

Catalogue of orchestral works for hire - 2012

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Czech Radio Music Publishing Department was found in 2001. The main aim and the sense of starting this activity is to issue musical works, which are produced by one of the nation-wide and regional stations, or by Prague Radio Symphony Orchestra.

The publishing department intends to provide access to works written by authors composing between the wars, above all authors, who had close connection to Radiojournal; we intend to issue works, which are included in historical collections, the latest news of contemporary reputable composers and to promote and issue works by young and talented authors.

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Explanatory notes

* - only per order, longer time of delivery

** - new published titles

Abbreviations:

ac - fisarmonica
ad lib. - ad libitum
Afl - flauto alto
Afl becc - flauto a becco alto
arp - arpa
Asax - saxofono alto
B - basso
Bsax - saxofono basso
Bar - baritono
Barsax - saxofono baritono
batt - batteria
bg - bongo
bj - banjo
camp - campane
campli - campanelli
cast - castagnette
cb - contrabasso
cel - celesta
cemb - cembalo
cimb - cimbalo
cfg - contrafagotto
cl - clarinetto
cl b - clarinetto basso
clno - clarino
clv - claves
cor - corno
cor ingl - corno inglese
corm - cornamusa (dudy)
coro bamb - coro bambino
coro masch - coro maschile
coro misto - coro misto
coro femm - coro femminile
crg - cariglione (zvonková hra)
chit - chitarra
chit b - chitarra basso
chit el - chitarra elettrica
dp - diapason
echo - echoleta
esec - esecutori
euf - eufonio
fer leg - ferula a legno
fg - fagotto
fisch - fischiamento
fl - flauto
fl becc - flauto a becco
fl picc - flauto piccolo
flic - flicorno
flic b - flicorno basso
fru - frusta
gg - gong
gr c - grancassa
hh - high-hat
harm - harmonium
klax - klaxon
mand - mandolino
mar - marimba
MS - mezzosoprano
ob - oboe
org - organo
org el - organo elettrica
chr c - cassa chiara
perc - percussioni
pffe - pianoforte
piff - piffero

ptti - piatti
ptto - piatto
ptto sosp - piatto sospeso
rec - recitazione
S - soprán
sax - saxofono
seg - segheria (pila)
Sfl becc - flauto a becco soprano
solo - solo
song - sonagliera (rolničky)
Ssax - saxofono soprano
sint - sintetizzatore (syntetizátor)
tamb - tamburo
tamb b - tamburo basso
tamb basc - tamburo basco
tamb mil - tamburo militare
tamb picc - tamburo piccolo
tamb rull - tamburo rullante
tam-t - tam-tam
tmbo - tamburino
tom-t - tom-tom
tb - tuba
tbn - trombone
tbn b - trombone basso
timp - timpani
trb - tromba
trb b - tromba basso
trb pastor - tromba pastorale
trb princ - tromba principale
trgl - triangolo
T - tenore
Tsax - saxofono tenore
vib - vibrafono
vcl - violoncello
vibf - vibrafono
vibrsl - vibraslap
vla - viola
vno - violino
voc - voce
voc bamb - voce bambino
xil - xilofono

Axman, Emil (1887-1949)

A devoted musician of manifold interests, Emil Axman was not only a composer and a passionate Moravian folk music collector (especially in the Slovácko region), but also an archivist of the National Museum Music Foundation, a musicologist, and an active member of several choirs and vocal groups (Moravan, Hlahol). Besides his studies of composition with Vítězslav Novák, of counterpoint with Otakar Ostrčil, and of musical theory with Karel Stecker, he also graduated from Charles University in Prague in the field of musicology under Zdeněk Nejedlý and Otakar Hostinský, the latter of which significantly influenced and supported Axman's efforts in folklore studies of Moravian songs and dances that Axman collected and arranged.

His compositional work reveals the influence of both the West-European modernism of the early twentieth century and folklore inspirations. On the other hand, he turned his back to progressive stylistic techniques of atonal and athenatic music. His personal style draws mainly on the tradition of Czech authors and Moravian folk music. Axman's output varies greatly in instrumentation as well as in the intentions and purpose of individual pieces. For his numerous songs and choral works he used both folk and religious texts, as well as poetry of Czech authors of the 19th and 20th century (Čelakovský, Wolker, and others).

Serenade for a little orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trp, trb, timp, perc, 2arp, archi
description: score, parts
duration: 16´

Moravian dances I., II.

instrumentation: 2fl, ob, 2cl, fg, 2cor, 2trp, trb, 2perc, pfte, archi
description: score, parts
duration: 17´, 17´

Valses I-III for a little orchestra

instrumentation: picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trp, 2trb, timp, perc, archi
description: score, parts
duration: 15´

A Wreath of Songs from Slovácko

instrumentation: S, T soli, 2fl, 2ob, 2cl, 2fg, 2cor, 2trp, trb, timp, perc, pfte, archi
description: score, parts
duration: 22´

Moravia sings

instrumentation 2fl, 2ob, 2cl, 2fg, 2cor, 2trp, trb, perc, arp, archi
description: score, parts
duration: 12´

Symphony IV.

instrumentation: picc, 2fl, 2ob, 2cl/Asax, 2fg, cfg, 6cor, 3trp, 3trb, tb, timp, perc, arp, cel, xil, pfte, archi
description: score, parts
duration: 37´

Suite

instrumentation: picc, 2fl, 2ob, cor ingl, 2cl, 2fg, cfg, 4cor, 3trp, 3trb, tb, timp, perc, arp, pfte, archi
description: score, parts
duration: 23´

Suite from Beskydy

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trp, trb, perc, arp, archi
description: score, parts
Durata: 15´

Suite In Summer

instrumentation: 2fl, ob, 2cl, fg, 2cor, 2trp, trb, timp, perc, pfte, archi
Materiál: score, parts
duration: 18´

Serenade for violin solo and a little orchestra

instrumentation: vno solo, 2fl, 2ob, 2cl, 2fg, 2cor, pfte, archi
description: score, parts
duration: 6´

Dumka for small orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trp, trb, 2perc, arp, archi
description: score, parts
duration: 4´

Merry Rondinos for small orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trp, trb, perc, arp, archi
description: score, parts
duration: 3´

Bartoň, Hanuš (b. 1960)

He graduated from the Prague Conservatoire of Music, where he studied composition under Professor Ilja Hurnik and piano under Professor Emil Leichner, then followed his line of studies at the Academy of Music (Professor Jiri Pauer - composition, Professor Jan Panenka - piano). He completed his specialisation as an assistant-student at the Academy of Music under the tuition of Professor Svatopluk Havelka. At present he works as the senior lecturer at the department of composition at the AMU (Academy of Music). He also extended his learning in several courses and stays abroad (e.g. composition with Professor Franco Donatoni in Sienna, Italy). As a composer he devotes himself mainly to instrumental music. He has composed a number of chamber and orchestral works performed on national stages and abroad. From his latest works "Music for a Large Orchestra", "Double Concerto for Violin, Viola and Strings", "Computer's Serenade" for six instruments or "Quintet Concerto" for clarinet and strings are the examples. Of vocal – instrumental works music for "Golem" should be mentioned, the performance staged at the Prague Palace of Culture and shown on the national television. He is also the author of music for different theatre pieces.



