

Jan Löwenbach and His Contribution to Czech Opera

**International Workshop – Blended Intensive Programme
University of Milan, 12 December 2024**

Marek Pechač
Palacký University Olomouc

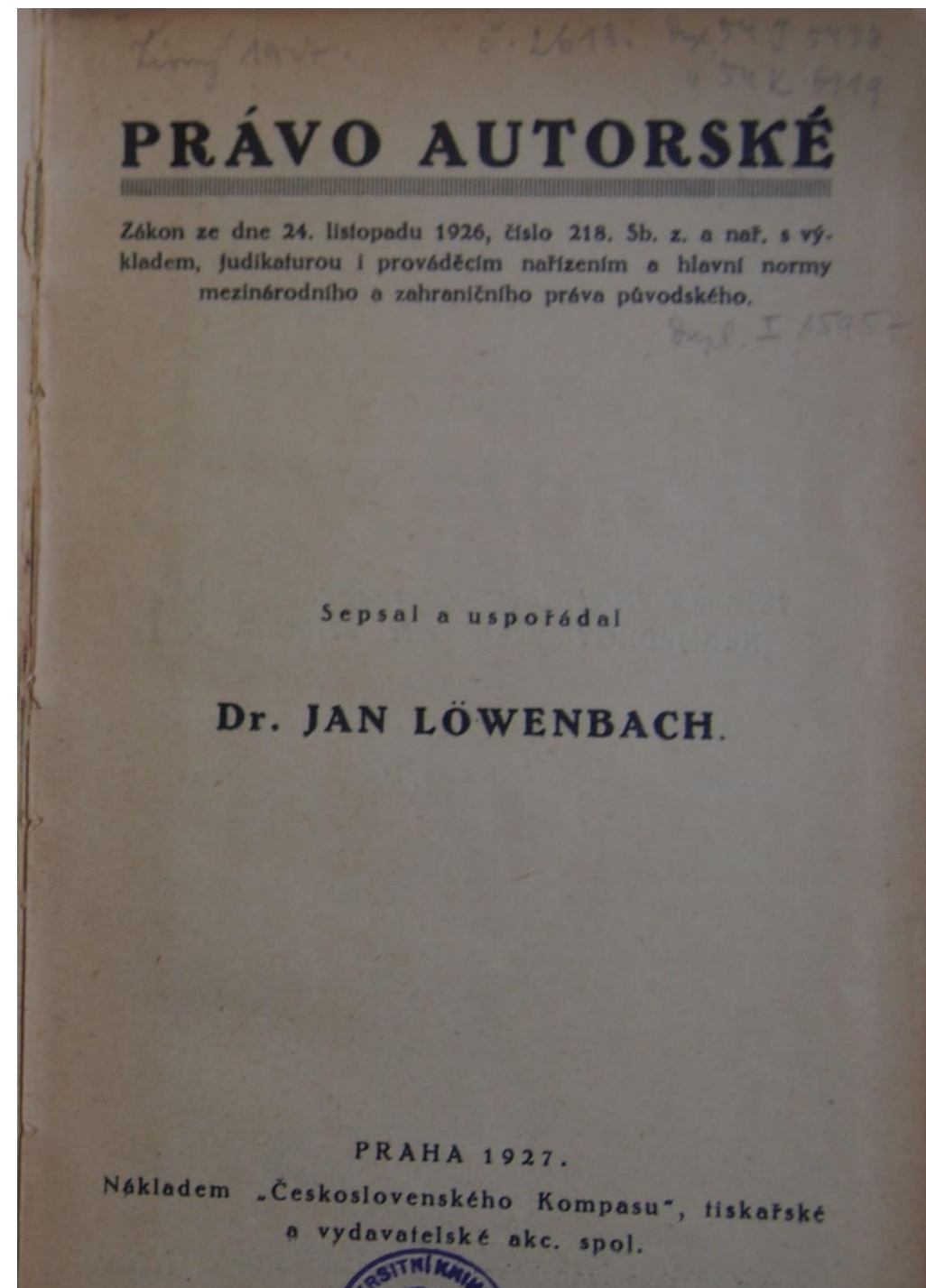
Jan Löwenbach

- * 1880, Rychnov nad Kněžnou
- 1898–1902: law studies, Charles University
- 1908–1939: Umělecká beseda
- 1911: marriage to Vilma Zucker (1891–1975)
- 1927: Bohuslav Martinů – *Voják a tanečnice*
- 1929: Jaroslav Křička – *Bílý pán*
- 1939: first emigration
- 1941: arrival in New York, NY, USA
- 1946–1948: Ministry of Education, Prague
- 1948: return to New York
- † 1972, Glen Falls, NY, USA



