

## Zdeněk Fibich and Olomouc

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In the study of the themes linked with the history of musical life in Olomouc at the end of the 19<sup>th</sup> century, the researcher will often come across the name of Zdeněk Fibich. He was associated with the capital of the Haná region through the activity of the first Czech musical society Žerotín and his works thus helped to promote Czech music in the prevailingly German milieu.

The conference *Zdeněk Fibich as a Central European Composer at the End of the Nineteenth Century* (Olomouc 2010) motivated me to examine the relation of the “most essential Czech musical romanticist” to Olomouc in a fairly detailed and critical way—free from the periodic enthusiasm and the proverbial exaggeration—and to find out what the local reception of Fibich was and is now. How often was Fibich’s work performed there and what kind of reception did it meet? Which compositions were the favourites with the organizers and audiences and by which players were they performed?

The first Czech choral and musical society Žerotín was established in Olomouc in 1880.<sup>1</sup> It is characteristic of the local people that among its founders was a clergyman—Pater Jindřich Geisler (1849–1927), Vicar of the Metropolitan Chapter of the main church of the archbishopric, the Cathedral of St Wenceslas. He was encouraged by Pater Pavel Křížkovský (1820–1885) – the regenschori and reformer of the music performed in the cathedral. The town—until the 1870s enclosed by fortified city walls—was always characterized by the Church, the Army, and the German majority in the population.

The main mission of the Žerotín society was the promotion of Czech musical literature and the performance of large vocal and instrumental works of the world. This was welcomed with enthusiasm by the awakening Czech minority. In the first two decades of its existence, Žerotín established contacts with representative composers and interpreters of Czech music, such as Karel Bendl (1838–1897), Antonín Dvořák (1841–1904), Karel Kovařovic (1862–1920), Karel Knittl (1853–1907), Josef Bohuslav Foerster (1859–1951),

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<sup>1</sup> For greater detail see Václav Hanno Jarka, Bohuš Vybíral, Ferdinand Tomek, *Padesát let olomouckého 1880–1930* [Fifty Years of “Žerotín” in Olomouc, 1880–1930] (Olomouc, 1931).

Josef Klička (1855–1937), František Ondříček (1857–1922), Jan Kubelík (1880–1940), the Czech Philharmonic, the choral society Hlahol, and the Czech Quartet. Antonín Dvořák himself visited Olomouc nine times and during one of his visits, on 21 and 22 April 1888, the oratorio *Svatá Ludmila*, which was dedicated by the composer to the Žerotín society, was performed.

The name of Zdeněk Fibich appeared on the concert programme for the first time in 1881.<sup>2</sup> On 18 December, the first anniversary of the foundation of Žerotín was celebrated. The first work by Fibich to be performed in Olomouc was the overture to the opera *Blaník*. The version for piano for four hands was produced by the chairman of the society, Pater Jindřich Geisler, and by the secretary, Vítězslav Dobrovolný. On the same evening, Christopher's aria and chorus from the same opera were heard.

Several months later, on 16 April 1882, the cantata *Jarní romance* [The Springtime Tale]<sup>3</sup> had its premiere. Since the orchestral section in Žerotín was still non-existent, the military music band of the 20<sup>th</sup> infantry regiment, conducted by Franz Pisecký, was entrusted with the performance of the instrumental part. It should be pointed out that this composition in three parts, which extols the awakening of nature, was composed to a text by Jaroslav Vrchlický and dedicated by the author to the Budivoj musical society in Moravské Budějovice. It became the most popular and frequently performed cantata by Fibich in Olomouc. Its second performance was given one year later, during the gala concert held in the Reduta Hall on 26 November 1883.<sup>4</sup> By 1975, when it was probably heard for the last time in a performance by the Moravian Philharmonic and academic choir Žerotín conducted by Vít Míčka, there had been twelve performances.<sup>5</sup>

