

Zdeněk Fibich and Rudolf Nováček. Years of Cooperation in the Umělecká beseda, 1884–1890

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*The Austrian officer is isolated from his own patriotism,
Nowhere does he find that his comprehension is acknowledged,
he is without shelter...*
(Richard Weiner: *Confession of an Imperfect Soldier*, 1912)¹

Rudolf Nováček (1860–1929),² graduate of the high school in Temešvár, the military music academy in Budapešť, and the Vienna conservatory, came to Prague on 1 October 1884 to replace Johann Slach³ (1827–1910) as Kapellmeister of military music of the 28th imperial and royal infantry regiment.⁴ Nováček left Prague unexpectedly six years later on 19 September 1890, and had taken over the function of Kapellmeister of music of the

¹ See Jiří Rak, Vít Vlnas, “Habsburkové a česká společnost v 19. století” [The Habsburgs and Czech Society in the Nineteenth Century], in: Jiří Rak und Vít Vlnas (eds.), *Habsburské století 1791–1914. Česká společnost ve vztahu k dynastii a monarchii* [The Habsburg Century 1791–1914: the Relationship of the Czech Community to the Dynasty and Monarchy] (Prague, 2004), p. 20.

² Nováček was 24 years old when he arrived in Prague. He already had a year of service in the 11th imperial and royal regiment music ensemble under the direction of Karel Komzák senior (1823–1893), and four years’ service in music with the 74th infantry regiment, which was garrisoned in Plzeň at the time. While there, Nováček participated in concert events in Karlovy Vary, Mariánské Lázně, Františkovy Lázně as well as Plzeň. The regiment left Plzeň on 14 September 1882 and stayed for a year in Tyrolean Innsbruck, where Nováček pursued a wide variety of concert activities. The regiment was transferred to Hradec Králové a year later. Rudolf Nováček’s concert activity in that city and its surrounding area has been printed as an independent essay.

³ He was already considering a service transfer in 1883. In 1884, Johann Slach was awarded the Gold Merit Cross for distinguished service.

⁴ Feldmarschalleutnant Ludwig Ritter von Benedek was Inhaber (proprietor) of the 28th infantry regiment until his death on 27 April 1881. Umberto I, King of Italy, became Inhaber of the regiment on 28 October 1881. The regimental drummer in the 28th infantry regiment at the time was Alois Macák (1857–1921); he remained there until 1892. He was later active as Kapellmeister of

1st regiment in Sofia by 1 December of that year. He remained there exactly one year. On 1 January 1892, he was named Kapellmeister of the Romanian royal guard in Bucharest, where he was also choirmaster of the singing chorus Eintracht and director in the Théâtre Variété. He remained in Bucharest for almost fourteen years. On 5 November 1905 he completed service in the Rumanian army and left for Temešvár, where he was active as a music teacher until 1921. On 16 July 1921 he was back in Prague, now the capital of independent Czechoslovakia. He returned to Temešvár on 10 March 1922. He was able to experience Prague once more on 10 July 1929, but only until his death there on 10 August. His body made the return journey to Temešvár and was buried in the family vault. From this resume, we might suppose that Nováček's first stay in Prague was only a six-year episode in his remarkably complex and artistically varied life. However, sources from Nováček's times show his first visit to the Prague capital in an entirely different light.

