasters, they served in the most prominent European orchestras of the time in Leipzig, Berlin, Cologne, Paris,¹³³ Helsinki, Amsterdam, Rotterdam, Salzburg, Odessa, Wrocław, and many others. They were among the most significant chamber music promoters in Linz, Salzburg, Ljubljana, Moscow, Leipzig, Berlin, Bremen, and elsewhere. They founded string quartets, piano trios, and other ensembles and were members of famous chamber ensembles, such as the Joachim String Quartet, the Moscow Quartet, the Gewandhaus String Quartet, the Brodsky Quartet, the Arensky Piano Trio, and many others. They often premièred new chamber compositions by renowned composers such as Tchaikovsky, for example, who dedicated his string quartets to Ferdinand Laub and entrusted the bowing of the string parts of his piano trio to Jan Hřímalý. It is worth special mention that no less than three Prague violinists were members of the famous Joachim String Quartet.

Besides the aforementioned important musical centers, where Prague violinists mostly migrated, some individuals also migrated to cities of secondary musical importance all over Europe. These included the numerous musicians that became engaged as army music directors. One of them was Friedrich (Federico) Brunetti (1837–1917), who was of Italian origin and a cousin of the famous Prague violinist Johann Kalliwoda, and moved to Belgrade in 1862.¹³⁴ The Prague violin school even spread beyond European borders. Already in the late nineteenth century a few Prague violinists were active in North America. In the late 1850s Wilhelm Labitzky (1830–1871)¹³⁵ moved to Canada. He was a director of music and organist in Toronto. Two Prague violinists are known to have been successful in the United States. The first one was Václav Kopta (Wenzel Kopta; 1845–1916),¹³⁶ who was concertmaster and first soloist of the New York Opera, and later became a violin professor at the Music Conservatory in Philadelphia. Another Prague violinist that was active in the United States was Josef Vilim (Joseph Alois; 1861–1938),¹³⁷ who was a successful violin professor at the Chicago Musical

¹³³ Josef Malina was the concertmaster of the Lamoureux Orchestra in Paris between 1873 and 1879. He was born on 19 March 1860 in Prague. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1873 and 1879. He died on 15 February 1931 in Prague. See *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 148.

¹³⁴ Brunetti was born on 4 February 1837 in Eger and studied violin with Moritz Mildner at the Prague Conservatory between 1849 and 1855. After his studies, he became a music teacher at the Army music school in Prague. In Belgrade, he found work as a music director, and later he was once again a music teacher in Belgrade, Niš, Negotin, Požarevac, Kruševac, and Smederevo. He wrote also some compositions that are lost. See *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 109; Stana Đurić KLAJN: "Orkestri u Srbiji do osnivanja Filharmonije," in: *Akordi prošlosti*, Prosveta, Belgrade 1981, pp. 139–140.

¹³⁵ Wilhelm Labitzky was born on 9 December 1830 in Bečov nad Teplou. He studied violin with Moritz Mildner at the Prague Conservatory between 1843 and 1849. He died on 4 January 1871 in Toronto. See *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 97.

¹³⁶ Václav Kopta was born on 21 March 1845 in Kožlany. He studied violin with Moritz Mildner at the Prague Conservatory between 1858 and 1864. In 1866, he moved to the U.S. and became concertmaster and first soloist of the New York Opera Orchestra (probably the Academy of Music Opera House in New York). He also performed in New York also as a soloist and gave several concerts in some other cities in the United States. Kopta died on 16 July 1916 in Santa Monica, California. See *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 126; Gracian ČERNUŠAK: "Kopta, Václav," in: *Československý hudební slovník osob a institucí*, Vol. 1, Prague 1963, p. 709; "Amusements", *The New York Times* (10 Dec. 1866).

¹³⁷ Josef (Joseph Alois) Vilim was born on 18 January 1861 in Chicago, of Bohemian origin. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1880 and 1882. Two years after finishing his studies, Vilim returned to Chicago to become a violin teacher at the Chicago Conservatory

College, the American Conservatory of Music, and the Vilim American School. He founded the Beethoven String Quartet of Chicago and the Vilim Trio, and played first violin in the Thomas Orchestra.

