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# Contribution of Prague Violinists to the Musical Life in Europe and the United States during World War I

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## Introduction

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. 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. 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 and foreign artists, whose duty it would be to train 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 called the Prague Conservatory.

The scarcity of orchestral players was the result of prior emigrations and, ironically, prompted the phenomenon of extensive emigration of talented and skilled musicians to occur 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 suitable and well-paid jobs 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.

In the second half of the nineteenth century the Prague violinists' roles and their migration routes changed. They still mostly emigrated to cities within Austria-Hungary and the German Empire, but others also settled in Galicia and Bukovina, which were parts of Austria-Hungary 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 musical 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, Leipzig, Cologne, 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.

As concertmasters, they served in the most prominent European orchestras of the time in Leipzig, Berlin, Cologne, Paris, 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 premiered 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 Hřímaly. It is worth special mention that no fewer than three Prague violinists were members of the famous Joachim String Quartet. The significant migration of Prague violinists throughout Europe lasted until the 1920s. The migration stream to Europe was joined by a second stream to the United States that began in the 1890s and lasted up to the outbreak of World War I.

## Migration of Prague violinists from the 1890s until the end of World War I in Europe and the United States

### *Austria-Hungary*

In the early nineteenth century Vienna was already well established as one of the most important cultural centers and home of many prominent musicians, also for the Prague violinists. Franz Ondříček (František Ondříček; 1857–1922), considered today as one of the most important Czech violinists of all time, moved to Vienna in 1884, where he was appointed Chamber Virtuoso (*Kammervirtuoso*). During the 1880s he gave numerous concerts throughout Europe and the Russian Empire, and later also in the United States. Before the war he founded the Ondříček String Quartet in Vienna, which gave numerous successful performances. From 1905 onwards, he was a private violin teacher and later became a violin professor (1909–1912) and director (1910–1915) of the New Vienna Conservatory (*Neues Wiener Konservatorium*).<sup>1</sup> Most of his compositions were composed in Vienna between 1884 and 1918, including most of his violin method books. During the war he remained in Vienna, gave concerts, composed several violin compositions and, until 1915, served as the director of the New Vienna Conservatory. After the war, he returned to Prague and became a teacher at the violin master class of the Prague Conservatory until 1922.<sup>2</sup>

One of the most important violin pedagogues in Vienna during the first half of the twentieth century was Ševčík's pupil Gottfried Feist (Bohumír Feist; 1880–1952), who moved there in 1908 to become a violin teacher at the Vienna Conservatory. Between 1909 and 1951, Feist taught at the Academy of Music, ten of those years (1909–1919) side-by-side with his teacher Otakar Ševčík (1852–1934). During the war, Feist's pedagogic work was briefly interrupted due to military service, but most of the war he continued his teaching at the Academy. Over his long teaching career, he trained numerous successful violinists, including members of the Vienna Philharmonic Orchestra, and founded the Feist String Quartet, which performed many contemporary chamber works.<sup>3</sup>

When Otakar Ševčík became a violin professor of the newly established violin master class at the Academy of Music in Vienna, in 1909, he was already a respected violin teacher. Having previously taught violin for many years at the Salzburg Mozarteum, the Russian Music Society in Kiev, and the Prague Conservatory, he trained a generation of virtuosos that were living proof of the brilliance of his

<sup>1</sup> The New Vienna Conservatory was established by Theobald Kretschmann in 1909 as counterbalance to the traditional Conservatory of Society of Friends of Music in Vienna (*Konservatorium der Gesellschaft der Musikfreunde*).

<sup>2</sup> Gracian ČERNUŠÁK, František Ondříček, *Česko slovenský hudební slovník osob a institucí*, Vol. 1, Gracian Černušák, ed., Prague: Státní hudební vydavatelství Praha, 1963, 222–23.

<sup>3</sup> Feist was born on November 10th, 1880 in Prague. He studied violin with Otakar Ševčík at the Prague Conservatory between 1898 and 1902. See *Matrik 1879*, 48; Elisabeth Th. HILSCHER, Gottfried Feist, *Oesterreichisches Musiklexicon*, Vol. 1, Rudolf Flotzinger, ed., Vienna: Österreichische Akademie der Wissenschaften, 2002, 429.

teaching. With violinists such as Jan Kubelík, Jaroslav Kocian, Marie Hall, Michael Zacharevitch, Efrem Zimbalist, and many others as his students, their teacher's reputation spread all over the world. In Vienna, where he remained until the end of World War I, Ševčík trained new generations of successful violinists, including Erica Morini, Daisy Fowler Kennedy, Josef Holub, Nora Duesberg, Zlatko Baloković, and Milan Bratza Jovanović.<sup>4</sup>

In addition to Vienna, many Prague violinists were also active in Salzburg during the nineteenth century. One of the most important musical figures there from the late nineteenth century until 1922 was Gustav Adolf Zinke (1854–1931). In 1881 he was appointed concertmaster and teacher at the Mozarteum in Salzburg and he was thus the first concertmaster of the International Mozarteum Foundation. In 1887 he founded the Mozarteum Quartet and over the next fifteen years he performed with it the most important works of the Classical and Romantic repertoire. In 1895, he was invited to take the position of violin professor at the Prague Conservatory, but he declined. During World War I, he was mostly active as a violin professor at the Mozarteum, where he remained 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.<sup>5</sup>

Within Austria-Hungary, many Prague violinists moved to the Slovene lands during the second half of the nineteenth century. The biggest wave of Prague violinists reached Slovenia at the turn of the twentieth century. They were active in the Philharmonic Society and the Music Society (*Glasbena Matica*) and its branches throughout Slovene ethnic territory. The arrival of the Prague violinist Hans Gerstner (1851–1939)<sup>6</sup> in Ljubljana in 1871 was a key turning point in the development of violin playing in Slovenia. During World War I, he was an eminent teacher and performer in Ljubljana and the director of the Philharmonic Society. In his long career as a violin pedagogue at the Philharmonic Society, he educated numerous brilliant violinists, the most famous being Leo Funtek (Leon Funtek; 1885–1965), who was later concertmaster in Helsinki and Stockholm and became a famous music figure. At the end of the war in 1918, the violinist and composer Richard Zika (1897–1947)<sup>7</sup> came to Ljubljana and was

<sup>4</sup> Vladimír ŠEFL, *Otakar Ševčík. Sborník statí a vzpomínek*, Prague: Státní nakladatelství krásné literatury, hudby a umění, 1953.

<sup>5</sup> Haupt [...] *der Schüler des Conservatorium in Prag*, 142; Gustav Zinke, *Salzburger Volksblatt*, Nov. 24th, 1931, 5.

<sup>6</sup> Johann (Hans) Gerstner was born on August 17th, 1851 in Žlutice. He studied violin at the Prague Conservatory with Moritz Mildner and Antonín Bennewitz from 1864 to 1870. In 1871 he moved to Ljubljana, where he was concertmaster, teacher, and soloist. He died in 1939 in Ljubljana. See Haupt [...] *der Schüler des Conservatorium in Prag*, 135; Hans Gerstner, Ljubljana (1871–1939), in: *Življenje za glasbo*, Jernej Weiss, ed., Ljubljana: Litera, 2010, 106–76. G. ČERNUŠAK, Hans Gerstner, in: *Česko slovenský hudební slovník osob a institucí*, Vol. 1, 365.

<sup>7</sup> Zika was born on January 9th, 1897 in Vsetín. He studied violin with Štěpán Suchý at the Prague Conservatory between 1913 and 1916. In 1918 he moved to Ljubljana, where he was concertmaster of the Slovene National Theater Orchestra until 1921 and a violin teacher at the Music Society (*Glasbena Matica*) in Ljubljana. In 1946, he became a violin professor at the Academy of Music in Prague and was also active as composer. He died in 1947 in Prague. See *Zakladní kniha*, 28; František Židek, *Čeští houslisté tří století*,

appointed concertmaster of the National Theater Orchestra and violin teacher at the Music Society in Ljubljana. In 1920 he founded the (Czech) Zika Quartet, which was later renamed the Prague Quartet and went on to achieve significant acclaim. Prague violinists other than Gerstner active in Slovene territory during the war included Josef Vedral (Josip Vedral; 1872–1929),<sup>8</sup> Stanislava Hajek (Stanislava Hajková; 1895–?),<sup>9</sup> Jan Otakar Pešta (1883–1945),<sup>10</sup> and Lovrenc Kubišta. But the most important Prague violinist after Gerstner, Jan Šlais (1893–1975), moved to the Slovenia just after the war in 1919. He founded the Ljubljana String Quartet and trained the most important generation of Slovene violinists. For that reason, he is today considered the founder of the Ljubljana violin school. In addition to developing music education, giving solo performances, and composing, Prague violinists and other Prague musicians were a key factor for orchestral development in Slovenia. When the first Slovene Philharmonic Orchestra was established in 1908, the young Prague violinist Václav Talich (1883–1963) became the conductor, and most of the orchestra members were also Czechs. For that reason, the orchestra received the nickname »The Second Czech Philharmonic Orchestra.« In 1909 Václav Talich founded a string quartet in Ljubljana. All the other members were also alumni of the Prague Conservatory, namely Jan Rezek (1884–?),<sup>11</sup> Karel Kučera (1888–?),<sup>12</sup> and Edvard Bílek. When Václav Talich left Ljubljana in 1912, the Orchestra was taken over by the Prague violinist and army music director Petr Teplý (1871–1964) and another Czech, the Opera conductor Cyril Metoděj Hrazdira. Teplý, who studied violin with Antonín Bennewitz at the Prague Conservatory (1882–1888), was a violin teacher at the Slovene Music Society in Trieste before the

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Prague: Panton, 1979, 167–168, G. ČERNUŠÁK, Richard Zika, in: *Česko slovenský hudební slovník osob a institucí*, Vol. 2, 993.

<sup>8</sup> Vedral was born on August 27, 1872, in the Russian Empire to Czech parents. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1885 and 1891. In 1895 he moved to Ljubljana, where he was a teacher at the Music Society for thirty-four years. He died in 1929 in Ljubljana. See *Haupt [...] der Schüler des Conservatorium in Prag*, 20; Josip Vedral, *Ponedeljkova izdaja Jutra*, April 22, 1929, 2. Stanko PREMRL, Josip Vedral, in: *Slovenski biografski leksikon*, Vol. 4, Alfonz Gspan, ed., Ljubljana: Slovenska akademija znanosti in umetnosti, 280.

<sup>9</sup> Hajek was born on August 19, 1895, in Linz to Czech parents. She studied violin with Jindřich Feld at the Prague Conservatory between 1909 and 1915. In 1916 she moved to Ljubljana, where she was a violin and piano teacher at the Music Society until 1918. See *Matrik 1879*, 75; Letter of Stanislava Hajek to the Music Society, September 20, 1919 (preserved in the music department of the National and University Library in Ljubljana).

<sup>10</sup> Pešta was born on March 15, 1883 in Sušice. He studied violin with Jan Mařák at the Prague Conservatory between 1897 and 1903. In 1918, he was a violin teacher in Maribor. He was mostly known as a music director and composer. He died in 1945 in Prague. See G. ČERNUŠÁK, Jan Pešta, in: *Česko slovenský hudební slovník osob a institucí*, Vol. 2, 280; Jitka BAJGAROVÁ, *Vojenská hudba v kultuře a historii českých zemí*, Prague: Etnologický ústav Akademie věd České republiky, 2007, 257, 267, 169, 368, 375–76.