Orchestral programmatic music by Fibich was represented for the first time in Olomouc by the symphonic poem *Vesna* [Spring]. It was performed in the Reduta Hall on 18 November 1883 by the military band of the 54th infantry regiment, conducted by bandmaster Josef Hickl.<sup>6</sup> This performance was referred to in the local press. The newspaper *Našinec*, on 16 November 1883, prepared the audience for a better informed reception

<sup>2</sup> Kronika pěvecko-hudebního spolku Žerotína v Olomouci od r. 1880–1886. Státní okresní archiv v Olomouci, fond Pěvecký sbor “Žerotín” Olomouc, 1880–1981 [Chronicle of the Choral and Musical Society Žerotín in Olomouc 1880–1886. State District Archive in Olomouc, “Žerotín” Olomouc Choral Society file, 1880–1981], sign. M 6-113, inv. no. 1 (hereafter Kronika), p. 10.

<sup>3</sup> *Ibid.*, p. 13.

<sup>4</sup> *Ibid.*, p. 27.

<sup>5</sup> *Jarní romance* was performed seven times between 1882 and 1930 (see Václav Hanno Jarka, Bohuš Vybíral, Ferdinand Tomek, *Padesát let olomouckého “Žerotína” 1880–1930* /Olomouc, 1931/, p. 99), four times in 1950–1970 (see Miroslav Klimeš, *Devadesát let smíšeného pěveckého sboru Žerotín v Olomouci* [Ninety Years of the “Žerotín” Mixed-Voice Choral Society in Olomouc] /Olomouc, 1970/, p. 33) and by the Moravian Philharmonic, jointly with the academic choir Žerotín, on 1 January 1975.

<sup>6</sup> Václav Hanno Jarka, Bohuš Vybíral, Ferdinand Tomek, *Padesát let olomouckého “Žerotína” 1880–1930* (Olomouc, 1931), p. 93; Kronika, p. 27.

of the compositions. The name of the author who introduced *Vesna* and its composer remains unfortunately unknown:

The audience came to know the composer of “Vesna” from another of his compositions, “Jarní romance”, for soloists, choir and orchestra, performed in 1882 by “Žerotín”. People still remember with what enthusiasm it was received. “Vesna” presents Fibich as a happy composer of purely orchestral works. It is refined and perfect in form, shows the composer’s imagination and inventiveness and surprises us with its ingenious and most attractive turns in modulation and instrumentation. Fibich’s biographer foresaw some time ago that his compositions must soon be noted and acclaimed abroad as well. And look, the biographer has lived to see it. Fibich’s compositions found full recognition by the foremost Viennese critic, Dr. Hanslick—so “Vesna” is a dignified introduction to the Žerotín concert.

When *The String Quartet in G major*, Op. 8, which in the first five years of the history of the society was performed three times, is added to these genres—opera, cantata and symphonic poem—there is no doubt that the representatives of Žerotín succeeded in drawing a more or less complete picture of the composer.<sup>7</sup> Evidence of the fact that from the very beginning Žerotín regarded Zdeněk Fibich as a kindred spirit is found in the congratulatory telegram sent to the composer by Pater Geisler on the occasion of the performance of his works at the concert of the choral society Slavoj in Chrudim on 4 and 5 March 1885.<sup>8</sup>

Fibich repaid Žerotín by attending the benefit concert held by Hlahol at the Rudolfinum in Prague, for the benefit of the building of the National House in Olomouc. Together with Karel Knittl, Karel Bendl, Antonín Dvořák, Josef Richard Rozkošný (1933–1913) and Adolf Čech (1841–1903) he gave his public support to this event held on 29 November 1885, and he himself conducted the symphonic picture to Shakespeare’s story *Bouře* [The Tempest].<sup>9</sup>

The cooperation of Fibich and Žerotín culminated on 16 November 1890, when the composer for the first and apparently last time visited Olomouc in order to take part in the gala concert in celebration of the tenth anniversary of the society.<sup>10</sup> At that time—like Dvořák (*Žalm 149* [Psalm 149]) and Bendl (*Švanda dudák* [Švanda the Bagpiper])—he conducted his *Jarní romance*. The festive evening continued with performances of solo songs by the three participating composers on the programme. The performance of the

<sup>7</sup> The session took place on 10 June 1882 (Kronika, p. 14), and its repeat took place on 6 September 1883 (Kronika, p. 48). Another performance was given on 14 July 1884 (Kronika, p. 88).