Fragmentation – Integration for Chamber Orchestra**

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, trb, tbn, timp, perc, archi
description: score, parts (score for sale R 225)
duration: 11´

Bořkovec, Pavel (1894 – 1972)

After the war he decided to concentrate on the career of a composer, and he started studying composition privately with Josef Bohuslav Foerster and Jaroslav Křička. Between 1925 and 1927 he was Josef Suk's student in his master class at the Prague Conservatory. Under the influence of his tutors, it was the late Romantic stylistic orientation that, initially, found its way into Bořkovec's music, as represented by the symphonic poem Twilight (Stmívání) from 1920, the String Quartet No. 1 (1924 – 25), and the Symphony No. 1 (1927). By the end of the 1920s, however, he had started to absorb the current European trends, and had been considered, together with Alois Hába, as one of the most original innovators in Czech music. He was a member of the Manes Music Group whose objective was to promote the most recent tendencies in music. Bořkovec drew predominantly on Neo-Classicism, yet he did not shun expressivity and dramatic force in his music, either. There are to be found palpable links to Stravinsky, Honneger or Hindemith. The following compositions, among others, are marked for the singularity of the author's musical speech: the ballet The Rat-Catcher (Krysař, 1939), the Nonet (1940), the Concerto Grosso (1941), the opera Tom Thumb (Paleček, 1947) or the String Quartet No. 4 (1947). From the works composed after the World War II it is the String Quartet No. 5 (1961), the Sinfonietta in Uno Movimento (1963 – 64), Silentium Turbatum, and others that belong to his most notable compositions. In the years 1946 – 1964 he assumed the position of professor of composition at the Music Faculty of the Academy of Performing Arts in Prague where he educated several significant composers of the oncoming generation (among others Eben, Klusák, Blatný, Sluka, Sommer).

Concerto grosso for two Violins, Cello and Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, perc, pfte, archi
description: score
duration: 25´

Concerto No. 1 for Piano and Orchestra

instrumentation: pfte solo, 2fl/fl picc, ob, 2cl, 2fg/cfg, 2cor, 2trb, 2tbn, timp, tamb picc, gr c, ptti, 3tom-t, xil, archi
description: score, parts, piano reduction
duration: 21´

Concerto No. 2 for Piano and Orchestra

instrumentation: pfte solo, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, trgl, tamb picc, tamb basc, gr c, ptti, arp, archi
description: score
duration: 23´

Nonet

instrumentation: fl, ob, cl, cor, fg, vno, vla, vlc, cb
description: score
duration: 22´

The Rat-Catcher, ballet

instrumentation: fl picc, 3fl, 2ob/cor ingl, 2cl/cl in Es, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, xil, mand, pfte
description: score, piano reduction
duration: 29´

Seven songs after V. Nezval´s poetry for Soprano and Orchestra*

Biblical songs, Phrenetic ministrant, Quatrains, Late cognition, It is already night, New Year´s Eve song

text: Nezval, Vítězslav (1900 – 1958)
instrumentation: S solo, fl, fl picc, ob, cl, fg, cor, archi
description: score, parts
duration: 8´

Silentium turbatum, symphonic movements for Orchestra, Alto and Electric guitar*

text: Prošková, Hana (1924 – 2002)
instrumentation: A solo, chit el, fl picc, 2fl, 2ob, 2fg, 4cor, 3trb, 3tbn, tb, timp, tamb picc, tamb rull, gr c, ptti, xil, arp, pfte, archi
description: score
duration: 17

Sinfonietta for Chamber Orchestra

instrumentation: fl picc, 2fl, ob, cl, fg, 2cor, trb, perc, pfte, archi
description: score
duration: 21´

Start

instrumentation: 2fl, fl picc, 2fg, cg, 2ob, cor ingl, 2cl, cl b, 6cor, 3trb, 3tbn, tb, timp, archi
description: score
duration: 7-8´

Symphony No. 2

instrumentation: 3fl/fl picc, 3ob/cor ingl, 3cl/cl b, 3fg/cfg, 4cor, 3trb, 3tbn, tb, timp, trgl, tamb picc, ptti, gr c, tam-t, 2arp, archi
description: score
duration: 32´

Te Deum for Soloists, Chorus, Orchestra and Organ

instrumentation: S, A, T, Bar solo, coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, org, archi
description: score, parts, piano reduction
duration: 9´

Burghauser, Jarmil (1921 - 1997)

Burghauser, a composer and musicologist, started to study composition systematically as early as at the age of twelve, at first under Jaroslav Křička and from 1937 under Otakar Jeremiáš. In 1944 he graduated from the Prague Conservatory where he had studied conducting under Metod Doležil and Pavel Dědeček. In 1946 he completed his studies at the Master School of the Prague Conservatory under Václav Talich. He also studied musicology and psychology at the Philosophical Faculty of Charles University, and, as Otakar Šourek's student, he gradually became a prominent expert on Antonín Dvořák's work. From 1946 to 1953, having finished his studies, he was employed as an instructor at the Faculty of Performing Arts, and became a choirmaster and conductor at the National Theatre. Burghauser was also a co-author, together with P. Eben, of the study guide of Reading and Playing Scores (*Čtení a hra partitur*, 1960). As a composer he passed through a Neo-Classical phase, but he utilized the techniques of New Music as well. He used the term "harmonious serialism" to speak about his compositional technique. Apart from his extensive output within the genre of concert music and musical drama, he also composed incidental and film music. His scientific endeavours were focused mainly on the legacy of Dvořák, Fibich and Janáček. In 1960 he published the Thematic Catalogue of Antonín Dvořák's work; in 1979 Burghauser together with M. Šolc laid down the editorial principles of publishing Janáček's compositions. Burghauser's lifelong interest in Dvořák's output resulted in several various transcriptions of the latter's piano pieces.