Jan Löwenbach, lawyer

- Law firm in Prague (1913)
- Initiated foundation of Czechoslovak copyright collective **OSA** (1919)
- Co-author of the Czechoslovak **copyright law** (1926)
- Czechoslovak branch of **ALAI** (1926)
- **Legal representative and advisor** to a wide range of artists and cultural organizations



**Music journalist,
writer, editor and
organizer
(ca 1904–1938)**

- Dalibor, Hudební revue, Lidové noviny, Der Auftakt, Der Merker, Die Musik...
- **Umělecká beseda** (association of Czech artists; 1908–1939)
- **Translator**
- Author of **librettos, plays**
- Organization of **the ISCM Festival** in Prague (1924, 1925)



L'EUROPA ORIENTALE

RIVISTA MENSILE

PUBBLICATA A CURA

DELL' ISTITUTO PER L'EUROPA ORIENTALE

STUDI SULLA CECOSLOVACCHIA

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V. Kybal - La Cecoslovacchia e l'Italia.
G. B. Novak - I rapporti culturali della Boemia e del popolo cecoslovacco coll'Italia nel passato.
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K. Englis - Le finanze ed i cambi nella Repubblica cecoslovacca.
G. Gruber - La previdenza sociale in Cecoslovacchia.
Generale Klecanda - L'armata cecoslovacca.
S. Klima - I rapporti tra le religioni in Cecoslovacchia.
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E. Lippert e J. Cenek - L'istruzione nella Repubblica cecoslovacca.
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F. Slavik - La geologia e la mineralogia.
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Documenti - Pacte de collaboration cordiale entre le royaume d'Italie et la république tchécoslovaque.
Elenco cronologico dei trattati interstatali conclusi fra la Cecoslovacchia e l'Italia dal 1918 al 1924.

ROMA

ISTITUTO PER L'EUROPA ORIENTALE

Via Nazionale, 89

1924

Prezzo L. 12,00

I RAPPORTI MUSICALI ITALO-CECHI

I.

Se noi abbiamo l'intenzione di seguire i reciproci influssi ed i reciproci contatti di due colture così sviluppate, come sono su questo campo la coltura italiana e quella ceca, vediamo tosto come tale sviluppo si suddivide in due periodi visibilmente diversi tra di loro, che stanno in relazione con tutto quanto lo sviluppo culturale dei tempi.

Nel periodo che comincia in Boemia all'incirca alla metà del diciassettesimo secolo e termina all'incirca verso la metà del diciannovesimo secolo, dobbiamo, a simiglianza di quello che avveniva anche per altri paesi, constatare un grande influsso della musica italiana, specialmente dell'opera; nel periodo nuovo, l'iniziarsi della rinascita nazionale, e soprattutto l'opera di Smetana, libera la Boemia da questo influsso, e, coltivando il proprio carattere musicale, accetta la musica italiana soltanto come la manifestazione di un'alta coltura a lei eguale.

Nel primo e molto ricco periodo delle relazioni musicali italo-ceche, si deve osservare che i musicisti cechi studiavano con grande zelo le creazioni dei maestri italiani del loro tempo; molti, infine, conoscendo il grande sviluppo della musica italiana, viaggiarono in Italia per potersi perfezionare; taluni trascorsero in Italia parecchi anni ed anche una parte notevole della loro vita, ed il loro talento originario, venuto a perfezionarsi in Italia, risentì appunto l'influsso della musica italiana.