<sup>8</sup> Kronika, p. 118; see also *Našinec* (1885), 13 November.

<sup>9</sup> Václav Hanno Jarka, Bohuš Vybíral, Ferdinand Tomek, *Padesát let olomouckého “Žerotína” 1880–1930* (Olomouc, 1931), p. 15.

<sup>10</sup> *Ibid.*, p. 22–23.

work by Fibich was reviewed in the local daily *Pozor* on 19 November by an unknown author:

The second item, *Jarní romance* by Zdeněk Fibich for mixed choir and orchestra acted like springtime air on the audience. The composition really has a sort of magic. It tells all that our heart feels before and during the arrival of spring. Fibich and Vrchlický gave an expression to this emotion. Fibich can find a proper expression for any kind of mood and never abandons the noble quality of purely artistic work, as it is shown by his numerous compositions, permeated by artistic spirit and avoiding any banality. Fibich does not compose for the sake of an immediate impression or to win the praise of the audience, he composes in the way demanded by true art. We write these words with full conviction and also because Fibich in general is known less in this country than other Czech masters of music. Here he conducted his work for the first time and with complete success. The choir as well as the orchestra heeded his energetic baton, the solo part was sung gracefully so that the result was perfect. When Master Fibich obtained a wreath made of national visiting cards, the applause of the audience was endless.<sup>11</sup>

Worth noticing in the preceding quotation is the phrase “is not known in this country as other Czech masters of music”. This statement reflects the relation between Žerotín and Fibich. The society was proud of its cooperation with the composer, as it is revealed in its chronicle, reports and yearbooks. Fibich must have been often invited to Olomouc. Why did he not come already in the 1880s, unlike Dvořák and Bendl? And why after this highly successful visit did he never come back? Was it because his second wife Betty, opening her singing career in the local opera house in the 1867/68 season, did not describe Olomouc in the brightest colours and thus discouraged him from coming?<sup>12</sup>

Although Zdeněk Fibich was not awarded the honorary membership of the society—unlike his composer colleagues—and although not a single letter from him is preserved in the society archives (in contrast to the scores of letters from Dvořák and Bendl), Žerotín continued to promote the composer’s legacy. His work was put on both regular and special programmes, including jubilee concerts. The society celebrated Fibich’s 50<sup>th</sup> birthday, the age he almost reached, and later the fifth, tenth, twentieth, and thirtieth anniversaries of his death.<sup>13</sup> His legacy was also espoused by the music school Žerotín, founded in 1888, which on 12 April 1923 held a concert in memory of Zdeněk Fibich.<sup>14</sup>

<sup>11</sup> The event was also reported in other papers, such as *Našinec*, *Hlas národa*, *Olmützer Zeitung*, the Prague *Politik*, and Brno *Moravské listy*.

<sup>12</sup> Jiří Štefanides et al., *Kalendárium dějin divadla v Olomouci (od roku 1479)* [Calendar of the History of the Theatre in Olomouc (since 1479)] (Prague, 2008), p. 55.

<sup>13</sup> Václav Hanno Jarka, Bohuš Vybíral, Ferdinand Tomek, *Padesát let olomouckého “Žerotína” 1880–1930* (Olomouc, 1931), p. 39, 46, 50, 63, 68, 95 and 97.

<sup>14</sup> *Ibid.*, p. 86.