Nováček arrived in Prague on 1 October 1884. On 19 November, Ladislav Dolanský (1857–1910) made an entry in the book of minutes for the Umělecká beseda: “Rudolf Nováček, Kapellmeister of the 28th infantry regiment, has been accepted as a member.”⁵ From that moment, Nováček's musical and creative spirit practically governed the Umělecká beseda. The music section had evaluated its activity for the plenary meeting during November 1884 as follows: “Regretfully, the activity of the section has not become more lively so far this year [...] It is not a good situation when we do not receive frequent reports from the music section of the Umělecká beseda, and we would be very much pleased if it would soon be otherwise.”⁶ But shortly afterwards Josef Theurer (1862–1928), the acting secretary of the section, wrote on 21 December that “at the last meeting which, for once, took place on Thursday, we were very much delighted with Kapellmeister R. Nováček. He performed the violin part in Dvořák's *Trio in f minor* with such fire and technical brilliance that he evoked a storm of applause and to general insistence—he had nothing else at hand—he played Raff's chromatic sonata. The section has obtained Nováček—we hope—as a substantial new, industrious asset; we welcome him heartily, since he has the nature of a very pleasant associate and is an unusually cooperative, strong performer.”⁷ Ladislav Dolanský, chief presiding officer of the section, made a note in his memoirs

the Bulgarian 4th infantry regiment in Plovdiv. From 1904 he was Kapellmeister of the Bulgarian royal guard, from 1914 to 1918 Kapellmeister of the officer's school in Sofia.

⁵ Cited from Petra Kvasničková, “Antonín Dvořák a vojenská hudba” [Antonín Dvořák and Military Music], in: Jitka Bajgarová (ed.), *Vojenská hudba v kultuře a historii českých zemí* [Military Music in the Culture and History of the Czech Lands] I (Prague, 2007). Petra Kvasničková gives the source of this information as Památník národního písemnictví, Staré Hrady, Fund Umělecká beseda, Depository B, Carton 30. However, this data is no longer valid! All of the archival material for all sections of the Umělecká beseda was transferred with the provisional inventory of the collection to the depository LA PNP in Duchcov. Only the library of the music section of the Umělecká beseda, consisting of scores, still remains at Staré Hrady. The collection has not yet been organized to the second step of elaboration and is not accessible.

⁶ *Dalibor*, 6 (1884), No. 46, p. 457–458.

⁷ *Dalibor*, 6 (1884), Nos. 47–48, p. 477.

of Rudolf Nováček's arrival: "In 1885, the long-standing desire that a quartet that could regularly present chamber music could be formed within the section was fulfilled. Kapellmeister Nováček, who is an excellent violinist, has joined Dr. Buchal, Šrámek, Pečírka, and Šťastný to form the first resident quartet; this ensemble can be augmented with pianists Káan and Slavkovský when necessary. The section meetings have taken on the character of chamber music evenings where solo compositions are also encouraged."⁸ The author of the above-mentioned November 1884 report about the musical activity of the section had been unhappy because he was not kept informed;⁹ however, the arrival of Rudolf Nováček changed this situation quite effectively. We find almost nothing in *Dalibor* from 1885 to 1889 about the rich concert and community life of the section that does not mention Nováček's name. For example, "the meeting of the music section on 7 January [1885] was well attended and very animated, primarily due to the contributions of a valiant quartet (Nováček, Dr. Pečírka, Dr. Buchal and Nepomucký) [...] However, we most enjoyed Saint-Saëns's *Trio in F major*, played very beautifully for us by Rossi (piano), Nováček (violin) and Nepomucký (cello). Dr. Šrámek delighted us with a presentation of two of Nováček's very attractively interpreted *Lístků do památníku* [Album Leaves] (in manuscript), which we commend to the publishers for printing." These were published in September by František A. Urbánek with the title *Osm pamětních lístků* [Eight Leaves of Memories] as opus 1.¹⁰ Immediately afterwards, a comprehensive review of this work by Zdeněk Fibich (1850–1900) appeared in *Dalibor*. In the introduction, Fibich wrote that "recently a new composer, Rudolf Nováček, has entered our Czech musical world [...] He has given the public a fine demonstration of his skill as an artist in his first work, *Osm pamětních lístků*. This effort was truly successful, for it clearly shows the composer's thorough education and abundant talent."¹¹ This review of *Osm pamětních lístků* by Rudolf Nováček was Zdeněk Fibich's final contribution as a critic to the pages of *Dalibor*. It thus seems that a relationship developed between Fibich and Nováček, in the context of which Fibich resumed—for the last time—the journalist's role that he had relinquished in 1881.¹²