Dvořák, Antonín (1841 – 1904): Waltzes, op. 54

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, trgl, tamb picc, ptti, gr c, arp, archi
description: score, parts
duration: 26´

Domažlický, František (1913 – 1997)

He started his music career as an amateur multi-instrumentalist – a violin, trumpet, and accordion player. As an author he initially focused mainly on popular music, and in 1935 he was even awarded first prize in a best tramp song competition. The Second World War interrupted his career; he was imprisoned in Terezín and transported to several other concentration camps, so that he was able to finish his musical education only after the war. He studied violin and composition at the Music Faculty of the Academy of Performing Arts where he was tutored by the violinist František Daniel and the composers Jaroslav Řídký and Emil Hlobil. In 1960 he graduated with his Symphony for grand orchestra. From 1950 on he worked as a violinist and violist with several orchestras. Most notably, he was a member of the Film Symphony Orchestra for fifteen years. One of the characteristic features of Domažlický's musical speech is its loose tonality; melodic and rhythmical structures are always developed within a transparent form. Apart from his orchestral works, there are other significant parts of Domažlický's output: particularly his solo concertos (e.g. for oboe 1958, for violin 1961, for trombone 1964, for viola 1966, for French horn 1971, for tuba 1983, for double-bass 1983), but also chamber and vocal pieces. For a performer, František Domažlický's music is always rewarding as concert repertoire, because the means of expression and technical potential of particular instruments are always taken into consideration. Domažlický wrote only one programme composition, "Knight d'Artagnan's Springtime" (*Jaro rytíře d'Artagnana*), a symphonic piece for violoncello and orchestra that recounts several episodes from Dumas' novel *The Three Musketeers*.

Anthem of Peace (Hymna míru), op. 12

instrumentation: fl, 2cl, 2trb, tbn, ac, pfte, perc, archi
description: score, parts
duration: 2´

Canzonetta for String Orchestra, op. 11

instrumentation: archi
description: score
duration: 3´

Concerto for 2 Violins and String Orchestra

instrumentation: 2vno, archi
description: score, piano reduction

Concertino per Cornamusa in Es ed orchestra, op.76

instrumentation: corm solo, 2ob, 2cor, archi
description: score, piano reduction
duration: 10´

Concerto for Bassoon and Orchestra, op. 44

instrumentation: fg solo, 2fl, 2ob, 2cl, 3cor, trb, timp, archi
description: score, piano reduction

Concerto for Clarinet and String Orchestra, op. 50

instrumentation: cl solo, archi
description: score, piano reduction
duration: 17´

Concerto for Flute and String Orchestra, op. 48

instrumentation: fl solo, archi
description: score, piano reduction
duration: 18´

Concerto for French Horn and String Orchestra, op. 43

instrumentation: cor solo, 2fl, 2ob, 2cl, 2fg, timp, archi
description: score, piano reduction
duration: 18´

Concerto for Oboe and String Orchestra, op. 25

instrumentation: ob solo, archi
description: score, piano reduction
duration: 24´

Concerto per Sassofono Es alto ed archi, op. 65

instrumentation: A sax in Es solo, archi
description: score, piano reduction
duration: 15´

Concerto rustico per Contrabasso ed archi, op.55

instrumentation: cb solo, archi
description: score, piano reduction
duration: 13´

Concerto for Trombone and Orchestra, op. 35

instrumentation: tbn solo, 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, timp, archi
description: score, piano reduction
duration: 14´

Concerto for Trumpet and Orchestra, op.60

instrumentation: trb solo, 2fl, 2ob, 2cl, 2fg, 2cor, timp, archi
description: score, piano reduction
duration: 15´



Concerto for Tuba and String Orchestra, op. 53**

instrumentation: tb solo, archi
description: score, piano reduction (score for sale R 222)
duration: 13´

Concerto No. 1 for Violin and String Orchestra, op. 28

instrumentation: vno solo, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 2tbn, tb, timp, archi
description: score, piano reduction
duration: 24´

Concerto No. 2 for Violin and String Orchestra, op. 28

instrumentation: vno solo, archi
description: score
duration: 22´

Concerto for Viola and Orchestra, op.36

instrumentation: vla solo, fl picc, 2fl, 2ob, 2cl, 2fg, 2cor, trb, timp, archi
description: score, piano reduction
duration: 19´

Divertimento for String Orchestra, op.29

instrumentation: vno I, II, vla, vcl, cb
description: score
duration: 13´

Encore for Orchestra, op. 74

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, timp, archi
description: score
duration: 4´

Field Flowers, suite for Strings and Harp, op. 31

instrumentation: archi, arp
description: score

Habanera for Symphony Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, timp, 4 perc, arp, archi
description: score, parts, piano reduction
duration: 6´

Knight d'Artagnan's Springtime, symphonic picture for Cello and Symphony Orchestra, op.40

instrumentation: vcl solo, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 4trb, 3tn, tb, timp, 8perc, archi
description: score, piano reduction
duration: 19´

March of Sport for mixed Chorus and big Orchestra

text: Bursík, Josef
instrumentation: coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 3cor, 3trb, 3tn, tb, timp, tamb, ptti, gr c, trgl, archi
description: score
duration: 3´

Mood for String Orchestra

instrumentation: vno I, II, vla, vcl, cb
description: score
duration: 5´

Ouvertura Piccola for Orchestra, op. 42

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, timp, archi
description: score
duration: 6´

Petriana, small ouverture for Salon Orchestra, op. 20

instrumentation: 1.version: fl, 2cl, 2trb, tbn, ac, pftc, perc, archi / 2.version: archi
description: score, parts / score, parts
duration: 3´

Serenade D major for String Orchestra, op. 16

instrumentation: vno I, II, vla, vcl, cb
description: score
duration: 19´

Small Dance Suite for small Chamber Orchestra, op. 37

instrumentation: fl, ob, cl, cor, trb, ac, chit b, timp, perc, archi
description: score
duration: 14´

Song About Life, suite for String Orchestra, op. 33

instrumentation: vno I, II, vla, vcl, cb
description: score
duration: 21´

Squibs, suite for String Orchestra, op. 30

instrumentation: vno I, II, vla, vcl, cb
description: score
duration: 14´

Scherzino for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp
description: score
duration: 5´