<sup>11</sup> Rezek was born on February 2, 1884, in Prague. He studied violin with Štěpán Suchý at the Prague Conservatory between 1898 and 1904. In 1908, he moved to Ljubljana, where he became a violin teacher at the Music Society. In 1909 he performed Paganini's Violin Concerto in Ljubljana. See *Matrik 1879*, 49; Stanko PREMRL, *Koncerti Glasbene Matice, Dom in svet* 22 (1909), 47; Cvetko BUDKOVIČ, *Razvoj glasbenega šolstva na Slovenskem*, Vol. 1, Ljubljana: Znanstveni inštitut Filozofske fakultete, 1992, 277, 315.

<sup>12</sup> Kučera was born on March 1, 1888, in Čelakovice. He studied violin with Jan Mařák at the Prague Conservatory between 1902 and 1906. See *Matrik 1879*, 56.

war (1913–1914). After the war, another Prague violinist, František Topič (Fran Topič; 1881–?),<sup>13</sup> became the director of the school. He was active also as a violin and piano teacher there. Due to the fascist repression in 1919, he moved to Maribor and became the first director of the newly established Music Society and a teacher of violin, piano, and singing there until 1926.

The first Prague violinists moved to Zagreb in 1891. Among them were two eminent violin pedagogues: Joseph Karbulka (Josef Karbulka; 1866–1920) and Viktor Roman Moser (Vítězslav Moser; 1864–1939).<sup>14</sup> Karbulka would later move on to Odessa and become the violin teacher of the famous violin pedagogue Pyotr Stolyarsky. He stayed in Zagreb for only three years, whereas his colleague Moser was a violin teacher at the Croatian Music Institute (*Hrvatski glazbeni zavod*) for twelve years. In Zagreb he wrote a violin method in four parts, called *The Violin School* (*Škola za gusle*). Until World War I the other violin teachers at the Music Institute, besides Karbulka and Moser, were also Prague violinists, namely František Jílek (1865–1911),<sup>15</sup> Nikola Kus (1867–?),<sup>16</sup> Stanislav Ondříček (1885–1953),<sup>17</sup> Jindřich Feld (1883–1953),<sup>18</sup> and Václav Huml (Wenzel Huml; 1880–1953). The most important violin teacher there was undoubtedly Václav Huml, who is today considered the founder of the Zagreb violin school. He was a violin professor at the Institute from 1903 until 1920, except between 1914 and 1916, when he served in the war. He spent the last

<sup>13</sup> Topič was born on September 4th, 1881 in Lipá. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1899 and 1904. After World War I, he was a violin teacher in Trieste and in 1919 became the first director of the newly established Music Society in Maribor, where he remained until 1926. See *Matrik 1879*, 51; Franc Topič, *Jutro*, February 5th, 1925, 3; Ivan GRBEC, Vsem, ki ste željni lepote, *Edinost*, April 4, 1919, 1; Koncert orkestra Glasbene matice v Mariboru, *Ptujski list*, March 14, 1920, 6.

<sup>14</sup> Moser was born on February 7, 1864, in Sušice. He studied privately in Prague with Ferdinand Lachner, a violin teacher at the Prague Conservatory. Moser was a member of the National Theater Orchestra in Prague from 1885. In 1888 he moved to Ljubljana. Until 1891, he was a violin teacher at the Music Society and then until 1903 at the Music Institute in Zagreb (*Hrvatski glazbeni zavod*). In 1903, he moved back to his homeland, where he was active as a violin teacher and composer. He died in 1939 in Plzeň. See Vlasta BOKŮVKOVÁ, 2 tvorby Zdeňka Fibicha a jeho soukromého žáka: V Zapadočeském muzeu se vzpomínalo na skladatele Viktorja Romana Mosera, *Plzeňský deník*, June 22, 1999, 19; X. ŽÍDEK, *Čeští houslisté tři století*, 117–18; Bohumír ŠTĚDRŮŇ, Viktor Roman Moser, in: *Česko slovenský hudební slovník osob a institucí*, Vol. 2, 118.

<sup>15</sup> Jílek was born on February 2, 1865 in Písek. He studied violin (1884) with Antonín Bennewitz at the Organ School (*Varhanická škola*) and composition (1887) with Zdeňek Fibich. After completing his studies, he was active as violinist and music director in several orchestras. In 1893 he was named music director of the Sarajevo Theater Orchestra. In 1894 he moved to Zagreb, where he became a teacher at the Croatian Music Institute in Zagreb. He taught violin, chamber music, and operatic singing. In 1905 he returned to his homeland and became conductor of the National Theater Orchestra. He wrote also a few compositions and died in 1911 in Prague. See B. ŠTĚDRŮŇ, *Česko slovenský hudební slovník osob a institucí*, Vol. 1, 600–01.

<sup>16</sup> Kus was born on December 5, 1867, in Zagreb. He studied violin with Otakar Ševčík at the Prague Conservatory between 1891 and 1894. He was a violin teacher at the Croatian Music Institute between 1894 and 1897. See *Matrik 1879*, 32; Archive of the Croatian Music Institute.

<sup>17</sup> Ondříček was a violin teacher at the Croatian Music Institute between 1902 and 1903. See Archive of the Croatian Music Institute.

<sup>18</sup> Feld was a violin teacher at the Croatian Music Institute and a member of the National Theater Orchestra in Zagreb between 1909 and 1910. Archive of the Croatian Music Institute.

years of the war performing as a soloist and with chamber ensembles. After the war, he co-founded the Zagreb String Quartet and taught at the Academy of Music until 1953. In his long teaching career, he taught most of the important violinists from all over Yugoslavia and markedly influenced the development of violin playing in the region.<sup>19</sup> In addition to Huml, there was another Prague violinist Jan Příbyl (1893–?), who was a violin teacher at the Music Institute during World War I. He studied violin with Štěpán Suchý at the Prague Conservatory between 1907 and 1913. Soon after completing his studies, he became concertmaster of the National Theater Orchestra and between 1916 and 1918 a violin teacher at the Music Institute in Zagreb.<sup>20</sup>

Besides teaching, the Prague violinists in Zagreb were also engaged as conductors, orchestra members, or concertmasters at the National Theater Orchestra. Before the war, the conductor of the National Theater Orchestra was the Prague violinist Milan Zuna (1881–1960). He studied violin with Jan Mařák at the Prague Conservatory between 1897 and 1902. In 1909 he moved to Zagreb, where until 1914 he was the conductor of the National Theater Orchestra. During the war most of the orchestra's violinists and violists were Czechs, though not all of them were alumni of the Prague Conservatory. Besides Příbyl, the other concertmaster of the orchestra during the war was Bohumil Tuláček (1887–1957). He studied violin privately with Jan Mařák, a violin professor at the Prague Conservatory. In 1912 he moved to Zagreb, where until 1934 he was concertmaster of the National Theater Orchestra. The other Prague violinists that were members of the orchestra during the war were František Parýzek (Franjo Parizek; 1898–?),<sup>21</sup> Lubomir Peroutka (Ljubomir Peroutka; 1887–?)<sup>22</sup> and Bohumil Bouzek (Bohumil Bouček; 1894–?).<sup>23</sup> Also Karel Marysko (Dragutin Marysko, Karel Maryska; 1881–1957)<sup>24</sup> was a member of the orchestra (as a violist) between 1910 and 1922. A few years after the war Ševčík's pupil Josef Holub (1902–

<sup>19</sup> *Matrik 1879*, 36; Zlatko STAHLJAK, *Memorial Václava Humla*, Zagreb: Hrvatski glazbeni zavod, 1973; G. ČERNUŠÁK, Václav Huml, *Česko slovenský hudební slovník osob a institucí*, Vol. 1, 524.

<sup>20</sup> Příbyl was born on January 6, 1893, in Prague. He studied violin with Štěpán Suchý at the Prague Conservatory between 1907 and 1913. He moved to Zagreb in 1915, where he was concertmaster from 1915 to at least 1924 and a violin teacher at the Croatian Music Institute (1916). See *Matrik 1879*, 71; *Godišnjak narodnog kazališta u Zagrebu za sezone 1914./1915.–1924./1925.*, Julije Benešić, ed., Zagreb: Izdanje kazališne zaklade, 1926, Archive of the Croatian Music Institute.

<sup>21</sup> Parýzek was born on July 7, 1898, in Prague. He studied violin at the Prague Conservatory between 1912 and 1915. In 1915, he was a member of the National Theater Orchestra in Zagreb. See *Zakladní kniha*, 15; *Godišnjak...*, 55.

<sup>22</sup> Peroutka was born on January 20, 1887, in Prague. He studied violin with Jan Mařák at the Prague Conservatory between 1902 and 1908. He was a violinist (in the first violin section) at the National Theater Orchestra in Zagreb. *Matrik 1879*, 56; *Godišnjak...*, 58, 92.

<sup>23</sup> Bouzek was born on April 29, 1894, in Prague. He studied violin with Jindřich Bastář at the Prague Conservatory between 1912 and 1913. Between 1915 and 1916 he played viola in the National Theater Orchestra. See *Matrik 1879*, 158; *Godišnjak...*, 56.

<sup>24</sup> Marysko was born on December 2, 1881, in Dobruška. He studied violin with his father and played in the Zöllner Theater Society orchestra. In 1910 he moved to Zagreb, where he was a solo violist of the National Theater orchestra until 1922. In 1922 he returned to his homeland (Nymburk), where he served as music director, violinist, and music teacher. He wrote several compositions and died in 1957 in Nymburk. See Rudolf ZRUBEK, *Hudebníci z kraje pod Orlickými horami, Orlické hory a Podorlicko*, 1 (1968), 81.

1973) also moved to Zagreb for a short time. He was concertmaster of the national Theater Orchestra (1924–1927) and first violinist of the Zagreb String Quartet. Until the second half of the twentieth century, Václav Huml was the most influential violinist not only in Zagreb, but also throughout Yugoslavia. During his pedagogical career he taught more than two hundred violinists, and among them were many violinists with successful international careers in the United States, London, Vienna, Buenos Aires, and other places. Huml's success as a violin teacher is testified to by the words of the famous violin pedagogue Carl Flesch, who said to Huml's pupil Ljerko Spiller (1908–2008)<sup>25</sup> after his concert in Belin: »I do not know your teacher, but I can assure you that you can count violin professors from around the world that teach like your master on the fingers of one hand.«<sup>26</sup>

### *German Lands*

Already from the beginning of the nineteenth century, numerous Prague violinists settled in the German Lands, mostly in Berlin. From the 1830s until World War I, they were active in eminent music positions in Berlin as concertmasters and violin pedagogues. At the turn of the twentieth century Anton Witek (Anton Vítek; 1872–1933), Jan Buchtele (1874–1941),<sup>27</sup> and Václav Talich (1883–1961) were concertmasters of the Berlin Philharmonic Orchestra. One of the most significant Prague violinists active in Berlin was Emanuel Wirth (1842–1923). From 1877, he was Joseph Joachim's assistant at the college (*Hochschule für Musik*), which was known as one of the finest in Germany. For thirty years Wirth was the violist of the famous Joseph Joachim String Quartet. He trained many successful violinists up to 1910 in Berlin, where he died in 1923.<sup>28</sup> Another Prague violinist, Karl Haliř (Carl Halir), also achieved great popularity in Berlin as a violin teacher and he trained many eminent violinists, among them also many Americans. He was also the concertmaster of the

<sup>25</sup> Spiller was born on July 22, 1908, in Crikvenica to a Croatian Jewish family. After World War I, Spiller moved to Zagreb and became a pupil of Václav Huml. He achieved great success, winning fifth prize in 1935 at the Henryk Wieniawski Violin Competition in Warsaw, alongside well-known violinists Ginette Neveu, David Oistrakh, Boris Goldstein, Ida Haendel, and others. With the outbreak of World War II, he left Europe and escaped to Buenos Aires, where he made a successful career in music.