Nováček brought the entire music ensemble of the 28th regiment¹³ to the rooms of the beseda to rehearse works by Kovařovic, Káan, Bendl and others for performance in the 13 January 1885 concert that was held at the Měšťanská beseda. The review ended with the following words: "We congratulate Kapellmeister Nováček for such an exemplary

⁸ Ladislav Dolanský, *Hudební paměti* [Musical Recollections], ed. Zdeněk Nejedlý (Prague, 1949²), p. 75.

⁹ The report is signed by Dr. Josef A. Theurer.

¹⁰ During his sojourn in Prague from 1884 to 1890, 37 of Rudolf Nováček's compositions for various chamber ensembles are known to have been published by Velebín Urbánek and František Urbánek.

¹¹ *Dalibor*, 7 (1885), No. 35, p. 346–347. The review was reprinted in the same journal, No. 39, p. 389.

¹² The issue was Pivoda's cycle for mixed chorus *Jarní nálady* [Spring Moods]. See *Dalibor*, 3 (1881), No. 16, p. 157–158.

¹³ Active in Prague at the time were five other military ensembles with their Kapellmeisters Josef Pičman, Emil Kaiser, Antonín Mahr, Karel Komzák senior, Karel Šebor, Franz Lehár senior, and Karel Bobek. The 28th infantry regiment barracks at Klárov were demolished in 1928.

musical preparation!”¹⁴ He gave a large concert at the Měšťanská beseda soon afterwards, on 30 March 1885. Zdeněk Fibich was represented for the first time with his *Vigilie* [Vigils], Op. 20,¹⁵ which Nováček had evidently orchestrated from the original written for piano four hands. A review mentions that the composition had been successfully arranged, so that it was not possible to rank it among the best Czech orchestral compositions, but also that the orchestration was in the characteristic style of a military Kapellmeister of the time, too dense with overpowering brass instruments. Antonín Dvořák (1841–1904) also appeared at the conductor’s podium to direct his *Slavonic Rhapsody no. 3*. Nováček served as concertmaster on this occasion.¹⁶

Rudolf Nováček brought not only his military ensemble but also his brothers to the rooms of the beseda. On 15 April 1885, the members of the music section had the opportunity to hear members of the famous Nováček Quartet: Otakar Nováček (1866–1900), graduate of Leipzig conservatory and first violinist of the Gewandhaus Orchestra, came to Prague to join his brothers Rudolf and Karl (1864–?). Jan Buchal played viola.¹⁷ All four Nováčeks, including father Martin Nováček (1834–after 1890), performed together on 30 October 1885 for the music section. They presented a string quartet by Emanuel Chvála among other works, as well as Bedřich Smetana’s string quartet *Z mého života* [From My Life] in one of their later concerts. To quote the enthusiastic and laudatory reactions of the Czech music journalists here would seem tedious to me. The 1885 report of the activities of the music section clearly acknowledged that Rudolf Nováček’s arrival gave new luster to the glittering hopes that, at the outset, seemed to have been laid in the grave.¹⁸

Rudolf Nováček must have been received with remarkable good will by the members of the section, for they were willing to compromise the Czech nationalistic stance of the Umělecká beseda for his sake. Nováček learned the Czech language only at a basic level of communication, and was not able to converse in it during learned discussions. As a result, the entire musical community decided to speak in German with Nováček for the time being, causing Ladislav Dolanský to remark that “It appears that the Umělecká beseda has a new German section.”¹⁹ To grasp the implications of this statement, we have to understand the community and political context in which it was expressed. Antal Stašek characterized this context very well in a comment when the cornerstone of Prague’s National Theatre [hereafter Národní divadlo] was laid; he urged that Czech culture in Prague

¹⁴ *Dalibor*, 7 (1885), No. 3, p. 26.