To sum up: In 1880–1945 Žerotín performed the following compositions by Fibich: *Jarní romance* seven times, *Ouvertura k veselohře Noc na Karlštejně Jaroslava Vrchlického* [Overture to the Comedy The Night in Karlštejn Castle by Jaroslav Vrchlický] seven times, *V podvečer* [At Twilight] six times, the overture to the opera *Blaník* twice, the concert melodrama *Vodník* [The Water Sprite] in an orchestral version twice, and the overture *Komenský* [Comenius], symphonic poems *Toman a lesní panna* [Toman and the Wood Nymph] and *Bouře*, and *Symphony no. 2 in E flat major* once each.<sup>15</sup> Immediately after the end of the Second World War, the orchestral section of Žerotín (the Žerotín Philharmonic) developed into the Municipal Symphonic Orchestra, several months later renamed the Moravian Philharmonic.<sup>16</sup> The independent vocal section of the former choral and musical society continued on an amateur basis and participated in the performance of the vocal-instrumental repertoire of the Philharmonic.<sup>17</sup> In this symbiosis, *Jarní romance* was produced four times.<sup>18</sup> The academic choir Žerotín, which detached itself in 1970 from the Philharmonic, has not yet included any work by Fibich in its repertoire.<sup>19</sup> The Moravian Philharmonic included one composition by Fibich in its first subscription concert held on 24 September 1945.<sup>20</sup> Under the conductor Dalibor Doubek the orchestra performed, in addition to Foerster's *Slavnostní předejhra* [Festive Overture], the *Spanish Capriccio* by Rimsky-Korsakov, and Dvořák's *Zlatý kolovrat* [The Golden Spinning Wheel], Fibich's *Symphony no. 1 in F major*.

As regards particular compositions, the Moravian Philharmonic in the 1945–2000 seasons produced the overtures *Komenský* and *Noc na Karlštejně*, the overture to the opera *Šárka*, the melodramas *Štědrý den* [Christmas Day] and *Vodník*, the symphonic poems *Vesna* and *Záboj*, *Slavoj* and *Luděk*, the Second and Third Symphonies, and of course *V podvečer* [At Twilight], which with its eleven performances became Fibich's most frequently performed orchestral composition in Olomouc.<sup>21</sup> Fibich's *Noc na Karlštejně* was the final piece performed at the Radio Olomouc opening concert by Moravian Philhar-

<sup>15</sup> *Ibid.*, p. 99; Bohuš Vybíral, *Do druhé padesátky. Památník olomouckého "Žerotína" 1930–1940* [Toward the Second Fifty Years. Memorial to the Olomouc Žerotín] (Olomouc, 1941), p. 25.

<sup>16</sup> See also Vladimír Hudec, *Dvacet let Moravské filharmonie* [Twenty Years of the Moravian Philharmonic] (Olomouc, 1965), also Milan Ryšavý, *Začátky Moravské filharmonie* [Beginnings of the Moravian Philharmonic], 2<sup>nd</sup> ed., published at the author's expense (Olomouc, 2008).

<sup>17</sup> For greater detail see Miroslav Klimeš, *Devadesát let smíšeného pěveckého sboru Žerotín v Olomouci* (Olomouc, 1970).

<sup>18</sup> *Ibid.*, p. 33.

<sup>19</sup> Alice Zapletalová, *Akademický sbor Žerotín v letech 1970–2005* [The Academic Choir Žerotín in 1970–2005], B. A. thesis, Palacký University (Olomouc, 2008).

<sup>20</sup> Milan Ryšavý, *Začátky Moravské filharmonie* (Olomouc, 2008), p. 21.

<sup>21</sup> This follows from the study of literature (see note 16) and list of compositions by Zdeněk Fibich performed by the Moravian Philharmonic in 1960–2000, made on the initiative of the director of the orchestra, Vladislav Kvapil, by the archivist of the orchestra, Miloš Balcarík. My thanks are due to both of them.

monic conducted by František Stupka and transmitted by Czechoslovak Radio Prague on 9 January 1949.<sup>22</sup>