<sup>26</sup> Ljerko SPILLER, Sjećanja na mog nezaboravnog učitelja profesora Václava Humla, in: *Memorial Václava Humla*, Zlatko Stahuljak, ed., Zagreb: Hrvatski glazbeni zavod, 1973.

<sup>27</sup> Buchtele was born on July 7, 1874, in Písek. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1888 and 1894. He served as concertmaster in Berlin, Warsaw, and Helsinki. From 1908 until 1933, he was concertmaster of the National Theater Orchestra in Prague. He also wrote several violin compositions. See B. ŠTĚDRONĚ, *Česko slovenský hudební slovník osob a institucí*, Vol. 1, 146.

<sup>28</sup> 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 concertmaster of the Opera Orchestra in Rotterdam. In 1877 he moved to Berlin, where he became Joachim's assistant and the violist of the famous Joachim String Quartet.

Court Opera Orchestra in Berlin and a member of the Joachim String Quartet.<sup>29</sup> In addition to Wirth and Halíř, Florian Zajíc (Florián Zajíc; 1853–1926) was another very successful Prague violinist active in Berlin from the late nineteenth century. He settled there in 1891 and was appointed at the Stern Conservatory, and from 1895 at the Klindworth-Scharwenka Conservatory. He was very respected as a violin pedagogue and wrote many violin method books and cadenzas for the violin concertos of Beethoven and Brahms. In the early twentieth century until World War I, he mostly performed chamber music. During the war he was in retirement in Berlin, where he died in 1926.<sup>30</sup> The most active of the Prague violinists during the war years was Ševčík's pupil Géza de Kresz (1882–1959), who was the concertmaster of the Berlin Philharmonic Orchestra. He was later appointed at the Stern Conservatory in Berlin and ultimately settled in Toronto, Canada.<sup>31</sup>

In addition to Leipzig and Berlin, the German cities where the majority of Prague violinists were active from the late nineteenth century until the end of World War I, others also settled in other German cities, such as Dresden, Augsburg, and Bremen. Two years after finishing his studies at the Prague Conservatory in 1882, Joseph Kratina (Josef Kratina; 1862–1942) moved to Dresden. During the war he was a member of Dresden's Music Chapel and a 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 during World War II in 1942.<sup>32</sup> From 1875 Johann Sluničko (Jan Sluníčko; 1852–1923) was active in Augsburg.<sup>33</sup> 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 many violin compositions,<sup>34</sup> some of them during the war in Augsburg, where he died in 1923.

In 1879 Ernst Hugo Robert Skalitzy (Arnošt Skalický; 1853–1926)<sup>35</sup> moved to Bremen, where, until 1891, he was concertmaster of the Philharmonic Orchestra.

<sup>29</sup> One of the first members of the Joachim String Quartet was another Prague violinist, Karl Herner.

<sup>30</sup> G. ČERNUŠÁK, Florian Zajíc, *Česko slovenský hudební slovník osob a institucí*, Vol. 2, 966.

<sup>31</sup> Géza de Kresz was born on June 11, 1882, in Budapest. He studied violin with Ševčík at the Prague Conservatory between 1900 and 1902. See *Matrik 1879*, 52.

<sup>32</sup> Andreas SCHREIBER, *Churfürstlichen Cantorey zur Sächsischen Staatskapelle*, Dresden: Sächsischen Staatskapelle, 2003; Dresden, *The Violinist*, 12/13 (1911), 37; X. ŽÍDEK, *Čeští houslisté tři století*, 112.

<sup>33</sup> Johann Sluničko (Jan Sluníčko; 1852–1923) 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. See *Haupt [...] der Schüler des Conservatorium in Prag...*, 137; X. ŽÍDEK, *Čeští houslisté tři století*, 108, Edmund VAN DER STRAETEN, *History of the Violin, Its Ancestors and Collateral Instruments from the Earliest Times to the Present Day*, Vol. 2, London: Travis & Emery Music Bookshop, 2009, 163.

<sup>34</sup> He composed six violin sonatas, pieces for violin and piano, and numerous violin studies, which were widely used.

<sup>35</sup> Ernst Skalitzy was born in 1853 in Prague to a doctor's family, and studied violin with Moritz Mildner at the Prague Conservatory between 1868 and 1870. 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. See *Haupt [...] der Schüler des Conservatorium in Prag...*, 138.

Later he was a private teacher and devoted himself to chamber music as a member of the Becker and Schumann quartets.<sup>36</sup> During the war he gave chamber concerts in Bremen, where he died in 1926.<sup>37</sup> He was also one of the early performers of the Brahms Double Concerto, op. 102 in 1889, a performance Hans von Bülow declared »excellent,« particularly regarding the finale (»de capo demanded«).<sup>38</sup>

### *Scandinavia*

At the beginning of the twentieth century a few Prague violinists were briefly active in Helsinki. One of them was Jaroslav Hájek (1882–1919), who finished his violin studies with Otakar Ševčík at the Prague Conservatory in 1902.<sup>39</sup> Then he became concertmaster and soloist of the Philharmonic Orchestra in Helsinki, where he remained until 1904.

The same year, the first version of Sibelius' famous violin concerto was premièred by another Prague violinist, Viktor Nováček (1872–1914),<sup>40</sup> under the direction of the composer. Since this version of the concerto had extreme difficulties that Nováček was unable to surmount, the première was not a success. Sibelius himself was so dissatisfied with the concerto that he completely rewrote the first movement and made a good deal of changes to the second one. The second version of the concerto was premièred one year later in Berlin by another Prague violinist: Karl Halíř.<sup>41</sup> Nováček, who was in Helsinki from 1894 and was appointed as concertmaster, soloist, and pedagogue at the Helsinki Music Institute, stayed there until his death in 1914.

Another member of the Helsinki Philharmonic Orchestra was Florian Krebs (1888–?). He was born in 1888 in Prague and studied violin at the Prague Conservatory with Ferdinand Lachner between 1904 and 1909. After finishing his studies, he moved to Helsinki, where he stayed for just one year.<sup>42</sup> One of the most important musical figures in Helsinki during World War I was the Prague violinist Anton Sitt (Antonín Sitt; 1847–1929). He settled in Helsinki in 1882 and became an important violin pedagogue at the Helsinki Music Institute, later renamed the Sibelius Academy of Music. Between 1885 and 1923 he was also concertmaster of Helsinki Philhar-

<sup>36</sup> Ernst Skalkitzky, in: *International Who's Who in Music and Musical Gazetteer*, César Saerchinger, ed., New York: Current Literature Publishing Company, 1918, 595.

<sup>37</sup> Musik-Briefe, *Neue Musik Zeitung*, 38 (1917), 159; Todesnachrichten, *Neue Musik Zeitung*, 47 (1926), 446.

<sup>38</sup> *Hans von Bülow's Letters to Johannes Brahms*, Hans Joachim Hinrichen, ed., trans. Cynthia Klohr, Plymouth: The Scarecrow Press, Inc., 2012, 96, 101.

<sup>39</sup> Jaroslav Hájek was born on November 11, 1892, in Hradec Králové. He studied violin with Ševčík at the Prague Conservatory between 1896 and 1902. See *Matrik 1879*, 43.

<sup>40</sup> Nováček was born on November 6, 1872, in Timișoara. He studied violin at the Prague Conservatory between 1885 and 1888. *Matrik 1879*, 14.

<sup>41</sup> Jukka TIILIKAINEN, The Genesis of the Violin Concerto, in: *The Cambridge Companion to Sibelius*, Daniel M. Grimley, ed., Cambridge: Cambridge University Press, 2004, 67.

<sup>42</sup> *Haupt [...] der Schüler des Conservatorium in Prag...*, 62; X. ŽÍDEK, *Čeští houslisté tří století*, 160.

monic Society Orchestra and premiered most of Jean Sibelius' major works under the composer's direction.<sup>43</sup>

Before moving to Helsinki, Sitt was concertmaster in Göteborg, where one of the most influential persons for the development of the city's musical life at the time was Joseph Czapek (Josef Čapek, Czapek; 1825–1915). He settled in Göteborg already in 1847 and was given numerous functions. He was conductor of the Göteborg Orchestra, Grand Theater, and Harmonius Society, music director of the Göta Artillery Regiment, and singing teacher in several schools. In addition to orchestral and vocal music, he also composed chamber music. During the war he was in Ljungskile, where he died in 1915.<sup>44</sup>

### *Russian Empire*

From the second half of the nineteenth century, numerous Prague violinists migrated to the Russian Empire. At the establishment of the Moscow Conservatory in 1866, Ferdinand Laub (1832–1875), an excellent violinist, was appointed as professor. He was also first violinist of the Moscow String Quartet. After his death in 1875, he was succeeded at the Conservatory by another Prague violinist: Johann Hřimalý (Jan Nepomuk Bohaboj Hřimalý, Ivan Voytekovich Grzhimali; 1844–1915), who had moved to Moscow in 1869. Hřimalý was also active as a leader in symphony concerts and leader of the Moscow String Quartet, which gave the first performances of Tchaikovsky's Third String Quartet and Piano Trio. 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 Anatoliy Brandukov as cellist. This recording was made shortly after its composition and it is its first recording, although it is incomplete. Hřimalý 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 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,

<sup>43</sup> Sitt 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 the 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. See *Haupt [...] der Schüler des Conservatorium in Prag...*, 128; G. ČERNUŠÁK, Antonín Sitt, *Česko slovenský hudební slovník osob a institucí*, Vol. 2, 504.

<sup>44</sup> Czapek was born in 1825 in Prague and studied violin with Friedrich Wilhelm Pixis and composition with Friedrich Dionys Weber at the Prague Conservatory between 1837 and 1843. After completing his studies, he became first violinist at the Theater Orchestra in Prague, leader of concerts in Berlin, and music director at the Styrian Music Association in Graz between 1843 and 1844. In 1847 he settled in Göteborg. See *Haupt [...] der Schüler des Conservatorium in Prag...*, 51; B. ŠTĚDRONĚ, Josef Čapek, in: *Česko slovenský hudební slovník osob a institucí*, Vol. 1, 178.