Buhslav Černohorský (1689-1742), l'insigne organista ceco e fondatore del nuovo stile a contrappunti della musica sacra, che negli anni dal 1734 al 1736 impartì a Praga la prima educazione musicale a Cristoforo Wilibald Gluck, deve ringraziare una notevole parte della sua educazione musicale all'Italia. Essendo monaco dell'ordine dei Minoriti, si recò, dopo gli studi teologici fatti a Praga, nel convento del suo ordine a Padova, dove fu allievo del più grande contrappuntista di allora, Padre Martini. Divenne ivi « magister musicae » e direttore del coro di S. Anna, dopo di che si recò ad Assisi, dove per la durata di alcuni anni insegnò a colui che doveva più tardi divenire il celebre violinista Giuseppe Tartini.

Così questo « padre boemo », come lo si chiamava in Italia, in quel periodo



First emigration (1939–1946)

- Switzerland – England–
Cuba – USA
- Consulate General of the
Czech Republic in New York
- New York Times, Musical
Quarterly, Musical America,
New-Yorské listy
- Unpublished biography of
Bedřich Smetana
- Prague Spring festival 1946

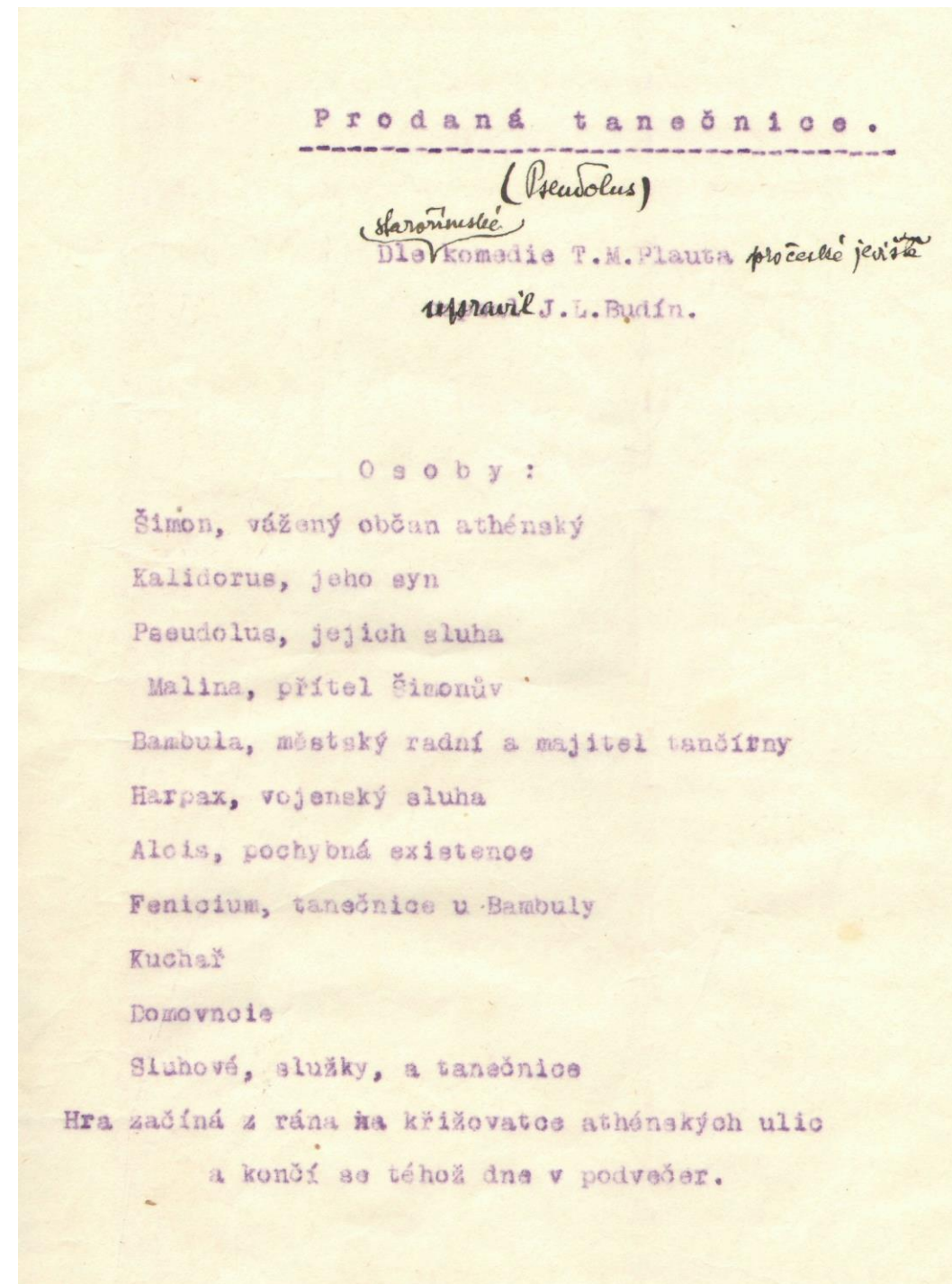


Czechoslovakia (1946–1948)

- Return to Prague in November 1946
- Ministry of Education
- Emigration after the communist coup in February 1948
- Return to the USA via Switzerland and Canada

Bohuslav Martinů (1890–1959): *Soldier and the Dancer*, H 162

- Based on the play *Pseudolus* by Titus Maccius Plautus (ca 254–184 BC)
- Comic opera in 3 acts
- Composed since summer 1926, completed on 19 June 1927 in Paris
- Premiered in Brno on 5 May 1928 (cond. František Neumann)



Bařtoř 342

J. L. BUDÍN

BÍLÝ PÁN

ANEŽ

TĚŽKO SE DNES
DUCHŮM STRAŠÍ

TEXT K HUDEBNÍ KOMEDII
JAROSLAVA KŘIČKY

PRAHA 1929

HUDEBNÍ MATICE UMĚLECKÉ BESEDY

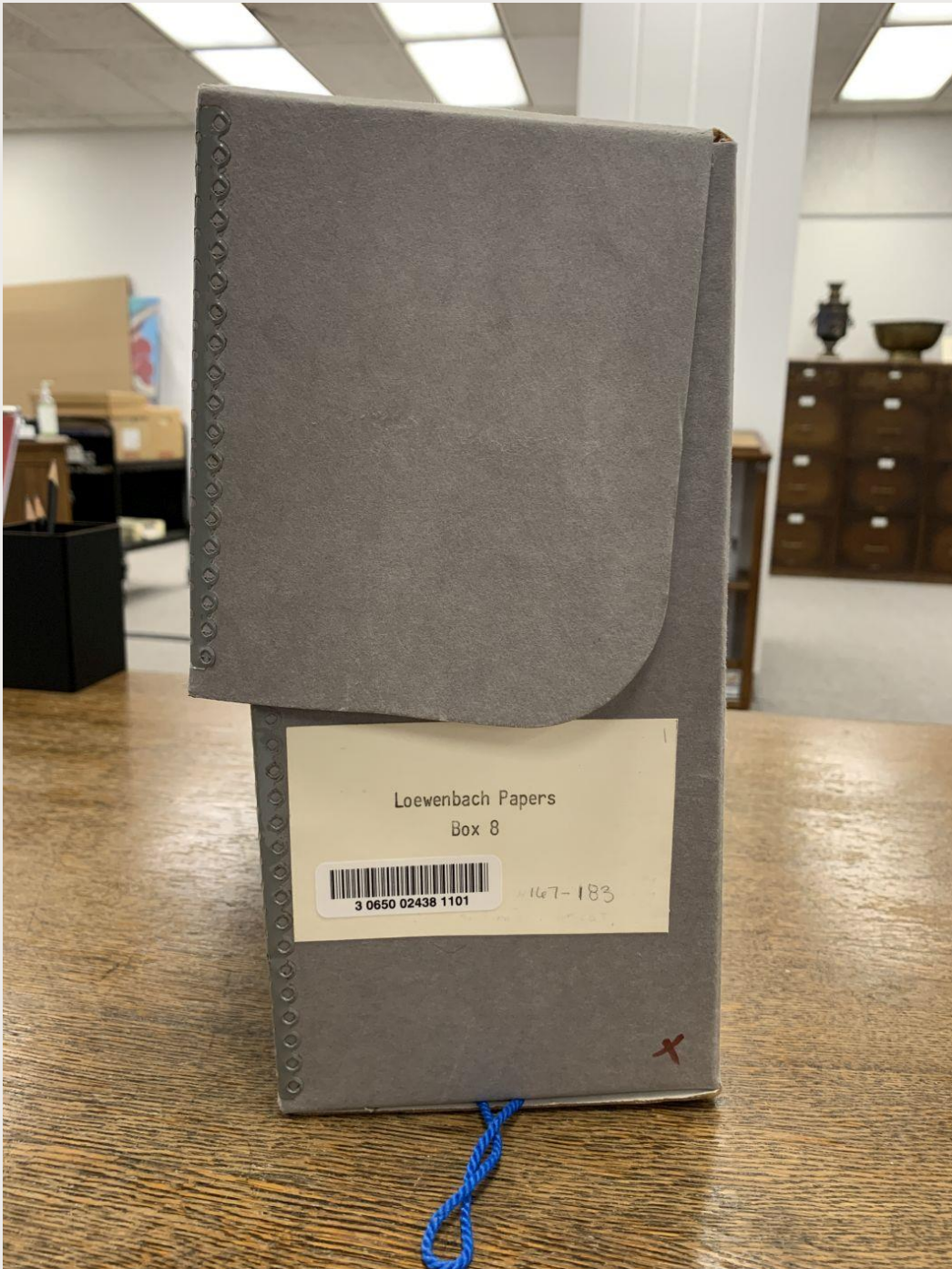
Jaroslav Křička (1882–1969):
The Gentleman in White, op. 50
(1927–1929)