When the relation of the Moravian Philharmonic to Zdeněk Fibich is expressed in figures, then his compositions featured on programmes in 1960–2000 sixty times in all. Thus it seems that every year at least one composition by Fibich was heard in Olomouc. But a closer look at the list reveals that the representation of his works has been markedly declining. Whereas in the 1960s Fibich was performed 32 times, in the 1970s it was only 12 times, in the 1980s eleven times, and in the 1990s only twice. This must also be due to the conductors. In particular Fibich was included in the repertoires of Jaromír Nohejl, Zdeněk Mácal, Pavel Vondruška and Vít Mická. Since 2000—apart from two Fibich anniversaries when the Philharmonic with Prague actors and conductor František Preisler jr. produced a selection from *The Hippodamia Trilogy*—only one Fibich composition (the concert version of *The Hippodamia Trilogy*) has been heard for nearly ten years, on 19 May 2010.

When omitting the activity of the local Society for Chamber Music (founded in 1937), at whose concerts in the 1937–2006 period Fibich works had three performances, the last one by the pianist Tomáš Víšek in 2001,<sup>23</sup> the main musical institution which cannot be ignored in the study of Fibich reception is the Moravian Theatre.<sup>24</sup> Its orchestra, with a history going back to the middle of the 18<sup>th</sup> century, and residing in a stone building in the Upper Square since 1830, staged a work by Fibich for the first time in 1921. It was the opera *Šárka*.<sup>25</sup> The conductor of the orchestra was Karel Nedbal, the director Bohuš Vilím. *Šárka*, with five more stagings in 1926, 1930, 1943, 1950 and 1964, became the

<sup>22</sup> *Náš Rozhlas* [Our Broadcast], 16 (1949), No. 2, p. 3.

<sup>23</sup> On 4 November 1940 *The Quintet in D major*, Op. 42 was performed by members of the Czech Nonet and A. Prandstetter (piano). *The String Quartet in G major*, Op. 8 was performed on 12 March 1951 by the Ondříček Quartet. Piano compositions by Fibich were included in the recital of Tomáš Víšek on 19 March 2001. See Michaela Komárková, *Spolek pro komorní hudbu v Olomouci* [The Society for Chamber Music in Olomouc], M.A. thesis, Palacký University (Olomouc, 2006), section Programme index.

<sup>24</sup> For more see e.g. Jiří Štefanides et al., *Kalendárium dějin divadla v Olomouci (od roku 1479)* (Prague, 2008).

<sup>25</sup> The first performance took place on 10 August 1921. Data on the rest of the items in the Fibich repertoire is adopted from the list of operas and stage works by Zdeněk Fibich, staged in the Moravian Theatre in Olomouc and written by the archivist Věra Šmidová, to whom I owe my thanks. Information was provided by the Annual Reports of the Cooperative of the Czech Theatre in Olomouc (1921–1942), from jubilee almanacs *Olomoucké divadlo v desetiletí 1945–1955* [The Olomouc Theatre in the Decade 1945–1955], *Divadlo Oldřicha Stibora v desetiletí 1955–1965* [The Oldřich Stibor Theatre in the Decade 1955–1965] (Olomouc, 1965) and Anna Jordová, *Státní divadlo Oldřicha Stibora v desetiletí 1965/1975. Přehled o činnosti za sezóny 1965/66–1974/75* [The State Theatre of Oldřich Stibor in the Decade 1965/1975. Survey of Its Activities in the 1965/66–1974/75 Seasons] (Olomouc, 1975).

clear winner, the most often performed musical drama by Fibich in Olomouc.<sup>26</sup> The opera ensemble performed the operas *Hedy*, *Helga* and *Bouře*.<sup>27</sup> The theatre orchestra and actors performed all parts of *The Hippodamia Trilogy*.<sup>28</sup> Statistics reveal that Fibich's work prospered best on the Olomouc stage in the 1920s and 1940s. For instance during the Second World War, the Olomouc audiences could see *Námluvy Pelopovy* directed by Josef Zajíc, *Nevěsta messinská* [The Bride of Messina], *Šárka* directed by Jiří Fiedler and with conductors Karel Nedbal or Jaroslav Budík, and *Smír Tantalův* with director Oskar Linhart.<sup>29</sup> In 1971 Olomouc audiences had the last chance of meeting Fibich's opera work through *Nevěsta messinská* in 28 repeats.<sup>30</sup>