Suita per orchestra, op. 26

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, timp, trgl, tamb picc, ptti, gr c, camp, archi
description: score
duration: 16´

Suita danza per archi

instrumentation: archi
description: score
duration: 17´

Suita danza per sassofoni ed ottoni

instrumentation: S sax, A sax, T sax, Bar sax, cor, 2trb, tbn, tb
description: score
duration: 17´

Symphony for big Orchestra, op. 27

instrumentation: fl picc, fl, 2ob, cor ingl, cl, clb, 2fg, 4cor, 3trb, 3tbn, tb, timp
description: score
duration: 23´

Paganini, Niccolò (1782 – 1840): Motto perpetuo for Violin and Orchestra

instrumentation: vno solo, fl, ob, 2cl, 2fg, archi
description: score
duration: 4´

Sarasate, Pablo de (1844 – 1908): Romance of Andalusia for Violin and Orchestra

instrumentation: vno solo, fl, ob, 2cl, 2fg, archi
description: score
duration: 3´

Doubrava, Jaroslav (1909 – 1960)

A significant representative of the Czech inter-war and post-war music, Doubrava in his works openly responded to the reality of the fascist and communist totalitarianism. His legacy thus remains largely unknown, in spite of the unmistakable artistic qualities of his music. During his studies at the Training School in Chrudim he started playing the violin, piano, and he also took solo singing lessons. Following his studies, he worked as a teacher until the middle of the 1940s. In the years 1935 to 1940 he studied composition privately with Otakar Jeremiáš. Between 1945 and 1955 he was employed by the Czech Radio as a music reporter, dramaturgist and chief reviewer. From 1956 on was a freelancer. As a composer, he gradually turned from the initial neoclassical tendencies and Suk's and Jeremiáš's influence prevailing in his early works towards the Czech inter-war modernistic tradition. His music is fundamentally based on a linear-polyphonic mode of thought and the modal tonal setting of (Moravian) folk music. It is not only his use of modality, but also the type of his melodic and the compositional outline of his works that reveal Doubrava's affinity to the legacy of Leoš Janáček. Most significantly, his output includes extensive scores of incidental and symphonic music, and also chamber music. He is the author of three symphonies, out of which the anti-war 2nd Symphony "Stalingrad" (1944) raised the most attention. Furthermore, he composed operas and ballets, using some of the scores to create symphonic suites (e.g.: the operas A Midsummer Night's Dream (1945), St Vladimir's Christening (Křest svatého Vladimíra, 1950); the ballets King Lávra (Král Lávra, 1951), Don Quijote (1955). He wrote music for short films, instructive compositions, and he also arranged folk songs.

Autumn Pastorale

instrumentation: fl, ob, cor i, 2cl, 2fg, 4cor, 4trb, 3tbn, timp, tam-t, archi
description: score, parts
duration: 10´

Festive March

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl in Es, cl b, cfg, 6cor, 3trb, 3tbn, tb, timp, tamb mil, gr c, ptti, archi
description: score, parts
duration: 5´

March Congressus 1946

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, perc, archi
description: score, parts

Revolutionary March of L. Svoboda's Guerrilla Section

instrumentation: fl picc, 2fl, 2ob, 2cl in B, cl in Es, 2fg, 4cor, 4trb, 3tbn, timp, tamb picc, gr c, ptti, archi
description: score, parts, choir parts
duration: 4´

Romance for Violin and Orchestra

instrumentation: vno solo, ob, archi
description: score, parts
duration: 4´

Symphony No. 2

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, fg, cfg, 4cor, 6trb, 3tbn, tb, timp, archi
description: score, parts
duration: 34´

Symphony No. 3

instrumentation: fl picc, 2fl, 2ob, cor i, 2cl, clb, 2fg, cg, 6cor, 4trb, 3tbn, tb, timp, tamb picc, ptti, gr c, tam-t, xil, arp, pft, archi
description: score, parts
duration: 48´

Feld, Jindřich (1925 –2007)

Jindřich Feld (1925–2007) graduated the composition study at the Academy of Performing Arts in 1952 and at the same time he also finished his doctoral studies in the field of musicology, aesthetics, and philosophy at Charles University in Prague. He was able to keep up with the development of North-American and European music, and his music was more and more frequently heard in European centres. For the purpose broad casting of Czechoslovak Radio he had written his arrangement of 4 Moravian Christmas Songs for a small instrumental ensemble in 1950. The composition contains the following Moravian Christmas Songs: Byla cesta ušlapaná, Copak je to nového, Dej Bůh štěstí a Co se stalo přihodilo.



4 Moravian Christmas Songs for a small instrumental ensemble**

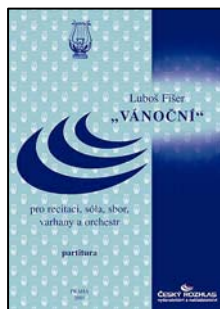
instrumentation: fl, ob, cl, fg, cor, archi
description: score, parts (score for sale R 219)
duration: 8´

Fišer, Luboš (1935 – 1999)

Luboš Fišer has signed a long line of stage plays and films both as a composer and a creative assistant. In this field we may find around 300 works coming out of his production. These pieces are still marked with a sign of quality best shown by various artistic awards: in 1968 it was Prix Italia for the music from the motion-picture "Bludiště moci" ("Labyrinth of Power"); in 1985 it was Prix Italia for the music from the motion-picture "Zlatí úhoři" ("Golden Eels") by K. Kachyňa; in 1986 Fišer received I. prize at the Salzburg Television Festival IMZ for the opera "Věčný Faust" ("Eternal Faust"); in 1995 he received Czech Lion for the music from the motion-picture "Golet v údolí" ("Hanele"); in 1996 he received Czech Lion for the music from the motion-picture "Král Ubu" ("King Ubu"). Luboš Fišer was born on 30 September 1935 in Prague. He studied at the Prague Conservatory and at the Academy of Performing Arts (under Emil Hlobil). The essence of his musical expression may already be found in the one-act opera "Lancelot", by which he concluded his studies. The essence is based upon a melodically potent idea, usually very concisely formulated, which Fišer further elaborates using economic deliberation and sobriety. He does not choose complicated composition methods; on the contrary, the power of his music is based on simplicity and plain effectivity. Among his key works are "Patnáct listů podle Dürerovy Apokalypsy" ("Fifteen Epistles based on Dürer's Apocalypse") /received I. Prize at the international competition UNESCO in 1967 in Paris/ and choral "Caprichos" inspired by Goya's work of the same name. Fišer reaches back to ancient cultural monuments like Sumerian and Hittite texts, but he gets his inspiration also from the Middle Ages and Renaissance, from pronounced artistic works, famous thinkers and, of course, from his own philosophical ideas. Nevertheless, he understands those historical excursions with respect to present time; looking back does not necessarily mean avoidance; it is a confrontation with the ever-lasting principles of life.