¹⁵ See Vladimír Hudec, *Zdeněk Fibich. Tematický katalog* [Zdeněk Fibich: Thematic Catalogue] (Prague, 2001), p. 319, No. 272.

¹⁶ *Dalibor*, 7 (1885), Nos. 14–15, p. 141.

¹⁷ See *Dalibor*, 7 (1885), Nos. 16–17, p. 162. The Nováček Quartet consisted of Rudolf Nováček, Otakar Nováček, Martin Nováček (Rudolf’s father), and Karel Nováček.

¹⁸ *Dalibor*, 7 (1885), No. 48, p. 479. The annual report is signed by Dr. Josef A. Theurer.

¹⁹ Ladislav Dolanský, *Hudební paměti*, ed. Zdeněk Nejedlý (Prague, 1949²), p. 76.

should free itself from its enemy, German culture.²⁰ The circle of patriotic artists disliked the fact that the reopening of the Národní divadlo on 18 November 1883 had not been a nationalistic event; instead it had been held as a mark of loyalty during the visit of Archduke Rudolf and his wife to Prague. Jan Neruda (1834–1891) considered that event to be such a betrayal of Czech idealism that he never set foot in the Národní divadlo.²¹ The gala opening of the Rudolfinum on 7 and 8 February 1885 was marred by the same problem of incompatibility; the press of the day documented the event as the suicide of German music in Prague and added the following: “They intended to inaugurate the Rudolfinum with a magnificent festival of German music, but opened it to the indelible shame of the German music of Prague.”²² Concerning the second visit to Prague by the French composer Camille Saint-Saëns (1835–1921) in 1886, Ladislav Dolanský commented as follows: “[...] from the time he arrived in Prague, Saint-Saëns associated only with the Czech circle; he went to the Umělecká beseda, Měšťanská beseda, and Czech theater; he did not understand that he was committing deadly sins.”²³ If Dolanský had publicly admitted at the time that the committee of the music section included a German-speaking member, it would have been clear that the committee was compromising something that was highly valuable for the section and all of the Umělecká beseda: giving precedence to the Czech language. And that would have been at the very time that Czech journalist and writer Hubert Gordon Schauer (1862–1892) was provocatively recommending that Czechs give up their language.

Another significant element of Nováček’s successful activity in the Umělecká beseda was his collaboration with Zdeněk Fibich in the area of dramaturgical symphonic concerts that, thanks to the exceptional high level of military music of the 28th infantry regiment—whose admirers included even Antonín Dvořák—received high renown from music journalists. It had to do with the so-called popular concerts supported by the Umělecká beseda. The primary task of the program committee, consisting of Fibich, Knittl, Zelený, and Dolanský, was to select new orchestral compositions by members of the beseda for the popular concerts. The concerts always had to include seven compositions, one of which was a symphony. The first popular concert took place on 21 March 1886 in the Rudolfinum to a packed audience.²⁴ The introductory part of the concert was conducted by Karel Komzák senior; the second part, consisting of Dvořák’s *Symphony in D major*, was conducted by Mořic Anger (1844–1905); Rudolf Nováček directed the third part of the concert. The performance, given by the combined military ensembles of the 28th and 88th infantry regiments, received a remarkably positive response that gave great credit to

²⁰ Antal Stašek, “Hrst úvah, chumáč vzpomínek” [A Fistful of Contemplations, a Tuft of Memories], in: *Založení Národního divadla 1868* [The Founding of the Národní divadlo] (Prague, 1918), p. 61–76.

²¹ See Ivana Čornejová, Jiří Rak, Vít Vlnas, *Ve stínu tvých křídel* [In the Shadow of Your Wings] (Prague, 1995), p. 229.

²² *Dalibor*, 7 (1885), No. 6, p. 55–56.

²³ Ladislav Dolanský, *Hudební paměti*, ed. Zdeněk Nejedlý (Prague, 1949²), p. 105.