The latter work takes an extraordinary place both in the composer's work and in the history of Czech opera. There were four productions in Olomouc, in 1929, 1942, 1949 and 1971.<sup>31</sup> What reception did the first local performance have in 1929? The premiere on 3 October 1929 had five reviews.<sup>32</sup> Each is full of praise for Jan Kühn's direction, for the performance of the main protagonists as well as for the playing of the orchestra conducted by Emanuel Bastl. They also agree that the audience was large. The work itself was commented upon by mark vk in the newspaper *Moravský Večerník* of 4 October 1929 thus:

To be flooded by an unceasing stream of vigorous, strong music for nearly three hours is an experience that is hard to describe. Now, 47 years later, this work still sounds so fresh, it is so captivating, and it contains high drama. We admit that this work is a tough proposition for every opera ensemble [...] The staging was far from easy for our ensemble but the achievement is beautiful. This town lacks the tradition of a permanent repertoire. It was necessary to work hard. This holds in

<sup>26</sup> The premiere of the second production of *Šárka* took place on 9 April 1926 and by 30 June 1941 the opera had 28 repeats. Their number after the premiere on 9 January 1943 is not known. The next production (premiere on 25 March 1950) had 24 repeats, the production of 1964 (premiere on 27 June) had 32.

<sup>27</sup> The premiere of *Hedy* was on 19 January 1937 (6 repeats), of *Helga* on 9 December 1951 (24 repeats), *Bouře* on 25 November 1962 (25 repeats).

<sup>28</sup> *Smrt Hippodamie* [The Death of Hippodamia] was premiered on 22 February 1928 (6 repeats), *Námluvy Pelopovy* [The Courtship of Pelops] was premiered on 19 August 1941 (6 repeats), and *Smír Tantalův* [The Atonement of Tantalus] was premiered on 30 January 1943 (the number of repeats is not known).

<sup>29</sup> See notes 25 and 27. *Nevěsta messinská* had its premiere on 17 February 1942 and had 13 performances.

<sup>30</sup> The premiere took place on 15 May 1971, with Jiří Glogar as director and František Preisler jr. as conductor.

<sup>31</sup> The premiere of the first production was on 3 October 1929 (9 performances); for the second production see note 28; the third production on 20 March 1949 (24 performances); for the fourth see note 29.

<sup>32</sup> They appeared in the newspapers *Pozor* and *Československý deník* of 5 October 1929, *Našinec* of 6 October 1929, *Moravský večerník* of 3 and 4 October 1929.

particular for the chef of the opera, E. Bastl. Like everything he did, Fibich's work received from him the seal of high craftsmanship, focusing on the rich colours of the instrumentation, the shades of moods, and the musical features comprising the basis of the description.

In conclusion, two more events should be mentioned which were motivated by the celebration of two round jubilees of Zdeněk Fibich in 2000 and in the organization of which the Department of Musicology of the Philosophical Faculty of Palacký University in Olomouc had a share. The Department organized a workshop which concentrated on the preparation of the contestants for the national round of the Zdeněk Fibich Competition for the interpretation of melodramas. In the local Theatre of Music on 27 April 1999 a seminar was held, directed by Věra Šustíková, where under the participation of Marta Hrachovinová, Miroslav Doležal and Boris Krajný the students could try out various approaches to the interpretation of this genre of music.<sup>33</sup> The seminar was followed by a concert of compositions by Fibich, Foerster, Ostrčil and Jemelík. Here it should be pointed out that two students, Tereza Karlíková and Petr Vočka, obtained their first opportunity there to get acquainted with the genre of melodrama. Later, in 2000 and 2001, they became winners of the international round for the interpretation of melodramas, held in Prague. The second event took place on 2 August 2000.<sup>34</sup> On that day, a concert of poetry and music by Zdeněk Fibich was held, at which the audience could hear a selection from the *Nálady, dojmy a upomínky* [Moods, Impressions and Reminiscences] in the interpretation of Daniel Wiesner, and the melodramas *Štědrý den*, *Vodník*, and *Pomsta květin* [The Revenge of the Flowers] interpreted by Věra Šustíková and Jaroslav Mrázek.