From the late nineteenth century until 1919, one-fifth of violin students came to the Prague Conservatory from abroad, which can be attributed to Otakar Ševčík's pedagogical reputation. Sending out many students to become successful around the world, he contributed to the prestige and glory of the Prague Conservatory and the Prague school at the turn of the twentieth century. At the end of the nineteenth century the Prague Conservatory enrolled the first female violinists, such as the English violinist Marie Hall. From the end of the nineteenth century until World War I, Prague violinists migrated primarily to Slavic countries instead of German Empire and the United States. The reasons for this change can be found in the awakening of national consciousness in individual Slavic countries, in a strengthening of the Slavic Alliance, and in the need for quality musicians in musically developing regions. Before the war, the Prague Conservatory's alumni formed the majority of orchestra members in Odessa, Zagreb, and Ljubljana. To the migration stream to Europe was added a second stream to the United States that began in the 1890s and lasted up to the outbreak of World War I. The spread of the Prague violinists across Europe and to the United States gradually slowed between the two world wars. For over one hundred years, they had trained new generations of violinists throughout Europe, contributing to the spread of this strand of violin pedagogy, which was then further developed by local descendants and successors.

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College and a member of the Thomas Orchestra (1894–1896). In 1899 he established his own music school, the Vilim American Violin School, where he taught until 1916. From 1900, he was also head of the violin department of the Chicago Conservatory College. Proclaimed “one of the greatest violinists in the world,” he founded the Beethoven String Quartet and Vilim Piano Trio and gave several recitals as well. He died on 27 September 1938 in Coronado, California. See *Haupt [...] der Schüler des Conservatorium in Prag...*, p. 155; Gracian ČERNUŠÁK: “Vilím, Josef,” in: *Československý hudební slovník osob a institucí*, Vol. 2, Prague 1965, p. 875; “Joseph Alois Vilim”, in: *Who's Who in Music and Musical Gazetteer*, César Saerchinger (ed.), Current Literature Publishing Company, New York 1918, pp. 661–662; “Attention. Announcement Extraordinary,” *Rock Island Argus* (23 September 1911), p. 8.

Na křižovatce evropského houslového dědictví: migrace pražských houslistů napříč Evropou od počátku 19. století do osmdesátých let 19. století

Maruša Zupančič

Fenomén rozsáhlé migrace českých hudebníků po Evropě lze sledovat již ke konci 17. století. Co do počtu tvořili čeští hudebníci druhou největší skupinu zahraničních hudebníků na německých i dalších evropských dvorech v 17. století, a to hned po Italech. Mezi lety 1740–1810 byla téměř polovina profesionálních houslistů českého původu činná za českými hranicemi, a proto byly Čechy nazývány „konzervatoři Evropy“. Do konce 18. století houslisté českého původu působili zejména ve dvorních kapelách v Mannheimu, Berlíně nebo Drážďanech. Kromě německých zemí si řada houslistů vydobyla slávu v dalších evropských městech, například v Benátkách, Miláně, Padově, Londýně, Vídni, Budapešti, Dublinu, Petrohradu, Varšavě či Paříži. Mnozí z nich se proslavili jako slavní virtuosové a skladatelé, jiní zase jako učitelé či zakladatelé národních houslových škol. Ne všichni však dosáhli významné pozice. Mnozí byli aktivní jako učitelé či pěstovali hudbu v regionálních oblastech a výrazně ovlivnili tamější hudební život.

Rozsáhlá emigrace nejlepších místních hudebníků, omezení klášterů a slábnutí ekonomické a společenské pozice aristokracie v českých zemích na přelomu 18. a 19. století měly za následek nedostatek kvalitních orchestrálních hudebníků v Čechách. Těch bylo zapotřebí zejména v divadelních orchestrech. V roce 1810 založilo 22 pánů a hudebních mecenášů *Jednotu pro zvelebení hudby v Čechách*. Cílem Jednoty bylo vybudování hudebního ústavu, který by zaměstnal prvořadě domácí i zahraniční umělce a jehož cílem by byla výchova orchestrálních hráčů. Tyto snahy vyústily v roce 1811 v založení pražské konzervatoře a v angažování prvních devíti pedagogů. Toto řešení nedostatku orchestrálních hráčů, zavzněného dřívější emigrací talentovaných a zručných hudebníků, paradoxně způsobilo novou rozsáhlou vlnu migrace. Místní hudební trh se ukázal jako příliš malý na nadprodukcí dobře vyškolených houslistů i jiných hudebníků, hledajících přiměřené a dobře placené zaměstnání zprvu ve své vlasti. Z toho důvodu většina slibných a talentovaných pražských houslistů zlákaných zahraničními vyhlídkami vycestovala v první polovině 19. století do řady evropských zemí, zejména těch v rámci habsburské monarchie.