Film music collage: Tajemství hradu v Karpatech; Babička; Pozor, vizita; Zlatí úhoři; Vlak dětství a naděje; Smrt krásných srnců

orchestrated by: Dušek, Jan (born 1985)
instrumentation: S solo, fl, 2cl, Asax, 4cor, 3trb, 3tbn, tb, timp, perc, 2arp, pfte, cel, chit, chit b, ac, archi
description: score, parts (soon available)
duration: 18´20´´

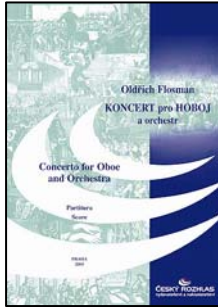


Christmas (1.-2. part)**

instrumentation: rec, S A T Bar solo, coro bamb, coro misto, 2fl, 2ob, 2cl, 2fg, 3cor, 3trb, 2tbn, timp, 4perc, cel, arp, org, archi
description: score, parts (score for sale R 073)

Flosman, Oldřich (1925 - 1998)

Flosman was born in Pilsen on April 5th 1925. He studied composition at the Prague Conservatory under Professor Karel Janeček and at Prague's AMU under Pavel Bořkovec. Until 1951 he worked at AMU as secretary of the composition department. After that he devoted himself completely to composition, in which he achieved great success. His work was especially influenced by Prokofiev and Shostakovich; it is distinguished by its lyrical warmth, folk elements and melodic base, and its optimistic, merry or even ironic expression. He worked closely with the Army Choir, which he later led as artistic director.



Flosman wrote several operas, dance scenes and pantomimes, as well as music for radio plays and short films. Alongside many chamber pieces and orchestral dances (Vrtěná, Vrták, Waltz and others), we must also at least mention his Double Concerto for Harp and Clarinet, concertos for violin, flute, french horn, Concertino for Bassoon, Rhapsody for Violoncello and Orchestra and Symphony – Concert for Piano and Orchestra.

Concerto for Oboe and Orchestra**

instrumentation: ob solo, 2fl, pic, 2ob, 2cl, 2fg, 4cor, 2trb, 2tbn, timp, 2perc, cel, archi
description: score, parts (score for sale R 066)
duration: 18´

Foerster, Josef Bohuslav (1859 – 1951)

He was born in Prague in the family of a music theoretician and director of the Organ School. Very soon he started playing the piano, the organ and the violoncello. Among his tutors at the Organ School belonged, beside others, F. Z. Skuherský. Having finished his studies, he started giving private music lessons, but he also worked as a music critic (the National Newspaper, Die Zeit in Vienna, etc.). In 1903 he became a professor of composition at the New Vienna Conservatory, and in 1919 he acquired the same post at the Prague Conservatory. He educated a number of composers of the inter-war generation (P. Bořkovec, E. F. Burian, J. Řídký, K. B. Jiráček, V. Dobiáš, and the like). In the years 1931 – 1939 he assumed the position of president of the Czechoslovak Academy of Sciences and Art. As an artist, Foerster was a very versatile personality: apart from his musical career he managed to assert himself as a skilled painter, playwright, poet, and writer as well. In his compositional output he contributed to all musical forms, leaving behind quite an extensive body of works. He is usually ranked high among the composers of the so called Czech modernism, alongside J. Suk, V. Novák, and O. Ostrčil. He was influenced mainly by the music of late Romanticism, particularly Mahler, and Impressionism, and he also managed creatively to continue in the tradition of the 19th century Czech music. Foerster's choral work is generally considered of great significance. His compositional legacy includes also several operas, melodramas, song cycles, symphonic and chamber pieces or piano compositions. He died at the venerable age of ninety-two as a widely acknowledged composer of the traditional branch of Czech music.

Amarus, melodrama for Reciter and Orchestra, op.30a

text: Vrchlický, Jaroslav (1853 – 1912)
instrumentation: rec, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, timp, arp, archi
description: score, parts
duration: 6´

Cantata 1945 for Soloists, Chorus and Orchestra, op. 187*

text: Rafajová, Marie Karla (1896 – 1978), Mathesius, Bohumil (1888 – 1952)
instrumentation: S, Bar solo, coro misto, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts, piano reduction
duration: 19´

Clear Morning, three songs for solo Voice and Orchestra, op. 107

text: Březina, Otakar (1868 – 1929)
instrumentation: voc solo, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 2trb, 3tbn, timp, arp, archi
description: score, parts
duration: 12´

Concerto No.1 C minor for Violin and Orchestra, op. 88

author of cadenza: Kubelik, Jan 1880 – 1940
instrumentation: vno solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3trb, timp, cel, arp, archi
description: score, parts
duration: 27´

Czech Ballad from the first act of opera The Heart for Baritone and Orchestra, op.102

text: Neruda, Jan (1834 – 1891)
instrumentation: B solo, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4 cor, 3trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts
duration: 6´

Czech Dance for the Ball of Czech Artists in Prague

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, trgl, archi
description: score, parts
duration: 4´

Dagina´s Thoughts and Simson´s Dreams from Trilogy About Simson, music to drama by J. Vrchlický, op. 62

text: Vrchlický, Jaroslav (1853 – 1912)
instrumentation: S, T solo, fl picc, 2fl, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, arp, archi
description: score, parts

Dance and Introduction to the second act from Trilogy About Simson, music to drama by J. Vrchlický, op. 62

instrumentation: 2fl, 2cl, 2cor, arp, archi
description: score, parts
duration: 7´

Debora, fantasia from opera, op. 41

arranger: Hybler, Jindřich (1891 – 1967)
instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, arp, archi
description: score, parts

Don´t Dissemble In The Heart for higher Voice and Orchestra from the cycle Love songs, op. 96*

text: Tagore, Rabíndranáth (1861 – 1941) © PRS, orchestrated by Devátý, Antonín (1903 – 1984)
instrumentation: fl, ob, 2cl, 2fg, 2cor, arp, cel, archi
description: score, parts

Evening At Belmonte, nocturne, op. 59

instrumentation: 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 2trb, 3tbn, tb, timp, arp, archi
description: score, parts
duration: 9´