²⁴ *Dalibor*, 8 (1886), No. 12, p. 115.

Kapellmeisters Karl Komzák senior and Rudolf Nováček, who had rehearsed all of the numbers on the program. Hynek Palla's response to the first popular concert valued the artistic contribution of Rudolf Nováček and the third part of the concert more than the two parts that preceded it.²⁵ Nováček presented only the 28th regiment ensemble at the next popular concert, on 25 March 1886. The second part of this concert, usually reserved for a symphony, consisted of Fibich's *Symphony in F major*, Op. 17. Although Fibich was originally supposed to have conducted this symphony, Nováček was the one who directed it at the concert, as Antonín Mikenda (1851–1911) ultimately conceded in the pages of *Dalibor*. This second popular concert was viewed by the public as a triumph for Czech musical artistry, but it had a bitter result; it aroused great envy among the German community in Prague, in which "brutish hatred showed itself in sickening fury".²⁶ By December 1886, the Prague press unanimously recognized the popular concerts of the Umělecká beseda as an important activity in Czech cultural life. It is possible to say that Nováček, whom Antonín Mikenda regarded as one of the most intelligent young musicians in Prague, was primarily responsible for elevating the popular concerts to a very high artistic and community level. At the end of 1886, the committee expanded to sixteen members; among the conductors represented were Adolf Čech (1841–1903) and Mořic Anger, but Nováček's name is not there. There is no reason to suppose that Fibich—who had the final word in dramaturgy—did not invite Nováček to be on the committee, for Nováček was chief of music as well as director and bore responsibility for the concert interpretations. Nováček may not have been officially named on the committee because he was a highly-placed representative of the Austrian Imperial Army and as such was obligated to preserve political as well as civil neutrality—and the Česká beseda was notorious for its patriotism. At the beginning of July 1886, an order came into effect stating that military ensembles were not permitted to play nationalistic songs, or to participate in concerts that had a nationalistic character.²⁷ Nováček must have been aware of the experience of Karl Komzák senior following a concert on October 1881 in the Plzeň hotel "Austrian Emperor:" Komzák was punished under the order concerning proper conduct because he had performed Czech songs.²⁸ After experiencing many conflicts between the Czech and German cultural circles in Prague, Nováček must have preferred a more neutral basis for collaboration—which would have been in the best interest of his ensemble as well as the Umělecká beseda. Another important reason why Nováček was not on the committee for popular concerts could have been his frequent, unexpected absences when the regiment and its music ensemble left for field exercises outside of Prague.

²⁵ *Dalibor*, 8 (1886), No. 14, p. 135–136.

²⁶ Ladislav Dolanský, *Hudební paměti*, ed. Zdeněk Nejedlý (Prague, 1949²), p. 116.

²⁷ See *Vojenské listy* [Military News], 9 (1886), No. 18, p. 348.

²⁸ On 1 August 1890, Karel Bobek and the military ensemble of the 102nd infantry regiment presented a concert in Prague in the restaurant of the Pokorný family. The concert was interrupted when the public emphatically insisted that Czech nationalistic songs be performed. The general command in Prague forbade military ensembles to perform again in that restaurant. See, for example, *Dalibor* 12 (1890), Nos. 33–34, p. 270.

Orchestral concerts were also held in the Rudofinum to benefit the Spolek pro české feriální osady města Prahy a jeho předměstí [Association for the Provision of Vacations in the Country for Children from Prague and Its Suburbs]. Unlike the popular concerts, their programs were selected from proven works of European music and orchestral transcriptions of original piano compositions. The first two parts of the piano cycle *Z hor* [From the Mountains], Op. 29, composed by Zdeněk Fibich and orchestrated by Rudolf Nováček, were performed in one of these concerts.²⁹ František K. Hejda (1865–1919) noted that orchestrating piano compositions is always a delicate matter requiring the composer's supervision, which he evidently observed in Nováček's collaboration with Fibich during the transcription. The result was—at least according to Hejda—precise and elegant, prominently displaying Fibich's neoromantic individuality.³⁰