- Comic opera in 2 acts
- Based on Oscar Wilde's short story *The Canterville Ghost*
- Premiered in Brno (1929, cond. Antonín Balatka)
- Revised version of the opera premiered in Wrocław (1931), German libretto by Max Brod

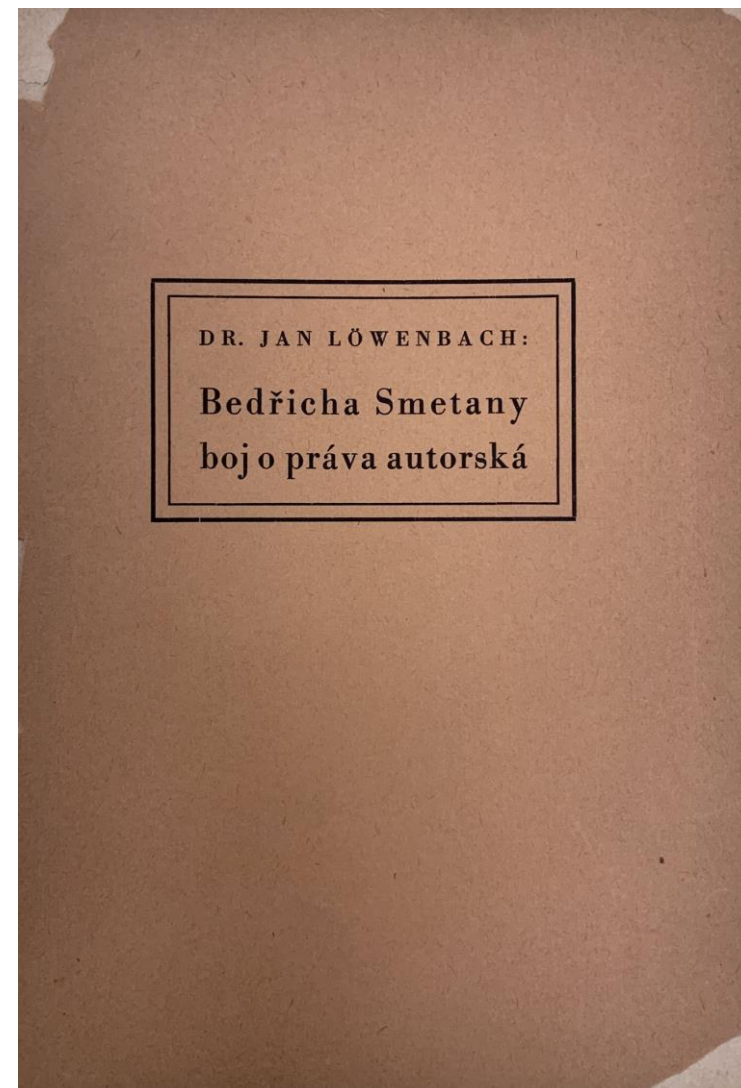
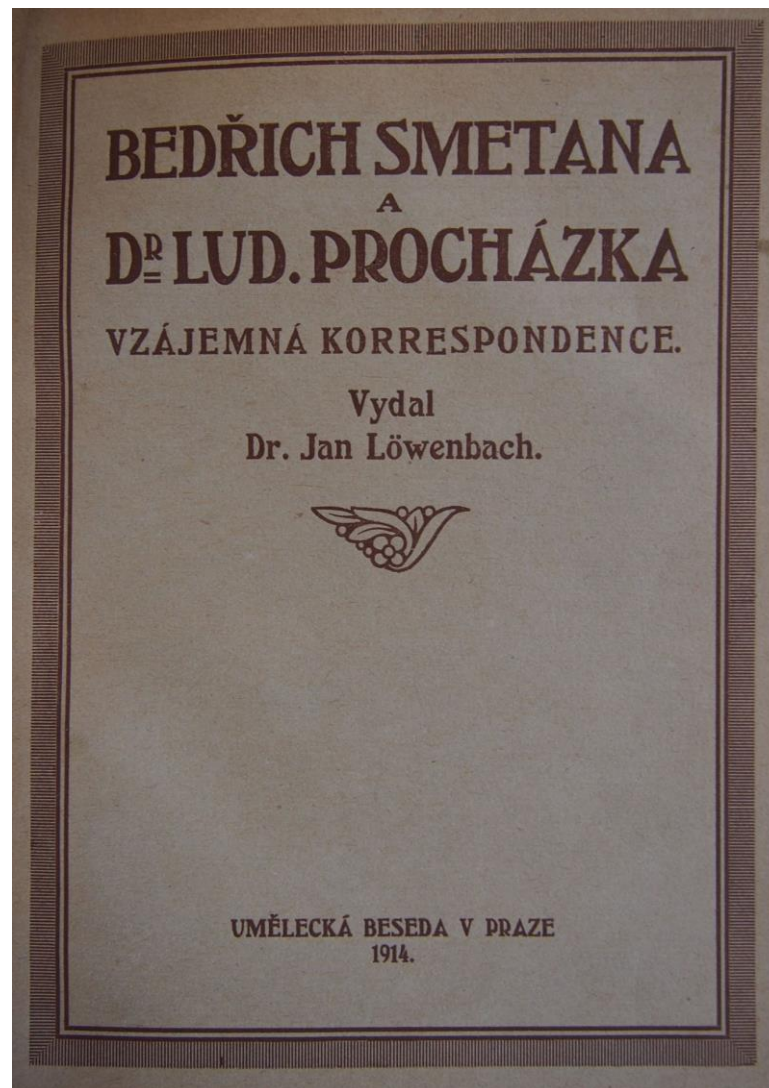
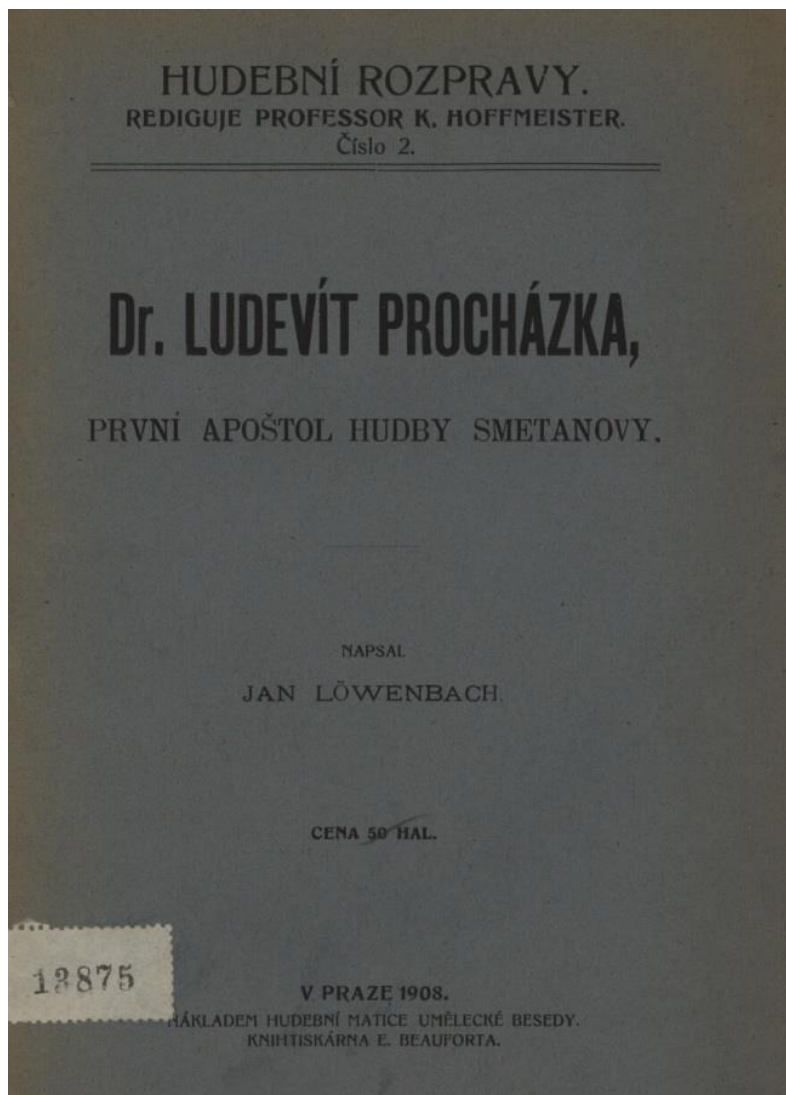
Jan Löwenbach's “American” Biography of Bedřich Smetana