Festive Overture, op. 70

arranger Hybler, Jindřich (1891 – 1967)
instrumentation: fl picc, ob, 2cl, fg, 2cor, 2trb, tbn, timp, trgl, gr c, ptti, harm, pfte, archi
description: parts
duration: 10´

Festive Overture, op. 70

instrumentation: 3fl/fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, trgl, tamb mil, ptti, gr c, arp, archi
description: score, parts
duration: 10´

Flowers on Tatra Mountains, melodrama, op.151*

text: Trnka, Tomáš (1888 – 1961)
instrumentation: rec, timp, arp, archi
description: score, parts

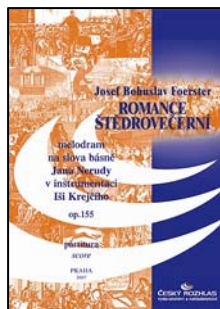
Four acts

instrumentation: fl, ob, cl, fg, 2cor, trb, timp, archi
description: score, parts

Hymn of the Angels for mixed Chorus and Orchestra, op.13

text: Čech, Svatopluk (1846 – 1908)

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, arp, archi
description: score, parts



A Christmas Eve Romance, op.155**

text: Neruda, Jan (1834-1891), orchestrated by Krejčí, Iša (1904-1968)

instrumentation: rec, 2fl, 2ob, 2cl/clb, 2fg, 2cor, 2trb, 3tbn, perc, archi
description: score, parts, piano reduction (score for sale R 134)
duration: 6´

In memoriam of Alexandra Čvánová, op. 181/II*

text: Vypel, Jaroslav (1890-1969)

instrumentation: A/Bar solo, 2fl, 2ob, 2cl, 2fg, 4cor, timp, arp, archi
description: score, parts

Introduction to the third act of opera Eva, op. 50

instrumentation: 2fl/fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, cg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts
duration: 11´

Invitation, song for solo Voice and Orchestra, op. 181/III*

text: Šalda, František Xaver (1867 – 1937)

instrumentation: A/B solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, arp, archi
description: score, parts

Juggler, melodrama, op.176a*

text: Fischer, Otakar (1883 – 1938)

instrumentation: rec, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, timp, perc, 2arp, archi
description: score, parts
duration: 10´

Life, cantata for Mixed Chorus and Orchestra, op.112/VI

text: Sládek, Josef Václav (1845 – 1912)

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score
duration: 3

Mountain Ballad for Voice and Orchestra

text: Neruda, Jan (1834-1891), arranger Jeremiáš, Otakar (1892 – 1962)

instrumentation: voc solo, 2fl, 2ob, cor ingl, 2cl, 2fg, 4cor, 2trb, timp, perc, arp, archi
description: parts
duration: 5´

The Music, song for Baritone and Orchestra, op.181/I

text: Vrchlický, Jaroslav (1853 – 1912)

instrumentation: Bar solo, 2fl, 2ob, 2cl, 2fg, 4cor, timp, perc, arp, archi
description: score, parts

Night, song for Voice and Orchestra, op. 85a

text: Mácha, Karel Hynek (1810 – 1936)

instrumentation: S/T solo, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, perc, arp, archi
description: score, parts
duration: 5´

Norwegian Ballad, melodrama, op. 40b

text: Zeyer, Julius (1841 – 1901), orchestrated by Ostrčil, Otakar (1879 – 1935)
instrumentation: rec, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, arp, archi
description: score, parts
duration: 8´

Overture to opera Debora, op. 41

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, ptti, archi
description: score, parts
duration: 3´

Overture to opera Eva, op. 50

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 3fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts

Polka and Sousedská Dance from opera Debora, op. 41

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: score, parts
duration: 6´

Psalm 121 for mixed Chorus, Orchestra and Organ, op. 156

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, perc, arp, org, archi
description: score, parts
duration: 18´

Sleeping Beauty, three overtures to Marx-Möller´s Drama, op. 64

instrumentation: 2fl, ob, 2cl, fg, 2cor, 2trb, tbn, timp, perc, arp, archi
description: score, parts
duration: 11´

Sleeping Beauty, overture to Marx-Möller´s Drama, op. 64

instrumentation: fl picc, 2fl, ob, 2cl, fg, 2cor, 2trb, tbn, timp, perc, arp, archi
description: score, parts
duration: 6´

So Much Longing In Your Eyes, song for Baritone and Orchestra from the cycle Through Alleys Of Locust-Trees, op. 28*

text: Dubrovský, T., orchestrated by Devátý, Antonín (1903 – 1984)
instrumentation: Bar solo, fl, ob, 2cl, 2fg, 2cor, archi
description: score, parts
duration: 2´

Spring, suite for String Orchestra and Harp, op. 84

instrumentation: archi, arp
description: score, parts
duration: 18´

Spring And Desire, symphonic poem, op. 93

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 6cor, 3trb, 3tbn, tb, timp, perc, 2arp, archi
description: score, parts
duration: 18´

Symphony No. 3 D major, op. 36

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, cfg, 4cor, 2trb, 3tbn, timp, archi
description: score, parts
duration: 40´

Švanda The Bigpiper, scenic music to drama by J. K. Tyl, op. 120

instrumentation: 2cl, 2cor, timp, trgl, harm, pfte, archi
description: parts, piano reduction

Te Deum laudamus, cantata for mixed Chorus, Orchestra and Organ, op.146

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, archi, org
description: score, chorus parts, piano reduction

Three Wise Men, melodrama, op. 111

text: Sládek, Josef Václav (1845 – 1912), orchestrated by Krejčí, Iša (1904 – 1968)
instrumentation: rec, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, perc, archi
description: score, parts

To The Dead Brothers, cantata for Soloists, Chorus, Orchestra and Organ, op.108*

text: Bible, Gerok, Friedrich Karl von (1815 – 1890), Merhaut, Josef (1963 – 1907), Vrchlický, Jaroslav (1853 – 1912), Tagore, Rabíndranáth (1861 – 1941)
instrumentation: S A T B solo, coro misto, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, org, archi
description: score, parts, piano reduction

Two Motives from Jan Neruda, No.1 National Motive, op. 109a

text: Neruda, Jan (1834 – 1891), orchestrated by Kapr, Jan (1914 – 1988)
instrumentation: T solo, 2cor, arp, archi
description: score, part

Fried, Alexej (b. 1922)