Konstantin Saradzhev, Alexander Petschnikoff, Mikhail Press, Alexander Schmulder, and possibly Mitrofan Vasiliev, who was Jean Sibelius' first teacher. He published several technical exercises and studies, among them *Doppelgriff-Übungen* and *Tonleiter Studien*. He taught until the end of his life, which came in the war year 1915. At the violin department of the Moscow Conservatory, he was succeeded by his pupils G. Dulov and M. Press and later A. Mogilevskij and D. Krejn, who left the Conservatory between 1917 and 1926. After Hřímalý's death, Leopold Auer's violin school took the leading position at the Conservatory.<sup>45</sup>

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.<sup>46</sup>

At the end of the nineteenth century Prague violinists also migrated to St. Petersburg. They were active as members of the Russian Imperial Opera Orchestra (today's Mariinsky Theater), the Italian Opera Orchestra, and others. From 1892 until World War I, the director of the Music Institute supported by the Prince of Oldenburg was Theodor Tomášek (Tomaschek; 1840–1922). He was a pupil of Moritz Mildner at the Prague Conservatory between 1852 and 1858. After his studies he was active mostly as a music director. In 1892 he moved to St. Petersburg, where he remained until 1914. He was active there mostly as a music teacher, conductor, and promotor of Czech music.<sup>47</sup> When the war broke out, he was caught in Kostelec nad Orlicí, where he spent the rest of his life. He was also active as conductor and composer. In addition to other compositions, he wrote a violin concerto.<sup>48</sup>

Another Prague violinist that was active in St. Petersburg until the war was Jaroslav Kubánek (1874–1958). Soon after his studies at the Prague Conservatory in 1896, he became concertmaster of the Nizhny Novgorod Symphony Orchestra. From 1897 until 1900, he was music director of the Music Society in Narva (Estonia). Then he moved to St. Petersburg and became the concertmaster of the Italian Opera Orchestra and from 1912 was a member of the Russian Imperial Orchestra. During the war, he was imprisoned in his homeland as a Russian citizen. After the war, he was a teacher and member of the Brno String Quartet and the National Theater Orchestra in Brno.

<sup>45</sup> Vjačeslav GROCHOVSKIJ, *Čeští hudebníci na Rusi*, Prague: Akademie múzických umění v Praze, 2010, 164–89.

<sup>46</sup> V. GROCHOVSKIJ, *Čeští hudebníci na Rusi*, 190–211; G. ČERNUŠÁK, Václav Suk, *Česko slovenský hudební slovník osob a institucí*, Vol. 2, 645–55.

<sup>47</sup> Rudolf ZRUBEK, *Hudebníci z kraje pod Orlickými horami, Orlické hory a Podorlicko*, 1 (1968), 81–82.

<sup>48</sup> G. ČERNUŠÁK, *Česko slovenský hudební slovník osob a institucí*, Vol. 2, 771–77.

In addition to Jan Krejsa (1880–?), Andreas Kadletz (Andreas Kadlec; 1859–1928) and Anton Trakal (1871–?) were also members of the Russian Imperial Orchestra (today's Mariinsky Theater). Kadletz was born in 1859 in Dobříš and studied violin with Bennewitz at the Prague Conservatory between 1870 and 1876 and at the St. Petersburg Conservatory with Leopold Auer. From 1885 he was concertmaster of the Imperial Opera Orchestra in St. Petersburg and later a violin professor at the Music Conservatory in Samara, where he died in 1928. In addition to other compositions, he also wrote a violin method book. Bennewitz's pupil Anton Trakal was a longtime member of the Russian Imperial Orchestra between 1903 and 1921. Later he returned to his homeland, where he was active as a violin teacher. He spent the last years of his life with his family in the Soviet Union.

The virtuoso Jaroslav Kocian was active in St. Petersburg for just a year. Having worked in Odessa between 1907 and 1909 and also given concerts in St. Petersburg, he attracted the attention of Grand Duke Mecklenburg, who offered him the position of first violin in the St. Petersburg Court Quartet, of which he was the sponsor. After a year with the quartet, he returned to his homeland and gave concerts all over the world. In 1917 he was offered the position of violin professor at the St. Petersburg Conservatory after Leopold Auer, but he did not accept the offer. In 1921 he became Ševčík's assistant at the Prague Conservatory and trained many successful violinists.

Moscow and St. Petersburg were not the only cities of the Russian Empire where Prague violinists contributed to musical life. From the late nineteenth century numerous Prague violinists and other types of Prague musicians migrated to Odessa. In 1894, the Prague conductor Josef Přibík (Iosif Vyacheslavovich Pribik; 1855–1937) became the principal conductor of the Odessa Opera Theater. He came there on Tchaikovsky's personal recommendation. The chief conductor of the Opera Orchestra in Odessa was not the only alumnus of the Prague Conservatory; the orchestra's concertmasters were also mostly Prague violinists from the late nineteenth century onwards, namely Karel Vaniš (1869–?),<sup>49</sup> Franz (František) Stupka, Jan Krejsa, Václav Talich, Jaroslav (Antonovič) Ploška (1884–?)<sup>50</sup> and Arnošt Pack (1887–?).<sup>51</sup> A violist in the orchestra was Franz Stupka's brother Jan Stupka (1892–?), who studied violin with Štěpán Suchý at the Prague Conservatory between 1907 and 1909. In 1913 ninety percent of the orchestra members were actually Czechs.<sup>52</sup>

Despite this, the Prague violinists contributed to musical life in Odessa until World War I mostly as violin teachers. Music classes began in Odessa in 1848. Following reorganizations (first in 1866, then again in 1886), a school was set up in

<sup>49</sup> Karel Vaniš was born on May 6th, 1869 in Sedlec to Franz Vaniš. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1882 and 1888. He was concertmaster of the Odessa Opera Theater most likely already from 1888.

<sup>50</sup> Jaroslav Ploška was born on April 8, 1884, in Prague. He studied violin at the Prague Conservatory between 1898 and 1904. Later, he was concertmaster of the Odessa Opera Theater.

<sup>51</sup> Arnošt Pack was born on January 12, 1887, in Třebnice. He studied violin with Štěpán Suchý at the Prague Conservatory between 1902 and 1908. From 1908, he was concertmaster of the Odessa Opera Theater.

<sup>52</sup> V. GROCHOVSKIJ, *Čeští hudebníci na Rusi*, 148.

1897 by the Russian Music Society. Already in 1894, two Prague violinists, Josef Karbulka (1866–1920) and Josef Permann (Josif Vjačeslavovič Permann; 1871–1934), became violin teachers at the Odessa Music School. Bennewitz's pupil Karbulka was active in Odessa between 1894 and 1904; until 1898, Pyotr Solomonovich Stolyarsky (1871–1944) was among his pupils at the Odessa Imperial Musical Society School. He would later become the world-famous teacher of David Oistrakh (1908–1974), Nathan Milstein (1904–1992), and many others. After leaving Odessa, Karbulka became a violin professor at the Music Institute in Mikolaiv (from 1906 its director). During his holiday stay in Prague, he was caught by the outbreak of the war and was interned in Raabs (1914–1916) as a Russian citizen. After his return to Mikolaiv, he took over his previous function at the Music Institute, which was promoted to Music Conservatory after the revolution. He died in 1920 in Mikolaiv.<sup>53</sup>

In 1902 the concertmaster of the Odessa Opera Orchestra, Franz Stupka (1879–1965), joined Karbulka and Permann and became a third Prague violin teacher at the Odessa Imperial Musical Society School. The violin and violoncello teachers were also required to play in a string quartet that performed ten to twelve chamber concerts annually. In accepting the position of violin teacher, Stupka was therefore also obliged to play second violin in the string quartet.<sup>54</sup> In 1904 the Prague violoncellist Ladislav Zelenka joined the quarter. Besides playing in the string quartet, they also formed the Odessa Czech Trio. Since the school management did not prolong the contract with the first violinist Alexander P. Fiedelmann, Stupka took over chamber classes at the school and had to find a new leader of the String Quartet. In 1907 a rising violin star and virtuoso Jaroslav Kocian joined the string quartet as a fourth Czech and became a violin teacher of the Music School in Odessa.<sup>55</sup> The string quartet was named The New Czech Quartet and was later renamed the Odessa Quartet.<sup>56</sup> Unfortunately, The New Czech Quartet lasted only for two years, but it gave many successful concerts throughout the Russian Empire. When the quartet performed Glazunov's fifth String Quartet on one of their concerts in 1908, the composer commented on their performance with the following words: »Only after listening to your admirable performance did I realize what kind of quartet I had written. I did not know it before.«<sup>57</sup> During his stay in Odessa Kocian was very active as a soloist and gave numerous concerts throughout the Russian Empire, including Odessa. In 1909 he moved to St. Petersburg to become first violinist of the St. Petersburg Court Quartet.

At the very establishment of the Odessa Conservatory, which was based on the Odessa Imperial Musical Society School just before the war in 1913, Stupka and Per-

<sup>53</sup> *Matrik 1879*, 3; G. ČERNUŠÁK, Josef Karbulka, *Česko slovenský hudební slovník osob a institucí*, Vol. 1, 647; V. GROCHOVSKIJ, *Čeští hudebníci na Rusi*, 143–44.

<sup>54</sup> The members of the string quartet at the time were Alexander P. Fiedelmann, Franz Stupka, Josef Permann, and O. A. Valfius. See František STUPKA, S Kocianem v Rusku, in: *Jaroslav Kocian. Sborník statí a vzpomínek*, Cyrill Sychra, ed., Prague: Státní nakladatelství krásné literatury, hudby a umění, 1953, 155.

<sup>55</sup> *Ibid.*, 156.

<sup>56</sup> Alois GÖTZ, Jaroslav Kocian ve smyčcových kvartetech, in: *Jaroslav Kocian. Sborník statí a vzpomínek...*, 67.

<sup>57</sup> F. STUPKA, S Kocianem v Rusku, 158.

mann were appointed as the first professors of the violin class. Today they are considered founders of the Odessa violin school. After World War I, Stupka returned to his homeland, where he became a famous conductor and a professor of viola at the Prague Conservatory. Permann remained in Odessa until 1934 and earned great authority as a violin professor.

From 1911 until the outbreak of World War I, the violin professor at the Lviv Music Conservatory was Ševčík's pupil Florian Krebs (1888–?). During the war, he was concertmaster of the Czech Philharmonic Orchestra. After the war, he returned to the Lviv Music Conservatory and became concertmaster of the Lviv Theater Orchestra.

Karel Liška (1883–1935) moved to Kislovodsk in 1913 to become concertmaster. The same year he became a violin professor at the Music Conservatory, where he remained until 1919. Besides Emil Václav Holý, who was a teacher and director of the National Music School in Voronezh between 1908 and 1919, Václav Biganovský was concertmaster in the symphony orchestras in Charkov, Kiev, and Tbilisi from 1912.

During World War I another Prague violinist, Bohumil Gregora (1890–1924), was a music teacher in Nizhny Novgorod. He studied violin with Jan Mařák at the Prague Conservatory between 1907 and 1912. After his studies, he moved to Moscow in 1913 and became a member of the Opera Orchestra. Later, he was a music teacher at the Music Society branches in Ptuj (1921) and Maribor (1922), where he died in 1924.