Edited by Martin Nedbal (University of Kansas) and Marek Pečač

Jan Löwenbach Papers,
San Diego State
University,
Special Collections



Löwenbach's Books on Procházka and Smetana (1908, 1914, 1947)



Vilma
Löwenbach
(1891–1975)



Ruth (and Thomas) Martin (1914–2000)



Karel Boleslav Jirák (1891–1972)



Box-13 Typescript vs. Czech Manuscript vs. Folder-205 Typescript of the Smetana Book

Chapter I
(1824 - 1840)
Childhood. Boyhood and Student Years.

There is nothing romantic or exciting in the usual sense about the countryside which looked so kindly on the first years of Smetana's life. It is a gracious, richly fertile land of many soft hills, spreading out widely from the border mountains of northeastern Bohemia and growing gradually lower as they reach the broad plains of the River Labe (Elbe). The patterns of fields and meadows is broken, occasionally, by apple, pear or cherry orchards, the trees in blossom or laden with ripening fruit. Here and there, a touch of darker green is added to the landscape by the pinewoods, increasing in width and density as they climb toward the mountain heights. Scattered over the slopes, through the valleys and along the river banks are many typical Czech villages; and every now and then some small but thriving town, centuries old, dominates the entire scene with its ancient church towers and castles, and its newer schools.

From north to southeast, the Orlicke Hory mountains extend along the horizon, beyond which, on clear days, rise the even mightier summits of the Krkonose. Toward the west, where the land widens into a broad plain, one can oftentimes distinguish the ruins of the fabulous castle of Kuneticka Hora and the lordly renaissance steeples of the bishopric and county-seat, Hradec Kralove (Koenigraetz).

In the rivers and streams that flow into the Labe, fish are plentiful, and the dark forests shelter an abundance of pheasant and partridge. Where the river Metuje runs between the frontiers of Bohemia and Prussian Silesia beneath the powerful

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**Thank you for
your attention.**