Nováček was still able to perform the *Piano Quintet*, Op. 17 by Hanuš Trneček in the ten-year jubilee popular concert in January 1889 in an ensemble consisting of Hanuš Trneček (1858–1914), František Ondříček (1857–1922), Jan Mařák (1870–1932), Rudolf Nováček and Hanuš Wihan (1855–1920); and to present Dvořák's *Symphony in Eb major*, Fibich's *Vesna* and Glazunov's *Elegy* in the fourth concert for the Association on 31 March 1890 in the Rudofinum with the ensemble of the 11th infantry regiment of Kapellmeister Josef Pičman (1847–1917). But Rudolf Nováček vanished on 19 September 1890 as unexpectedly as he had appeared six years previously. He left nothing behind but the following works: *Na zdar naší výstavě!* [Hurrah for Our Exhibition!], a recently printed march whose introduction contains a quotation of the melody of the song *Kde domov můj?* [Where Is My Home?, one of the Czech nationalistic songs]; his *Castaldo March*,³¹ on whose parts the ink was still not dry; and a humbug in society, broadly overplayed by scandal-oriented journalism. The respectable journal *Dalibor* printed a three-line comment in the community chronicle that “Rudolf Nováček, beloved Kapellmeister of the imperial and royal 28th infantry regiment and composer of music suddenly left Prague today, 19 September, for now and ‘forever’; no one knows where he has gone”.³² After Nováček's departure from Prague, the professional critics did not conceal the fact that the popular concerts were no longer comparable with those of past years. On 22 March 1891, the orchestra of the 28th infantry regiment under the leadership of Eduard Horný³³ (1838–1917) did perform, among other works, Antonín Dvořák's *Slovakian Rhapsody no. 1*. However, František K. Hejda complained that “it did not make a very deep impression”.³⁴ And Zdeněk Fibich, the new presiding officer of the section, said in November 1890 that the recent increase in activity would not last

²⁹ See Vladimír Hudec, *Zdeněk Fibich* (Prague, 1971), p. 93.

³⁰ See *Dalibor*, 10 (1888), No. 14, p. 108–109.

³¹ Regimentskommandant Ludwig Castaldo (1839–1910) had recently been transferred from the 88th regiment to the 28th regiment, and would command the 28th from 1890 to 1894.

³² *Dalibor*, 12 (1890), No. 36, p. 284.

³³ Eduard Horný, graduate of Prague conservatory, field trumpeter from 1852 to 1858, military Kapellmeister from 1861 to 1900.

³⁴ *Dalibor*, 13 (1891), No. 16, p. 122–123.

long. The committee was reduced from a substantial group to ten members who were told that the evening entertainments would also be disrupted. “And so the section was quickly forgotten,” Dolanský added.³⁵ I do not want to give the impression that the music section rose and fell with the activity of Rudolf Nováček. I merely want to state that in the period 1884–1890, thanks to unexpected good fortune, music theorists and enthusiastic amateurs met in the section with exceptional professional artists such as Hanuš Wihan, František Ondříček, Karel Ondříček (1863–1943), Jan Mařák, Otakar Nováček, as well as Rudolf Nováček; and that Nováček’s departure silenced a significant era.



1. Rudolf Nováček around 1885. Collection of the author



2. Rudolf Nováček, *Osm pamětních lístků* [Eight Memorial Leaves], 1885. Národní muzeum – České muzeum hudby [National Museum – Czech Museum of Music], sig. I. 13. 581

³⁵ Ladislav Dolanský, *Hudební paměti*, ed. Zdeněk Nejedlý (Prague, 1949²), p. 77.