The author is a versatile musician who has contributed constructively in the field of both classical and popular music. Following the World War II, he founded an entertainment orchestra in Brno, a city where he also started attending the conservatory to study piano with Anna Skalická and composition with Theodor Schaeffer. In 1947 he moved to Prague to follow his conservatory studies there under Emil Hlobil. A year later, in 1948, he was accepted at the Music Faculty of the Academy of Performing Arts, and in 1953 he graduated here in Pavel Bořkovec's class. After his arrival in Prague he worked as an arranger for Karel Vlach's and Ladislav Habart's jazz orchestras, and he also conducted several orchestras himself. He led the Folk Ensemble at the Prague Conservatory (1949 – 1950), Jaroslav Ježek's Orchestra (1950 – 51), the Grand Entertainment Ensemble of the Faculty of Law at Charles University (1951 – 53), and the Grand Dance Orchestra of the Czechoslovak Radio (1953 – 55). He won some well-deserved recognition for his work of organization, too. He held the posts of creative secretary of the Union of Czechoslovak Composers (1961 – 63), artistic director of the International Jazz Festival in Prague (1954 – 68), and he assumed the same position also in the Army Art Ensemble (1964 – 1967). As a composer (he has been a freelancer since 1955) he is usually classified as a representative of the so called third stream that strives for a synthesis of jazz and classical music. He focuses mainly on instrumental compositions for symphonic orchestra, e.g. his Triple Concerto for flute, clarinet, French horn and orchestra (1971), the Concerto for orchestra (1974); for jazz orchestra, e.g. the Act for flute and big band (1968), Salut for soprano saxophone (flute) and big band (1987); or for variable chamber ensembles, e.g. the Sonatina drammatica for violin and piano (1975).

Blues of Michaela from musical Wild River

orchestrated by Celba, Jaroslav (b. 1924)
instrumentation: voc solo, Barsax, 2cor, 2trb, 3tbn, perc, cb, archi
description: score, parts

Bolero for Symphony Orchestra

instrumentation: fl picc, fl, 2ob, cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, bg, arp, Asax, archi
description: score, parts

Ceremony in Harlem, gallop from operetta

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, perc, arp, archi
description: score, parts

Concerto No. 2 for Clarinet and Orchestra

instrumentation: cl solo, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 3perc, cel, chit b, archi
description: score, parts
duration: 21´

Duett of Josef and Michaela from musical Wild River (Divoká řeka)

orchestrated by Válek, Vladimír (b. 1935)
instrumentation: 2 voc solo, 2cl/Asax/Barsax, 2cor, 2trb, 2tbn, perc, cb, archi
description: score, parts

Legend about The Devil, ballet music from musical Devil Gone Through The Town

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, 2tbn, timp, 2perc, 2arp, pfte, archi
description: score

March of Soldiers

instrumentation: fl, fl picc, ob, 2cl, Asax, Tsax, Barsax, 3cor, 3trb, 3tbn, timp, perc, archi
description: score, parts
duration: 4´

May Song, song for Mixed Chorus and Orchestra*

text: Sykora, Václav
instrumentation: SB, fl/fl picc, 4cl, 2cor, 3trb, 3tbn, timp, 2perc, arp, cel, archi
description: score, parts

Song about Writing from musical Wild River

orchestrated by Válek, Vladimír (b. 1935)
instrumentation: voc solo, fl, cb, archi
description: score, parts

The Shade, song for male Voice and Orchestra*

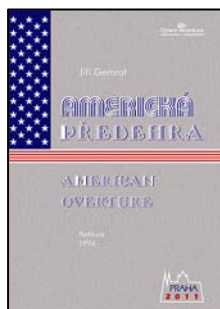
text: Aplt, Jiří (1917 – 1990)
instrumentation: voc solo, 2fl, 2ob, 2cl, 2fg, 3cor, 3trb, 4tbn, timp, arp, archi
description: score, parts

Triple Concerto for Flute, Klarinet, French Horn and Orchestra

instrumentation: fl solo, cl solo, cor solo, 2fl, 2ob, cor ingl, 2cl, 2fg, 2Barsax, 3trb, 3tbn, timp, 3perc, perc, archi, cel, pfte
description: score, parts
duration: 17´

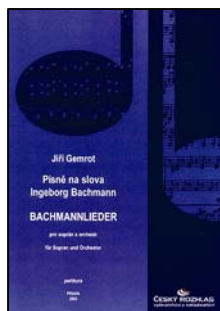
Gemrot, Jiří (b. 1957)

1972 entered Gemrot the Prague Conservatory to study piano with Ema Doležalová and composition with Jan Zdeněk Bartoš. From 1976 to 81 he attended the Music Faculty of the Academy of Performing Arts where he studied under Jiří Pauer. As a pianist he spent a short time in the ranks of the Vít Nejedlý Army Art Ensemble. In 1982 he took up the position of music director at the Czech Radio in Prague, and he also worked as an editor of the phonograph edition of the Panton publishing house. Gemrot's compositions have been awarded in several national competitions. His style draws on Neo-Classicism, and he takes classical composers such as S. Prokofiev, B. Britten or B. Martinů as his models. His existing compositional output consists predominantly of chamber music written at request of particular musicians, e.g. the Summer Study (Letní studie) for the Prague Saxophone Quartet (1986) or Bucolica for the Stamitz Quartet (1987). Gemrot has also composed several orchestral pieces and vocal scores, for example the Concerto for piano and orchestra (1981), the Concertino for orchestra (1997), Bachmannieder for soprano and orchestra (1984), etc. He is an active member of the Union of Czech Composers and Concert Artists. In 1990 he became the chief music director of the Czech Radio. Gemrot also writes music for radio plays and fairy tales.