### *The United States*

#### *Concertmasters, Orchestra Members, Teachers, and Composers*

Fifty million Europeans migrated to the United States from 1850 to 1920.<sup>58</sup> These included many musicians, who played an important role in the development of music societies, orchestras, and music education in the United States. Prague violinists were among the most respected violinists of the time in Europe, active at important musical institutions. More than thirty of them built careers in the United States. About half of these had been born in the United States, mostly to Czech emigrants in Chicago, and they went back to Prague for training.<sup>59</sup> At the turn of the century, Chicago was the third largest »Czech city« in the world after Prague and Vienna.<sup>60</sup> The first violin student that had been born in the United States came to study at the Prague Conservatory already in 1861.<sup>61</sup> The first Prague violinist, Wenzel Kopta (Václav Kopta; 1845–1916), born in Kožlaný, migrated to the United States in 1866. Most of the »Czech-

<sup>58</sup> Robert K. SCHAEFFER, *Understanding Globalization*, Lanham: Rowman & Littlefield, 2009, 105.

<sup>59</sup> *Haupt [...] der Schüler des Conservatorium in Prag; Matrik 1879; Základní kniha. Grundbuch. 1911–1934.*

<sup>60</sup> *Czechs and Bohemians*, <http://www.encyclopedia.chicagohistory.org> [cit. Jan 5, 2018].

<sup>61</sup> The first American violin student that studied at the Prague Conservatory was a Jewish student, Sigmund Zappert. He was born on December 18, 1850, in New York. He studied violin with Moritz Mildner at the Prague Conservatory between 1861 and 1867. See *Haupt [...] der Schüler des Conservatorium in Prag*, 134.

American students« studied at the Prague Conservatory at the end of the nineteenth and beginning of the twentieth century; fewer than half of them completed their studies.<sup>62</sup> The majority were students of Antonín Bennewitz and Otakár Ševčík. The ones that settled in Chicago mostly became violin teachers and orchestra members, namely Frank Hladky (Franz Hladky; 1867–after 1939),<sup>63</sup> Adolf Pick (1870–?),<sup>64</sup> Louis Novak (Alois Novák; 1871–1951),<sup>65</sup> Emil Vandas (1897–1990),<sup>66</sup> Václav Medek (1893–?),<sup>67</sup> George Hrusa (Jiří Hruša; 1890–1960),<sup>68</sup> Joseph Habada (Josef Habada; 1891–?),<sup>69</sup> Harry Gilman (1884–1957),<sup>70</sup> Edward Freund (Eduard Freund; 1886–1947)<sup>71</sup> and Charles Ignatius Linke (Karel Linke; 1888–1948).<sup>72</sup>

<sup>62</sup> Between 1861 and 1915 twenty-nine violin students born in the United States studied at the Prague Conservatory, but only thirteen completed their studies.

<sup>63</sup> Hladky was born on December 15, 1867, in Prague. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1882 and 1885, and emigrated to Chicago in 1891. He was a violinist of the Chicago Symphony Orchestra between 1893 and 1916. See *Matrik 1879*, 7; Bohemian Violinist Gets Important Post, *Cedar Rapids Evening Gazette*, March 24, 1910, 6.

<sup>64</sup> Pick was born on May 9, 1870, in Mirovice. He studied violin at the Prague Conservatory between 1882 and 1888. In the 1890s, he was concertmaster of the National Theater Orchestra in Zagreb. Later, he emigrated to the United States, where he was a head of violin department at the College of Music in Itacha and a member of Chicago Conservatory of Music. See *Matrik 1879*, 13; Miloslav REICHICGL, Jr., *Encyclopedia of Bohemian and Czech American Biography*, Vol. 1, Bloomington: AuthorHouse, 2016, 620.

<sup>65</sup> Novak was born on October 17, 1871, in Chicago. He studied violin in Chicago with his father John Novak (1837–1897) and continued at the Prague Conservatory (1890 and 1895). He was a first violinist with the Chicago Symphony Orchestra for twenty-two years. In 1917 he settled in Vineland, New Jersey and taught piano and violin until 1951. See *Matrik 1879*, 39; The Final Curtain, *The Billboard*, March 31st, 1951, 47.

<sup>66</sup> Vandas was born on January 20, 1897, in Chicago. He studied violin between 1913 and 1915, but did not graduate because of the war. Later he was active in few orchestras in Chicago at least until the end of World War II. See *Zakladní kniha 1911–1934*, 28.

<sup>67</sup> Medek was born on March 3, 1893, in Chicago. He studied violin with Josef Vilim at the Vilim American Violin School before 1909. He continued with Jan Mařák at the Prague Conservatory between 1910 and 1915. See *Matrik 1879*, 79.

<sup>68</sup> Hrusa was born on January 8, 1890, in Chicago. He studied violin with Jan Mařák at the Prague Conservatory between 1904 and 1909. He founded the George Hrusa Music Conservatory in Chicago and also the Hrusa String Quartet. See *Matrik 1879*, 187; Recital by Pupils and Orchestra of Georg Hrusa Splendid Success, *Musical News*, 14 (1922), 11.

<sup>69</sup> Habada was born on November 11, 1891, in Chicago. He studied violin with Jindřich Bastář at the Prague Conservatory between 1906 and 1911. Later he was active in Chicago as a concert violinist and founded Joseph Habada College. See *Matrik 1879*, 66.

<sup>70</sup> Gilman was born on November 2, 1884, in Chicago. He studied violin at the Prague Conservatory between 1902 and 1905. See *Matrik 1879*, 55.

<sup>71</sup> Freund was born on November 19, 1886, in Chicago. He studied violin with Jan Mařák at the Prague Conservatory between 1904 and 1906 and with O. Ševčík. After the studies, he was active as a Kapellmeister in France. Then he moved to the United States, where he was a member of Steindel Trio in Chicago (1912–1913) and was a head of the violin department of Madison Musical College (1913–1914), head of the violin department of Rockford College (s. 1914) as well as the department head at Lake Forest School of Music (1916–1917). Later, he was a violin teacher at the Pontiac Music School and at the Chicago Conservatory College (from 1919). See *Matrik 1879*, 61; *Musical America*, 31 (1919), 226; M. REICHICGL, Jr., *Encyclopedia of Bohemian and Czech American Biography*, Vol. 1, 609.

<sup>72</sup> Linke was born on March 2, 1888 in New York. He studied violin with Ferdinand Lachner at the Prague Conservatory between 1907 and 1908, and served as violist in the Chicago Symphony Orchestra (1923–1948). See *Matrik 1879*, 70.

An explanation for the majority of violin students coming from Chicago could be that Prague violinists Joseph Vilim (Joseph Alois Vilím; 1861–1938) and Joseph H. Chapek were successful violin teachers in Chicago. There were also some other violinists of Czech descent, such as John Novak (1837–1897), John Weicher Sr. (1869–1939), and probably others, that could have had some influence. Vilim was born in Chicago in 1861 and studied violin with Antonín Bennewitz at the Prague Conservatory between 1880 and 1882.<sup>73</sup> Two years after finishing his studies, Vilim returned to Chicago to become a violin teacher at the Chicago Conservatory 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.<sup>74</sup> Proclaimed »one of the greatest violinists in the world,«<sup>75</sup> he founded the Beethoven String Quartet and Vilim Piano Trio and gave several recitals as well.

In addition to Vilim, another important violin pedagogue in Chicago was Joseph Horymir Chapek (Josef Čapek; 1860–1932) who established the »Chapek Music School« in 1910. Born in Jestřebice in Bohemia, he moved with his father at an early age to the U.S. (Milwaukee). He studied violin with Antonín Bennewitz at the Prague Conservatory between 1880 and 1882. After his studies, he returned to the United States, where he introduced Ševčík's Violin Method and continued to promote it throughout his career.<sup>76</sup> In Milwaukee he was a member of several chamber ensembles and concertmaster of the Bach Symphony Orchestra. Later he settled in Chicago, where he was a first violinist of the Theodore Thomas Orchestra (later Chicago Symphony Orchestra) and a violin teacher at the Chicago Conservatory College. He gave many concerts and taught at several music schools, including his own. He gave the first American performance of Smetana's Quartet No. 1 (»From My Life«) and Dvořák's Quartet, op. 51 and wrote several pieces for violin and piano. Joseph J. Kovarik<sup>77</sup> was one of his pupils. After Chapek's death, the Chapek Music School was taken over by his son Joseph Edward Chapek (1895–1977), pupil of Otakar Ševčík and Jindřich Feld.

In 1912 Ševčík's pupil Leon Sametini (León Samehtini; 1886–1944)<sup>78</sup> became the head of the violin department of the Chicago Conservatory College. Chicago musi-

<sup>73</sup> Haupt [...] der Schüler des Conservatorium in Prag, 155.

<sup>74</sup> Joseph Alois Vilim, in: *Who's Who in Music and Musical Gazetteer*, ed. César Saerchinger, New York: Current Literature Publishing Company, 1918, 661–62.

<sup>75</sup> Attention. Announcement Extraordinary, *Rock Island Argus*, September 23, 1911, 8.

<sup>76</sup> Chapek's son, Joseph E. Chapek (1895–1977) studied with Ševčík during his stay in Chicago in 1923, with Písek (1926), and with Jindřich Feld (1926) in Prague.

<sup>77</sup> See Haupt [...] der Schüler des Conservatorium in Prag, 155; B. ŠTĚDRONĚ, Josef Horymír Čapek, in: *Česko slovenský hudební slovník osob a institucí*, Vol. 1, Gracian Černušák, ed., Prague: Státní hudební vydavatelství Praha, 1963, 178–79; Joseph Horymir Chapek, in: *Who's Who in Music and Musical Gazetteer*, César Saerchinger, ed., New York: Current Literature Publishing Company, 1918, 113.

<sup>78</sup> The Jewish violinist Leon Sametini was born on March 16, 1886, in Rotterdam. He began to play violin at the age of six with his uncle and continued his studies with Bram Eldering (1865–1943) in Amsterdam. Between 1902 and 1903, he studied at the Prague Conservatory with Otakar Ševčík. Later he was a pupil of Eugène Ysaÿe. See *Matrik 1879*, 57; *Katalog für die Schüler und Schülerinnen der Instrumental*

cians proclaimed him as their »greatest violin teacher as well as great musical artist.«<sup>79</sup> He remained in his position as head of the violin department of the Chicago Conservatory College until the 1940s and trained many successful violinists, including George Perlman (1897–2000), Oliver Colbentson (1927–2013), and Aaron Rosand (1927).