3. Zdeněk Fibich, *Dvě Vigilie* [Two Vigils], Op. 20. Památník národního písemnictví [Museum of Czech Literature in Prague], Staré Hradky, fond Umělecké besedy, sig. A 1190



4. Quartett Nováček around 1878. Collection of the author



5. Music of the 28th infantry regiment. Photograph from the barracks in Prague (na Brusce) around 1887 (dechové obsazení; wind and brass music cast). Collection of the author



6. Rudolf Nováček, *Na zdar naší výstavě!* [Hurray to Our Exhibition!], 1890. České muzeum hudby, sig. I. 13. 979

Zdeněk Fibich und Rudolf Nováček. Ihre gemeinsamen Jahre im Verein „Umělecká beseda“ 1884–1890

Zusammenfassung

Am 1. Oktober 1884 kam der Absolvent der höheren Realschule in Temesvar, der Musikakademie in Budapest und des Konservatoriums in Wien, Rudolf Nováček, nach Prag, um die Funktion des Kapellmeisters der Kapelle des 28. k. u. k. Infanterieregiments zu übernehmen, und bereits am 19. November wurde er Mitglied der Musiksektion des Vereins Umělecká beseda [Künstlerischer Verein]. Seit diesem Moment hat sein schöpferischer Geist den Verein praktisch dominiert. Rudolf Nováček war ein ausgezeichnete Violinist, sodass er mit anderen Mitgliedern der Sektion ein Streichquartett gründete, das mit seinen Auftritten die gesellschaftlichen Veranstaltungen des Vereins begleitet hat. Weitere Mitglieder des Ensembles waren im Verlauf der Zeit z.B. Hanuš Wihan, František Ondříček, Karel Ondříček, Jan Mařák und Otakar Nováček. Nach der Eröffnung des Rudolfinums im Jahre 1885 war die Kapelle des 28. Infanterieregiments unter der Leitung Nováčeks an den populären Konzerten der Umělecká beseda stark beteiligt. In Zusammenarbeit mit Zdeněk Fibich, des Programmgestalters des Vereins, wurden bei den sog. populären Konzerten hervorragende tschechische Orchesterwerke gespielt. Nováček hat auch einige Kompositionen Fibichs instrumentiert. Dieser Prozess wurde mit der Anstellung Nováčeks als Militärkapellmeister in Sofia unerwartet beendet, aufgrund derer er Prag am 19. September 1890 verlassen hat.

Übersetzt von Vlasta Reittererová

Zdeněk Fibich a Rudolf Nováček. Společná léta v Umělecké besedě 1884–1890

Shrnutí

Dne 1. října 1884 přišel do Prahy absolvent vyšší reálky v Temešváru, vojenské hudební akademie v Budapešti a konzervatoře ve Vídni Rudolf Nováček, aby se ujal funkce kapelníka vojenské hudby 28. císařsko-královského pěšího pluku, a již 19. listopadu se stal členem hudebního odboru Umělecké besedy. Od tohoto okamžiku Nováčkův tvořivý duch Uměleckou besedu téměř ovládl. Rudolf Nováček byl vynikajícím houslistou a s dalšími členy odboru vytvořil smyčcové kvarteto, jež svými koncerty doprovázelo společenské akce. Dalšími členy kvarteta byli například Hanuš Wihan, František Ondříček, Karel Ondříček, Jan Mařák, Otakar Nováček. Po otevření Rudolfinu v roce 1885 se do rámce populárních koncertů Umělecké besedy prosadila i vojenská hudba 28. pěšího pluku pod Nováčkovým vedením. Ve spolupráci s dramaturgem Umělecké besedy Zdeňkem Fibichem byla zařazována stěžejní díla české symfonické tvorby. Některé kompozice Zdeňka

Fibicha Nováček sám instrumentoval. Tento proces se uzavřel 19. září 1890, kdy Nováček nečekaně opustil Prahu a nastoupil službu kapelníka vojenské hudby v Sofii.

Keywords

Rudolf Nováček; Umělecká beseda.