When one considers that Vladimír Hudec (1929–2003), the musicologist and university teacher in Olomouc, wrote three books about Fibich, thus joining the most notable Fibichian researchers of the preceding century, and that thanks to Jiří Kopecký research in Fibich is a major research project of the Olomouc musicologists at the present time, the conclusion is that the association of Zdeněk Fibich with Olomouc, which at first sounded a little surprising, remains valid and important.<sup>35</sup>

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<sup>33</sup> For more see Alena Burešová, "Patří melodram i dnes do koncertního repertoáru?" [Does the Melodrama Still Belong to the Concert Repertoire?], *Mladá fronta Dnes* (1999), 5. 5.; Eva Slavičková, "Český melodram v Olomouci" [Czech Melodrama in Olomouc], *Hudební rozhledy*, 6 (1999), p. 21–22.

<sup>34</sup> For this information I owe thanks to Alena Burešová.

<sup>35</sup> Vladimír Hudec: *Fibichovo skladatelské mládí. Doba příprav* [Fibich as a Young Composer. The Time of Preparation.] (Prague, 1966), *Zdeněk Fibich* (Prague, 1971), *Zdeněk Fibich. Tematický katalog* [Zdeněk Fibich: Thematic Catalogue] (Prague, 2001).





1. Entry by Zdeněk Fibich in the Memorial Book of Žerotín, 16 November 1890.  
(Václav Hanno Jarka, Bohuš Vybíral, Ferdinand Tomek, *Padesát let olomouckého "Žerotína" /1880-1930/* [Fifty Years of the Olomouc "Žerotín" /1880-1930/] /Olomouc, 1931/, p. 24)



2. Poster for the gala concert in celebration of the tenth anniversary of the Žerotín society.  
(Státní okresní archiv v Olomouci, fond Pěvecký sbor "Žerotín" Olomouc, 1880-1981  
[State District Archive, "Žerotín" Olomouc Choral Society file, 1880-1981] sign. M 6-113,  
inv. no. 1, Posters)

## Zdeněk Fibich und Olomouc

### Zusammenfassung

Im Repertoire von Žerotín (gegründet im 1880), dem ersten tschechischen Musikverein in Olomouc, waren die Kompositionen von Zdeněk Fibich zum ersten Mal ab dem Jahre 1881 vertreten. Die Zusammenarbeit zwischen Žerotín und dem Komponisten hatte im Jahre 1890 ihren Höhepunkt, als Fibich persönlich in Olomouc die Aufführung der *Jarní romance* [Frühlingsromanze] in die Hand nahm. Der Verein Žerotín sowie der an seine Tätigkeit anknüpfende gleichnamige Chor (seit dem Jahre 1945) blieben Fibichs kompositorischem Vermächtnis bis zum Jahre 1970 treu. *Jarní romance* mit ihren zwölf Aufführungen wurde zu seiner am häufigsten aufgeführten Komposition. In dem Referat wird auf eine übersichtliche Art und Weise über die Aufführungen von Fibichs Kompositionen auch durch weitere örtliche Musikinstitutionen berichtet. Das Mährische Theater Olomouc (entstanden im Jahre 1830, das tschechische Theater gab es seit dem Jahre 1920) nahm Fibichs Oper (*Šárka*) im Jahre 1921 in sein Repertoire auf; als das letzte Werk wurde *Nevěsta messinská* [Die Braut von Messina] einstudiert (Premiere 1971). Das Theater widmete Fibichs Werken in den zwanziger und vierziger Jahren des 20. Jahrhunderts die größte Aufmerksamkeit, als neben den Opern *Šárka* und *Nevěsta messinská* auch die szenischen Melodramen *Smrt Hippodamie* [Tod der Hippodamie], *Námluvy Pelopovy* [Pelops' Brautwerbung] und *Smír Tantalův* [Die Sühne des Tantalus] als Premieren aufgeführt wurden. Die am häufigsten einstudierte Oper mit der größten Anzahl von Reprisen war *Šárka*. Im Programm der Mährischen Philharmonie Olomouc (gegründet im Jahre 1945) erschienen Fibichs Werke am häufigsten im Verlaufe der 50er und 60er Jahre, woran vor allem die Dirigenten Jaromír Nohejl, Zdeněk Mácal und Pavel Vondruška ihre Verdienste hatten. Die am häufigsten aufgeführte Komposition war *V podvečer* [Am Abend]. Während der achtziger Jahre, nach dem Abtritt von Vít Mická, hat das Interesse an Fibichs Werk deutlich nachgelassen; während der letzten zehn Jahren hat das Orchester nur zweimal das Werk von Fibich in sein Repertoire aufgenommen (*Trilogie Hippodamie*). Vermittelt durch den Verein für die Kammermusik (gegründet 1937), wurde dem Olomoucer Publikum Fibichs Werk im Zeitraum von 1937 bis 2006 nur in drei Konzerten zu Gehör gebracht. Es handelte sich um Klavierkompositionen, *Quintett D-dur*, Op. 42 und *Streichquartett G-dur*, Op. 8. Die örtliche Musikkritik stand Fibichs kompositorischem Werk immer sehr positiv gegenüber.