Several Prague violinists settled also on the East Coast of the U.S., in Boston and New York. They were active as concertmasters or orchestra members and as violin teachers. Already in 1866, Václav Kopta (1845–1916) 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. During World War I, Kopta retired, and he died in 1916 in Santa Monica.<sup>80</sup>

An important figure of New York's musical life during the first half of the twentieth century was Joseph J. Kovarik (Josef Jan Kovářík; 1870–1951). Born in 1870 in Spillville, Iowa to Czech emigrants, he studied violin with Antonín Bennewitz at the Prague Conservatory between 1888 and 1892. In Prague he met Antonín Dvořák and accompanied him and his family on their journey to the U.S. in 1892. At Kovarik's invitation, the Dvořák's spent the summer holiday in Kovarik's birthplace Spillville, where Dvořák finished his Symphony »From the New World.« At Dvořák's recommendation, Kovarik was appointed professor of violin at the New York Conservatory of Music. Between 1895 and 1936 he was a violinist and later head of the viola section of the New York Philharmonic Orchestra (Orchestra of the Philharmonic Society). As a member of the Dannreuther Quartet, he gave the American première of Dvořák's String Quartet in A-flat major. Kovarik was proclaimed one of the best violists in the U.S. by the Russian conductor Vasily Safonov (1852–1918).<sup>81</sup> As a viola soloist, he gave several concerts with the New York Philharmonic Orchestra at Carnegie Hall between 1905 and 1926 and performed works such as Berlioz's *Harold in Italy* and Mozart's *Sinfonia Concertante*.<sup>82</sup>

In the concert season a year before the outbreak of World War I in 1913, Leopold Kramer (1870–?) became concertmaster of the New York Philharmonic Orchestra. He moved to Chicago in 1897 to join Theodor Thomas's Chicago Symphony Orches-

*Abtheilung*, 1902/1903, 39; John W. LEONARD, *Who's Who in Chicago and Illinois*, Vol. 6, Chicago: A. N. Marquis Co., 1936, 878; Leon Sametini, 58, Violinist, Teacher, *The New York Times*, August 22, 1944.

<sup>79</sup> Society, *The Topeka States Journal*, August 20, 1913, 8.

<sup>80</sup> Václav Kopta was born on March 21, 1845, in Kožlany. He studied violin with Moritz Mildner at the Prague Conservatory between 1858 and 1864. He died on July 16, 1916, in Santa Monica, California. See Haupt [...] *der Schüler des Conservatorium in Prag*, 126; G. ČERNUŠÁK, Václav Kopta, in: *Československý hudební slovník osob a institucí*, Vol. 1, Prague, 1965, 709; Amusements, *The New York Times*, December 10, 1866.

<sup>81</sup> Thomas ČAPEK, *The Čechs (Bohemians) in America*, Boston: Houghton Mifflin Company, 1920, 226.

<sup>82</sup> *Matrik 1879*, 23; G. ČERNUŠÁK, Josef Jan Kovářík, in: *Československý hudební slovník osob a institucí*, Vol. 1, Prague, 1965, 722; Concert programs of the New York Philharmonic Society: February 15, 1905, February 29, 1908, March 8, 1912, January 3, 1919, February 2, 1919; [Obituary], *The New York Times*, February 20, 1951, 25.

tra. There he also founded the Chicago String Quartet.<sup>83</sup> After a conflict with the new music director Frederick Stock in 1909, he joined the Chicago Grand Opera Orchestra and became concertmaster in New York in 1913. During that season, he was a soloist with the New York Philharmonic Orchestra on several concerts, playing Bruch's and Beethoven's Violin concertos alongside the famous violinists of the time, including Mischa Elman, Carl Flesch, Jacques Thibault and others.<sup>84</sup> He went to Europe for the summer holidays in 1914, and was, because of the outbreak of the war and subsequent military duty, prohibited from returning to New York. As such, because of the war, he had to give up the concertmaster position of the New York Philharmonic Orchestra. It is worth noting that a performance of his of the Beethoven's »Triple Concerto« had been already announced in the newspapers.<sup>85</sup> A few years after the war, he returned to New York, where, between 1922 and 1923, he was concertmaster of the Metropolitan Opera Orchestra. He was also a violin teacher at the Institute for Musical Arts (later renamed Julliard) between 1920 and 1924. In the summer of 1924, he returned to Prague to teach, where he lived at least until 1936.<sup>86</sup>

Victor Kolar (Viktor Kolář; 1888–1957) made his name in New York mostly as composer. He migrated to the U.S. in 1905. After a tour as violin soloist with the Chicago Symphony Orchestra, he was for a first violinist in the Pittsburgh Orchestra three years. Then, until 1920, he was a violinist at the New York Philharmonic Orchestra. He wrote several compositions, many of them inspired by Native American melodies. Between 1914 and 1916, his two compositions *Americana* (1914) and *Symphony in D* (1916) were premièred by the New York Philharmonic Orchestra.<sup>87</sup>

The violin teacher that promoted Ševčík's famous method at the beginning of the twentieth century in New York was Ševčík's pupil Alois Trnka (1883–?). Born in New York in 1883, he completed his violin studies with Ševčík at the Prague Con-

<sup>83</sup> Leopold Kramer (first violin), Ludwig Becker (second violin), Franz Esser (viola), Carl Brueckner (violoncello).

<sup>84</sup> The Philharmonic Society of New York. Subscription books open now, *New York Tribune*, 12 October 1913, 28.

<sup>85</sup> In 1914 the newspaper *The Sun* reported about Kramer's absence: »[...] Leopold Kramer, the concertmeister of the orchestra, who, like Mr. Stransky, is a Bohemian and is also exempt from military duty, has been the only member of the orchestra unheard from, but Mr. Stransky brings with him the good news that has been in communication with Mr. Kramer; his passage has been arranged for and he will sail shortly for America [...]« See »Notable Season ahead of Symphony Society,« *The Sun*, October 14, 1914, 6. See also: Philharmonic Begins Season, *New York Tribune*, October 30, 1914, 7.

<sup>86</sup> Leopold Kramer was born on April 11, 1870, in Mühlhausen. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1882 and 1888. After his studies, he was concertmaster of the Gürzenich Orchestra in Cologne and at the Concertgebouw in Amsterdam (1892–1894). In 1897 he moved to Chicago. From 1924, he taught Prague at least until 1936. See *Matrik 1879*, 11; Gustav SAENGER, Leopold Kramer. The New Concertmeister of the Philharmonic Orchestra of New York, *Musical Observer* (1913), 752."

<sup>87</sup> Viktor Kolar was born on February 12, 1888, in Székesfehérvár. He studied violin with Ševčík at the Prague Conservatory between 1900 and 1904. See *Matrik 1879*, 53; Carl von VECHTEN, Victor Kolar's Hiawatha, *Symphony Society Bulletin*, March 8, 1911, Vol. IV, 2. Thomas ČAPEK, *The Čechs (Bohemians) in America*, Boston: Houghton Mifflin Company, 1920, 226.

servatory in 1903.<sup>88</sup> From 1907, he was a violin teacher and concert violinist in New York. His students also included the American violin virtuoso David Hochstein (1892–1918), who studied later under Otakar Ševčík in Vienna,<sup>89</sup> but died prematurely in the Battle of the Argonne Forest in October 1918.

In the late nineteenth century Karel Ondříček (1861–1943), one of the four famous Ondříček violinist brothers, moved to Boston to become the concertmaster of the Symphony Orchestra. He was also a member of the Kneisel Quartet and Ondříček Trio. In 1910 his brother Emanuel Ondříček joined him in Boston. There and in New York he founded the Ondricek Studios of Violin Art, where both of his sisters were teachers and shortly after, from 1911, also his other brother, violinist Stanislav Ondříček. Later, Emanuel Ondříček became the director of the violin department of the master school at the Boston University.

From 1909, until the end of World War I, Anton Witek (Anton Vítek; 1872–1933) was the concertmaster of the Boston Philharmonic Orchestra.<sup>90</sup> Before moving to Boston, he was concertmaster of the Berlin Philharmonic Orchestra from 1894. In the 1910s, Witek formed a Piano Trio in Boston and gave several concerts. He died there in 1933.<sup>91</sup>

A sizeable Czech population settled also in Minnesota. Prague violinists contributed there mostly as violin teachers. Emil Straka (1866–?) was the founder of the Straka's Music School in Saint Paul City and a member of the Minneapolis Symphony Orchestra.<sup>92</sup>

At the beginning of the twentieth century Otto Meyer (1880–?)<sup>93</sup> founded the Cosmopolitan School of Music in Minneapolis, where he taught until at least the end of World War I. After his studies with Štěpán Suchý, Otakar Ševčík, and Eugène Ysaÿe at the beginning of the twentieth century, he toured in Europe and the United States. Later, he was a soloist of the Minneapolis Symphony Orchestra and founded the Meyer–Ten Broeck School of Music together with his sister. He was a respected concert violinist, proclaimed »one of foremost America's musical talents.«<sup>94</sup>

<sup>88</sup> *Matrik 1879*, 54; *Katalog für die Schüler und Schülerinnen der Instrumental Abtheilung*, 1901/1902.

<sup>89</sup> Alois Trnka, in: *Who's Who in Music and Musical Gazetteer*, ed. César Saerchinger, New York: Current Literature Publishing Company, 1918, 649; Alberto BACHMANN, Alois Trnka, *An Encyclopedia of the Violin*, Albert E. Wier, ed., New York: Da Capo Press, 1966, 406.

<sup>90</sup> Anton Witek was born on January 7, 1872, in Žatec. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1885 and 1888. His father Josef Witek (1837–?) was a violinist and alumnus of the Prague Conservatory (1852–1858). See *Matrik 1879*, 14; *Haupt [...] der Schüler des Conservatorium in Prag*, 118.

<sup>91</sup> Alberto BACHMANN, Anton Witek, *An Encyclopedia of the Violin*, Albert E. Wier, ed., New York: Da Capo Press, 1966, 413; G. ČERNUŠÁK, Anton Witek, in: *Československý hudební slovník osob a institucí*, Vol. 2, Prague, 1965, 955; Anton Witek, in: *Who's Who in Music and Musical Gazetteer*, 698.

<sup>92</sup> *Matrik 1879*, 7; Thomas ČAPEK, *The Čechs (Bohemians) in America*, Boston: Houghton Mifflin Company, 1920, 228–29.

<sup>93</sup> Born in La Porte, Indiana, Meyer studied violin with Štěpán Suchý at the Prague Conservatory between 1903 and 1904. Studied also with Otokar Ševčík. See *Matrik 1879*, 59; Alberto BACHMANN, Otto Meyer, *An Encyclopedia of the Violin*, 379; Otto Meyer, in: *Who's Who in Music and Musical Gazetteer*, 423.

<sup>94</sup> Distinguished American Violinist appears in Concert Number, *New Ulm Review*, April 12, 1916, 1.

From 1916 Ševčík's pupil Marie Herites Kohn (Marie Heritesová Kohnová; 1881–1970) was a violin teacher at the Northwestern Conservatory in Minneapolis. Born in Vodňany, she moved as a child to Cleveland (Ohio), where she attended elementary school. She studied violin with Otakar Ševčík at the Prague Conservatory between 1894 and 1900. After the studies she gave concerts in London and some other European cities and in 1904 she went on concert tour in the U.S. After being a violin teacher at the Northwestern Conservatory in Minneapolis, she later became a teacher in Oklahoma and Denton (Texas) at the State College for Women. Finally, she formed her own violin studio in New York.<sup>95</sup>

Other Prague violinists residing in the United States were active in Chattanooga, Oklahoma City, Nashville, San Francisco,<sup>96</sup> Detroit,<sup>97</sup> and Omaha.<sup>98</sup> Most of them established their own music schools, such as the Cadek Conservatory in Chattanooga, which was founded by Joseph Ottokar Cadek (Josef Otákar Czadek; 1868–1927),<sup>99</sup> the Molzer School in Lincoln, Nebraska founded by August Molzer (August Mölzer; 1880–1967),<sup>100</sup> the Mráz Violin School in Oklahoma City founded by J. Gerald Mráz (Jaroslav Mráz; 1874–1952)<sup>101</sup> and the Mudroch School of Music in Nashville founded by Vratislav Mudroch (1879–1944).<sup>102</sup>

<sup>95</sup> B. ŠTĚDRŇ, Marie Heritesová, in: *Československý hudební slovník osob a institucí*, Vol. 1, 424–25.