V první polovině 19. století nalezneme české houslisty mezi členy divadelních orchestrů v Linci, Štýrském Hradci, Pešti, vídeňských divadlech Na Vídeňce, Leopoldstadtu a Josephstadtu (Theater an der Wien, Leopoldstädter Theater, Theater in der Josephstadt). Mimo monarchii nacházeli uplatnění též v berlínském Königsstadt Theater. Řada z nich získala prestižní a respektovanou pozici hudebního ředitele, což byla pro tehdejšího hudebníka nejvyšší známka úspěchu. Mnozí z nich se dostali do okruhu nejvýznamnějších houslistů své doby při dvorním divadle či dvorní kapele ve Vídni. Přezdívky „český Paganini“, „(buda)peššský Mayseder“ a „druhý Lipiňski“ nepochybně svědčí o tom, že někteří Češi byli srovnatelní s těmi nejlepšími houslisty své doby, respektovanými a zaujímajícími prominentní postavení v dobré hudební společnosti střední Evropy, jak lze vidět podle jejich osobních známostí, přátelství a dokonce i spolupráce s předními skladateli a hudebníky.

V druhé polovině 19. století se role i migrační trasy pražských houslistů změnily. Stále sice cestovali převážně do zemí habsburského soustátí a německých zemí, někteří se však usadili v oblastech Haliče a Bukoviny, které byly součástí Rakouska-Uherska do roku 1918, a také v sousedním Rusku, kde nalézali práci zejména v Moskvě a Petrohradě. Byli činní coby koncertní mistři, hudební pedagogové, virtuosové, podporovatelé a interpreti komorní hudby i organizátoři kulturního života v řadě měst. Značně tak ovlivnili hudbu pro housle a vývoj hudební praxe druhé poloviny 19. století.

Jako skupina tvoří tito umělci jednu z nejdůležitějších a nejuznávanějších škol houslových pedagogů v Evropě. Do osmdesátých let 19. století působili na konzervatořích v Moskvě,

Samaře, Neapoli, Lipsku, Kolíně nad Rýnem, Drážďanech, na Sternově konzervatoři v Berlíně a hudebních školách, jako byly „Musikverein“ v Linci a Štýrském Hradci, Filharmonický spolek v Lublani, Ruský hudební spolek v Kyjevě a Charkově, Hudební institut v Helsinkách (pozdější Sibeliova akademie), Augsburská hudební škola a další. Patřili mezi nejvýznamnější šířitele komorní hudby v Linci, Salcburku, Lublani, Moskvě, Lipsku, Berlíně, Brémách a jinde. Zakládali smyčcová kvarteta, klavírní tria a jiné ansámblы, stejně tak se stávali členy slavných komorních souborů jako Joachimovo kvarteto, Moskevské kvarteto, Smyčcové kvarteto lipského Gewandhausu, Brodského kvarteto, Arenského klavírní trio a další. Často premiérovali nové komorní skladby, například od P. I. Čajkovského.

Kromě výše zmíněných hudebních center, která byla pražskými houslisty nejvyhledávanější, zakotvila řada z nich i v místech druhořadé hudební důležitosti. Zde se uplatnili zejména jako kapelníci vojenských kapel. Ke konci 19. století přijala pražská konzervatoř ke studiu první houslistky. Mezi přelomem století a první světovou válkou migrovali pražští houslisté místo Německa a Spojených států amerických primárně do slovanských zemí. Důvodem této změny mohlo být probuzené národní uvědomění v jednotlivých slovanských zemích a posilování slovanské vzájemnosti, společně s potřebou kvalitních hudebníků v hudebně se rozvíjejících oblastech. Před vypuknutím války tvořili absolventi pražské konzervatoře většinu obsazení orchestrů v Oděse, Záhřebu a Lublani. K evropskému migračnímu proudu se připojil i proud do Spojených států, který začal v devadesátých letech 19. století a trval až do vypuknutí první světové války. Migrace pražských houslistů se postupně snížila v meziválečném období. Přes sto let vychovávali hudebníci z Prahy generace houslistů napříč Evropou a přispěli tak k šíření tradice houslové pedagogiky, dále rozvíjené jejich místními potomky a následovníky.

přeložil Jakub Michl