## Zdeněk Fibich a Olomouc

### Shrnutí

Skladby Zdeňka Fibicha se začaly v repertoáru Žerotína (založen 1880), prvního českého hudebního spolku v Olomouci, vyskytovat od roku 1881. Vzájemná spolupráce kulminovala v roce 1890, kdy se Fibich v Olomouci sám ujal provedení *Jarní romance*. Spolek Žerotín a na jeho činnost navazující stejnojmenný sbor (od 1945) zůstal věrný Fibichovu skladatelskému odkazu až do roku 1970. Nejuváděnější skladbou se stala *Jarní romance* s dvanácti provedeními. Referát přináší přehled o provádění autorových skladeb také ostatními místními hudebními institucemi. Moravské divadlo Olomouc (vzniklo 1830, české divadlo 1920) zařadilo poprvé Fibichovu zpěvohru do svého repertoáru roku 1921 (*Šárka*), posledním nastudovaným dílem se stala *Nevěsta messinská* (premiéra 1971). Největší pozornost věnovalo divadlo Fibichovým dílům ve dvacátých a čtyřicátých letech 20. století, kdy byly premiérovány kromě oper *Šárka* a *Nevěsta messinská* také scénické melodramy *Smrt Hippodamie*, *Námluvy Pelopovy* a *Smír Tantalův*. Nejčastěji studovanou operou s největším počtem repríz se stala *Šárka*. V programech Moravské filharmonie Olomouc (založena 1945) se s Fibichovým dílem nečastěji setkáme během 50. a 60. let zásluhou dirigentů Jaromíra Nohejla, Zdeňka Mácala a Pavla Vondrušky. Nejuváděnější skladbou se stala selanka *V podvečer*. Během osmdesátých let, po odchodu Víta Micky, zájem o Fibichovo dílo značně ochladl, během posledních deseti let zařadil orchestr do repertoáru autorovo dílo jen dvakrát (trilogie *Hippodamie*). Prostřednictvím Spolku pro komorní hudbu (založen 1937) vyslechlo olomoucké publikum Fibichovo dílo v rozmezí let 1937–2006 jen na třech koncertech. Jednalo se o klavírní kompozice, *Smyčcový kvartet G dur* op 8 a *Kvintet D dur* 42. Místní hudební kritika hodnotila Fibichovo skladatelské dílo vždy velmi kladně.

### Keywords

Zdeněk Fibich; Olomouc; Žerotín; Moravian Philharmonic Olomouc; Moravian Theatre Olomouc; Chamber Music Society.