<sup>96</sup> In 1903 Anton Blaha (Antonín Blaha) migrated to the U.S. He was born on August 16, 1882, in Prague, and studied violin with Ševčík at the Prague Conservatory between 1898 and 1903. He was a violinist in the Philadelphia Orchestra (1906–1908, 1909–1912) and in the San Francisco Symphony (1922–1926).

<sup>97</sup> In Detroit Joseph Kastl (1893–1918) was active as a violinist. He was born on August 26, 1893, in Detroit. He studied violin with Jindřich Feld at the Prague Conservatory between 1909 and 1911. See *Matrik 1879*, 76.

<sup>98</sup> A violinist and a teacher in Omaha was Frank Mach, Jr. He was born on August 28, 1887, in Omaha. He studied violin at the Prague Conservatory between 1907 and 1908, but never completed his studies there. See *Matrik 1879*, 70.

<sup>99</sup> Czadek was born on January 27, 1868, in Prague. He studied violin with Antonín Bennewitz at the Prague Conservatory between 1879 and 1885. He migrated to the United States in 1892 to join the Boston Symphony Orchestra. He gave concerts in Nashville, Chattanooga, Knoxville, Baltimore, and elsewhere. He gave a violin recital at the White House during President William McKinley's administration. He was a violin teacher at the Chattanooga School of Music (from 1893), at the Southern Conservatory of Music (1902–1904), and the Cadek Conservatory of Music (from 1904). See *Matrik 1879*, 1; T. ČAPEK, *The Čechs (Bohemians) in America*, 228; Joseph Ottokar Cadek, in: *Who's Who in Music and Musical Gazetteer*, 98.

<sup>100</sup> August Molzer was born on November 7th, 1880 in Slaný. He studied violin with Ferdinand Lachner between 1902 and 1904. He became known as a violin and bow maker. In 1920 he established a music shop in Lincoln, Nebraska. See *Matrik 1879*, 56; T. ČAPEK, *The Čechs (Bohemians) in America*, 228.

<sup>101</sup> Mráz was born on May 19, 1874, in Chicago. He studied violin at the Prague Conservatory between 1891 and 1897. He wrote *Systematized Intervals* and works on violin technique and *The Art of Violin Bowing* (1927). See *Matrik 1879*, 33; T. ČAPEK, *The Čechs (Bohemians) in America*, 228.

<sup>102</sup> Mudroch was born on April 4, 1879, in Neuschönfeld. He studied violin with Ševčík at the Prague Conservatory between 1892 and 1898. He was a member of the National Theater in Prague. He later became head of the department of string instruments and piano teacher at Belmont College in Nashville, where he founded the Mudroch Music School. See *Matrik 1879*, 35; T. ČAPEK, *The Čechs (Bohemians) in America*, 228; X. ŽÍDEK, *Čeští houslisté tři století*, 154; Vratislav Mudroch, 64. Noted Music Teacher, Dies, *The Courier-Journal*, July 18, 1944, 10.

A true icon of Cleveland's musical life in the first half of the twentieth century was Charles Vaclav Rychlik (Karel Rychlík; 1875–1962). Cleveland-born, he was the youngest member of the Cleveland Musicians Union at age fourteen. Between 1891 and 1896 he studied violin at the Prague Conservatory and joined the Bohemian String Quartet, performing throughout Europe. During his studies at the Conservatory, he was boarded at the home of Antonín Dvořák. In 1897 he joined the Chicago Symphony Orchestra and in 1901 returned to Cleveland. From 1908 until 1928 he was second violinist of the Cleveland Philharmonic String Quartet and from 1918 he played in the Cleveland Orchestra for two years. During this time, Rychlik began teaching and composing. He wrote numerous works for violin and for the internationally known *Encyclopedia of Violin Technique* in 25 volumes. Forty of his students became members of the Cleveland Orchestra. He died in 1962 in Cleveland.

In addition to the Prague violinists that settled in the United States, there were also others that influenced the development of violin playing there by teaching American violin students. One of them was Bennewitz's pupil Carl Halir, a famous teacher in Berlin, where almost ninety percent of his students were Americans. When he made his debut as a soloist in the United States in 1896, the critic wrote that there were »few violinists of note in this country who have not studied under him.«<sup>103</sup>

After the debuts of Kubelik, Kocian, and Hall in the United States at the beginning of the twentieth century, the name of their teacher, Otakar Ševčík, spread all over the United States. From 1902 until the beginning of World War I about two hundred American violinists studied with Ševčík in Prague, Písek,<sup>104</sup> and Vienna. After the war, Ševčík taught in Ithaca (1921–1922), Chicago (1923), Boston, and New York (1931–1932).<sup>105</sup>

### *Violin Virtuosos*

Prague violinists established themselves in the United States not only as concertmasters, orchestra members, and composers, but also as famous virtuosos, mostly in New York. The New York Philharmonic Orchestra (originally the Philharmonic Society of New York) was founded in 1842 as the third philharmonic on the American soil since 1799. The first Prague violinist that appeared on the New York concert stage was in 1866 Wenzel Kopta, whose »musical feeling, clearness of phrasing and neatness of execution astonished and delighted the audience.«<sup>106</sup> One month later he performed Vieuxtemps's Violin Concerto No. 5 as a soloist, accompanied by the New York Philharmonic Orchestra.<sup>107</sup> Due to rheumatism, he gave up his solo career

<sup>103</sup> Carl Halir American Tour, *The New York Times*, September 17, 1896.

<sup>104</sup> Ševčík's private school that specialized in teaching foreign violinists was in Písek.

<sup>105</sup> *Obrazová část (Statistika vyučovatelských období prof. Otakara Ševčíka podle statů a roků)*, in: *Otakar Ševčík. Sborník statí a vzpomínek*, Prague: Státní nakladatelství krásné literatury, hudby a umění, 1953.

<sup>106</sup> Amusements, *New York Times*, December 10, 1866.

<sup>107</sup> The Program of the New York Philharmonic Society, January 26, 1867.

in 1874.<sup>108</sup> After a long break from the concert stage, he reappeared in 1901 and performed until 1909, mostly in San Francisco and Los Angeles. Despite his age, he received fantastic reviews and was presented as »most brilliant of all young Bohemian violinists.«<sup>109</sup> In addition to New York, San Francisco and Los Angeles, he also gave concerts in Chicago, Philadelphia, and Seattle.<sup>110</sup> The concert tour of »one of Europe's great violinists,« Franz Ondříček (1859–1922), was announced in *The New York Times* in 1895.<sup>111</sup> The most famous of the four Ondříček violin brothers, Franz, performed seventy concerts in the United States. Ondříček premiered Dvořák's Violin Concerto in Prague in 1883 and twelve years later, in 1895, played it with the New York Philharmonic Orchestra, but »[t]he audience liked best the composition of Ernst's, with which he turned the Philharmonic into a fiddle circus.«<sup>112</sup> This was still not the American première of Dvořák's concerto. The first two movements of the concerto were performed for the first time in New York by the American violinist of Czech descent Albert Wenzel Raboch (1854–1943)<sup>113</sup> in 1892.<sup>114</sup> The New York première of the complete concerto was given one year later by American violinist Maud Powell (1867–1920). During World War I, some of Ondříček's violin pieces were performed in New York as well.<sup>115</sup> Also, three of his brothers, violinists Karl, Emanuel, and Stanislav Ondříček, gave concerts in the United States.

Another of Bennewitz's pupils that toured the United States between 1896 and 1897<sup>116</sup> was Carl Halir. At his American debut in 1896, he performed Beethoven's Violin Concerto in D. His performance was »one of the most interesting and admirable pieces of violin playing that have been heard in New York.«<sup>117</sup>

<sup>108</sup> The Strange Story of Wenzel Kopta, *The Sunday Call*, January 25, 1903, 13.

<sup>109</sup> »The violinist has every trick of the fiddle at his finger ends. 'Tis an electrifying technique, with its perfect command over the resources of the instruments, the most terrifying double stopping, octave runs, trills and such, with the whole gamut of bowing, simple fun to him.« See Blanche PARTINGTON, Wenzel Kopta Electrifies a Big Audience, *The San Francisco Call*, January 28, 1903, 8.

<sup>110</sup> The Concert Program of the Philharmonic Society, January 26, 1867; Concerts, *The New York Times*, December 7, 1867; Amusements, *The New York Times*, June 17, 1869; Amusements, *The New York Times*, May 28, 1870; The Cincinnati Singing Festival, *The New York Times*, June 11, 1870; Amusements. Musical, *The New York Times*, December 19, 1870; Musical Fund Hall, *The Evening Telegraph*, April 8, 1867, 3; Two Concerts, *The San Francisco Call*, January 18, 1903, 31; Amusements. Wenzel Kopta, *The Seattle Star*, June 7, 1904, 3; Wenzel Kopta, *The Los Angeles Herald*, October 18, 1908, 6.

<sup>111</sup> Notes of Music. Franz Ondricek Coming, *The New York Times*, May 26, 1895.

<sup>112</sup> The Music of Yesterday, *The New York Times*, November 17, 1895.

<sup>113</sup> Albert Wenzel Raboch (1854–1943) was born in Vienna in 1854 to Czech parents. At an early age he moved to the U.S. and studied both violin and organ. See Carol J. BINKOWSKI, *Opening Carnegie Hall*, Jefferson: McFarland & Co, 2016, 177.

<sup>114</sup> The first two movements of Dvořák's Violin Concerto in A were performed at the reception given to Dvořák organized by Bohemians living in New York. See: Dr. Dvorak Honored. A Reception Tendered to Him by the Bohemians of New York, *The New York Times*, October 10, 1892.

<sup>115</sup> Theodore Spiering Plays, *The New York Times*, November 4, 1916.

<sup>116</sup> During his American tour Halir gave twenty-five concerts in Cincinnati, Chicago, Minneapolis, Boston, Washington DC, Baltimore, Philadelphia, and many other cities. See: Carl Halir's American Tour, *The New York Times*, September 17, 1896.

<sup>117</sup> American Debut of Carl Halir, *The New York Times*, November 14, 1896.

A highly regarded and immensely famous violinist in the United States at the beginning of the twentieth century was Ševčík's pupil Jan Kubelik (1880–1940). Described also as a »reincarnation of Nicolo Paganini,« Kubelik made his American debut in New York in 1901 and began recording for the Gramophone Company. He was amongst the earliest world-class violinists to make solo recordings, initially for the Gramophone and Typewriter Company in 1902 and later for other record companies.<sup>118</sup> During his concert tours, he gave hundreds of concerts only in the United States. One of the most successful was held in 1907 in the Hippodrome Theater in New York, where he played before an audience of »astounding size,« about five thousand people. After the concert the *New York Times* critic wrote: »few have the power of so ravishing the senses with the sheer beauty of his tone, the charm of his cantilena, the elegance and ease with which he masters all the technical difficulties of what he is playing so that they no longer suggest themselves as difficulties.«<sup>119</sup> During the war in 1915, he removed himself from the concert circuit and turned his attention to composition, but still made several recordings. After the war, he tried to make a comeback as soloist, but due to the arrival of new rising stars such as Jascha Heifetz (1901–1987) and Mischa Elman (1891–1967) on the concert scene, Kubelik never managed to achieve his previous status again.

Soon after Kubelik's debut in the United States, Jaroslav Kocian (1883–1950), then only eighteen years old, signed a contract to perform eighty concerts in the U.S. and Canada.<sup>120</sup> On his debut in New York in 1902, Ševčík's pupil Kocian apparently did not »fulfill the promises made for him« as the *New York Times* reported after the concert. To his disadvantage, he was often compared with Kubelik in many aspects, as can be read in the announcement of his debut that »if appearance counts for anything, he will prove a worthy rival of Kubelik in the eyes of matinée girls and other genius worshippers«<sup>121</sup> and that he has been »put forward as a sort of companion in art of Kubelik, whose remarkable qualities attracted attention here last year. But he at once disclosed himself to be a violinist of quite a different sort from that young man.«<sup>122</sup> A few years later, the critic admitted that Kocian had been »exploited by a sensation-mongering manager, quite without his fault, as a rival of Kubelik.«<sup>123</sup> Nevertheless, Kocian returned to the United States in 1910 as »a riper artist and with evidently more dignified purposes, thinking more of his art and less of display through its means.« At a 1910 concert he performed Lalo's *Symphonie espagnole* with the New York Philharmonic Orchestra »brilliantly as befits its style, and also with real musical feeling . . . His playing won much approbation from the audience.«<sup>124</sup>

<sup>118</sup> Fonotipa/Polydor (1905–1910), HMV (1911–1915), and Victor (1913, 1920–1921).

<sup>119</sup> Vast Audience at Kubelik Recital, *The New York Times*, November 11, 1907.

<sup>120</sup> Kocian, the Violinist, Coming Here, *The New York Times*, May 17, 1902.

<sup>121</sup> Violinist Kocian Arrives, *The New York Times*, November 21, 1902.

<sup>122</sup> Violinist Kocian's Debut, *The New York Times*, November 23, 1902.

<sup>123</sup> Mr. Kocian's Recital, *The New York Times*, February 1, 1913.

<sup>124</sup> The New York Orchestra. Brahms's Fourth Symphony Played—Reappearance of Jaroslav Kocian, *The New York Times*, December 5, 1910.

In the year before World War I, he successfully reappeared in the United States and gave a few concerts.<sup>125</sup>

Marie Pauline Hall (1884–1956) was declared by European critics and her audience as »another Kubelik« or »Kubelik in skirts.« She made her debut in the United States in 1905.<sup>126</sup> Upon the advice of Jan Kubelik after they met in London, she went to study with Ševčík in Prague, where she had a fantastic debut in 1902 and became a sensation in London. *The New York Times* reported about her success in London, where she »won the enthusiastic praise of the severest critics« that her violin technique was »amazing and bids fair to rival that of Kubelik.«<sup>127</sup> At her American debut in New York's Carnegie Hall she performed Paganini's and Tchaikovsky's Violin Concertos in D. The critic admitted that she was an »extremely brilliant technical performer, and fully mistress of most of the details of technique,« but was missing »the highest qualities of interpretation,« which was similar to the criticism that Kocian and Kubelik had also received.<sup>128</sup> During the war, in 1916, she recorded an abridged version of the Elgar Violin Concerto with the composer conducting.

Travel from Europe to the United States was severely interrupted by World War I, thus closing the sea lanes to international migration. The Prague violinists that gave concerts in the United States during the war years were the ones that had settled there already before. One of them was Anton Witek. From 1910, he was the concertmaster of the Boston Philharmonic Orchestra. From 1911 until 1917, Witek gave several concerts also in New York as a soloist with the Boston Orchestra. On one of them, Witek played Brahms' Violin Concerto »in a fashion that commanded high respect.«<sup>129</sup>

Alois Trnka was another Prague violinist that performed between 1908 and 1917 in major cities of the United States.<sup>130</sup> He mostly gave recitals in New York and Washington DC, but also appeared as a soloist with the Washington Symphony Orchestra.<sup>131</sup> In a newspaper, he was announced as a violinist with »exceptional technique, who possesses a tone of unusual warmth and beauty.«<sup>132</sup> He was one of the rare violinists of the time that played Bach's *Sonata* in A for solo violin and »mastered its very considerable difficulties with a good deal of success.«<sup>133</sup>

After World War I, one of the last Prague violinists of the »old generation« that played as a soloist in the U.S. was Vaša Příhoda (1900–1960). He made his debut in New York in 1920 and reappeared in the U.S. again in 1921.<sup>134</sup>

<sup>125</sup> Mr. Kocian's Recital, *The New York Times*, February 1, 1913.

<sup>126</sup> Girl Street Musician Wins Fame with Violin, *The San Francisco Call*, April 19, 1903, 45.

<sup>127</sup> A New English Violinist, *The New York Times*, February 22, 1903.

<sup>128</sup> Miss Marie Hall's First Appearance, *The New York Times*, November 9, 1905.

<sup>129</sup> Boston Orchestra plays Pagan Poem, *The New York Times*, March 21, 1913.

<sup>130</sup> Herbert's Opera to be Conducted by the Composer, *The Washington Times*, March 17, 1912, 15; Alois Trnka, Violinist, Plays, *The New York Times*, March 13, 1917, Others to be Heard, *The New York Times*, March 19, 1916.

<sup>131</sup> At the concert, he played Beethoven's *Romanza* and Wieniawski's *Souvenir de Moscou*.

<sup>132</sup> Washington Symphony Orchestra, *Evening Star*, March 17, 1912, 3.

<sup>133</sup> Alois Trnka Recital, *The New York Times*, March 27, 1915.

<sup>134</sup> Vaša Příhoda Appears. Czechoslovak Violinist Makes His American Debut in Carnegie Hall, *The New York Times*, November 23, 1920.

### Conclusion

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.

Because of the »overproduction« of excellent and well-trained violinists and other musicians that had a hard time finding a suitable job in their homeland, most of the Prague violinists migrated abroad soon after finishing their studies. Some of them returned to their homeland as established musicians, while others assimilated to the new environment and significantly influenced musical development in particular cities and countries.

Until World War I, they were active as concertmasters, violin pedagogues, virtuosos, chamber music promoters and performers, composers, and conductors all over Europe and the United States. They held significant positions at the most important music schools, conservatories, and colleges not only in Europe, but also in the United States. They trained thousands of successful violinists that became soloists, concertmasters, and their successors at Conservatories and other institutions in Europe and the United States. Some of them were to become founders of national violin schools in Odessa, Zagreb, and Ljubljana. In addition to their teaching, most of them also authored various violin compositions, as well as violin methods that are still in use today. Among those, Otakar Ševčík asserted himself the most. In the first half of the twentieth century his method books were one of the most sold and used works of their kind in both Europe and the United States.

As concertmasters, they served in the most prominent European and American orchestras of the time and contributed to their recognition in the crucial time of their development. They founded string quartets, piano trios, and other ensembles and were members of the most famous chamber ensembles of the time. Several of them also succeeded as violin virtuosos in the United States and played with the best American orchestras of the time. They were also among first violinists that were recording for the prestigious recording companies at the beginning of the twentieth century. They premiered several chamber works as well as Sibelius' and Dvořák's violin concertos. To weigh the significance of the Prague violinist migrations on the musical life, the sources, both of critics and sound recordings, tell us this: it was significant in both quantitative and qualitative terms. Among the many skilled professionals, there were some true virtuosos.

With the outbreak of World War I, migration all but came to a standstill. The careers of many Prague violinists, just like other musicians, were temporarily inter-

rupted. Many young Prague violinists had to go to war and they continued with their work abroad only after the war. Some of them went during the summer before the outbreak of the war to their homeland and were blocked to return to their workplaces, especially to the Russian Empire and to the United States. Travel from Europe to the United States was severely interrupted with the closing of the sea lanes during the war. Nevertheless, several Prague violinists continued with their work in the United States also after the outbreak of the war. Among them were, on one hand, those that were born in the United States and, on the other, those that migrated there long before the war and were already completely assimilated. 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.

#### Sažetak

### **Doprinis praških violinista glazbenom životu Europe i SAD-a tijekom Prvog svjetskog rata**

Fenomen opsežnih migracija čeških glazbenika diljem europskog kontinenta može se promatrati već od kraja 17. stoljeća. S utemeljenjem Praškog konzervatorija 1811. godine pojavio se novi i najveći val iseljavanja praških violinista. Uglavnom su se nastanjivali na području današnje Njemačke i Austrije, a u manjoj mjeri na području današnje Rusije, Slovenije, Ukrajine, Švedske, Poljske, Mađarske i dr. U tim su zemljama bili aktivni u brojnim ulogama: prvenstveno kao solisti, koncertni majstori i članovi različitih orkestara, zatim kao komorni glazbenici te, konačno, kao pedagozi u različitim glazbenim institucijama.

Od kraja 19. stoljeća do kraja Prvog svjetskog rata promijenio se smjer emigracije praških violinista. Zbog brojnih prilika za zapošljavanje Njemačka je i dalje bila najpopularnija zemlja, ali je sve više violinista emigriralo na šire područje slavenskih zemalja, uključujući (no ne ograničavajući se samo na) današnju Ukrajinu, Rusiju, Sloveniju, Poljsku, Hrvatsku i Srbiju. Do kraja Prvog svjetskog rata brojni su praški violinisti djelovali diljem svijeta te su na različite načine utjecali na sliku glazbenog života toga doba. Možemo ih pronaći među koncertnim majstorima poznatih orkestara, članovima poznatih komornih sastava te među poznatim virtuoзима. Ipak, najvažnija je uloga koju su imali kao violinistički pedagozi na istaknutim glazbenim konzervatorijima i akademijama. Neki od njih bili su zapravo osnivači nacionalnih violinskih škola. Kada je 1913. osnovan Glazbeni konzervatorij Odessa, prvi su pedagozi bili praški violinisti Josef Permann i Franz Stupka. Njih se i danas smatra utemeljiteljima violinske škole u Odessi. Situacija je bila slična u Zagrebu i u Ljubljani. Godine 1903. Václav Huml (1880–1953) preselio se u Zagreb i kao profesor violine u glazbenoj školi zagrebačkog Društva prijatelja glazbe naslijedio je još jednog praškog violinista: Stanislava Ondříčka (1885–1953). Huml je bio učitelj mnogih istaknutih violinista diljem bivše Jugoslavije, a danas ga se smatra utemeljiteljem Zagrebačke violinske škole. Mnogi praški violinisti također su i autori različiti-

tih skladbi za violinu, kao i didaktičkih djela za violinu. Među njima najviše se istaknuo Otkar Ševčik (1852–1934). U prvoj polovini 20. stoljeća njegova su didaktička djela bila među najprodavanijima i najviše upotrebljavanim djelima te vrste u Europi i u SAD-u. Nakon Prvog svjetskog rata, postupno se usporava širenje praških violinista po Europi. Tijekom stogodišnjeg razdoblja, podigli su nove generacije violinista diljem Europe te su na taj način pridonijeli rasprostranjenosti ove osobite struje violinističke pedagogije.