American overture**

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, tamb picc, clv, tmbo, 3tom-t, tam-t, archi
description: score, parts (prodejní partitura R 236 - připravuje se)
duration: 8



Bachmannlieder, songs on the words by Ingebor Bachmann for Soprano and orchestra**

text: Bachmann, Ingeborg (1926 – 1973)
instrumentation: S solo, 2fl/fl picc, 2ob, 2cl, cl b, 2fg/cfg, 4cor, 3trb, 3tn, arp, timp, tam-tam, camp, camp di messa, ptto sosp, 2ptti, gr c, archi
description: score, parts (score for sale R 029)
duration: 20´



Konzertino for Flute, Timpani, Bagpipe and Orchestra**

instrumentation: fl, timp, corm soli, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tn, archi
description: score, parts (score for sale R 015)
duration: 21´

Konzertino for Harp and String Orchestra

instrumentation: arp solo, archi
description: score, parts
duration: 20´

Concerto for Piano and Orchestra

instrumentation: pfte solo, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tn, arp, perc, archi
description: score, parts (score for sale R 118)
duration: 21´

Havelka, Svatopluk (b. 1925)

Svatopluk Havelka was born on 2nd May, 1925 in Vrbice in Silesia. He finished his grammar school studies in Valašské Meziříčí in 1944. In 1949 he graduated from the Faculty of Philosophy and Arts at Charles University in Prague, where he had studied musicology under the tuition of Antonín Sychra. Simultaneously, he took private composition lessons with K. B. Jiráček. For a short time he worked as music director and editor for Czech Radio in Ostrava. Afterwards, he cooperated with AUS (Army Art Ensemble), and since 1954 he has concentrated solely on his compositional career. In the year 1990 he was appointed Professor of Composition at the Academy of Performing Arts in Prague, where he worked until 2002. His 1st symphony (1955-1956) marked a significant turning point in his career. This composition became a clear signal that a symphonist had been born whose ability to create large musical structures in a stylistically original setting was unquestionable. Havelka's music has been drawing attention of the broader public ever since. Each new piece has its own individual form and brings novel compositional solutions. Also his cantata Chvála světla (Eulogy of Light) for solo voices, mixed choir and orchestra belongs among works of similar artistic force. Havelka's output within the genres of film and incidental music is numerous as well, consisting of dozens of scores both for full-length and short films. His frequent cooperation with filmmakers led to several notable awards that Havelka received for his music for Vojtěch Jasný's films "Až přijde kocour" ("When the Tomcat Comes") and "Všichni dobří rodáci" ("All the Good Countrymen"), and for the film adaptation of the fairy-tale "Princ a večernice" ("The Prince and the Evening Star"). For his 1st symphony he was awarded a silver medal at the World Festival of the Youth and Students.

Film music movie: Touha; Marečku, podejte mi pero; Ucho; Pane vy jste vdova; Konec agenta W4C; Až přijde kocour

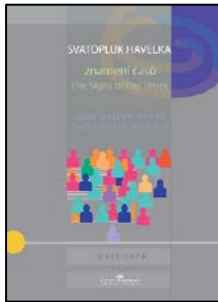
orchestrated by: Dušek, Jan (born 1985)
instrumentation: voc f, voc m, coro misto, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, Asax, Tsax, Barsax, 4cor, trb solo, 4 trb, 4tn, tb, timp, 6perc, cel, pfte, cemb, org el, arp, 2chit, chit b, archi
description: score, parts (soon available)
duration: 29´40´´

Nonet

instrumentation: fl picc, fl, ob, cl, fg, cor, archi
description: score, parts
duration: 20´

Pyrrhos, Symphony-Ballet

instrumentation: 3fl/fl contraalto/fl picc, 2ob, cor ingl, 2cl/cl in Es, cl b, 2fg, cfg, 4cor, 4 trb, 3tn, tb, vibf, cel, pfte, arp, chit b, 4perc, archi
description: score
duration: 27´



The Signs of the Time, symphonic picture**

(dedicated to 100th jubilee of Czech Philharmonic Orchestra)
instrumentation: fl picc, 3fl, 3ob, cor ing., 3cl/cl in Es, cl b, 2fg, cfg, 4trb, 4cor, 3tn, tb, arp, cel, 14 perc, archi
description: score, parts (score for sale R 174)



Symphony No.1 for big Orchestra**

instrumentation: 3fl/2fl picc, 2ob, cor ingl, cl in Es, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tn, tb, timp, trgl, leg, tamb picc, tamb b, t-tam, ptti, gr c, camp, xil, pfte, 2arp, archi
description: score (score for sale R 138)
duration: 41´

Hejnar, Robert (b. 1969)

Robert Hejnar (born in Olomouc) studied piano at the Prague Conservatory and composition under prof. Ivan Kurz at the Musical Faculty of the Academy of Performing Arts in Prague (1998). In 2005 he started his PhD studies here in the field of composition under Ivan Kurz. At present he teaches composition and related subjects at the Conservatory of the Evangelical Academy in Olomouc. He is the author of vocal-symphonic (Stabat Mater for soprano, alto, children's choir, symphonic orchestra and organ – 1997; Tres Psalmi /130, 23, 70/ for alto /mezzosoprano/ and symphonic orchestra – 1993), orchestral (Elysium for piano and symphonic orchestra – 2010; A Dream of Anxiety (Sen úzkosti) for flute and symphonic orchestra – 1994; Hommage à Concerto grosso for violoncello and chamber string orchestra – 1996; Anderen's Fairy Tales for piano, chamber orchestra and children's ballet – 1995; Variations for flute and chamber string orchestra – 1991); choral (Ave Maria for children's choir and organ – 2002), chamber music (Pan and Apollo for oboe and harp – 1995; 1st sonata for piano "Ringing the Changes" – 1992), and electro-acoustic compositions (Niobe – 1996). Robert Hejnar was awarded the Czech Musical Fund Foundation Award in 1994 for the cantata Tres Psalmi (130, 23, 70), and the oratorio Stabat Mater won him the Leoš Janáček Foundation Award in 1998.



Elysium for piano solo and symphony orchestra**

instrumentation: pfte solo, picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tn, tbn, b, tb, timp, vibf, cel, campli, camp, trgl, t-tam, ptti, metal chimes, arp, archi
description: score, parts (score for sale R 209)
duration: 25´

Hurník, Ilja (b. 1922)

The first works of the composer, pianist and writer Ilja Hurník /born in 1922 in Poruba/, appeared as soon as in 1933; those early works are still relevant as classical instructive literature today. Since then Hurník's development continued smoothly without any style shifts. In 1938 Hurník's family had to flee to Prague because of the Sudeten annexation. The loss of his native Silesia has been compensated by the opportunity to become a student of pronounced teachers Vítězslav Novák for composition and prof. Vilém Kurz for piano play. Later, Ilja Hurník has broadened his scope of composition and life of a piano stage player by literature and education. Selection of his musical compositions: operas on his own librettos "Lady and the Brigands", "Oldřich a Božena", oratorio "Noe", cantatas "Maryka", "Ezop"; selection of books: "Trumpeters of Jericho", "Journey with a Butterfly", memoirs "The Final Report"; selection of his educational works: series of eight discs "The Art of Listening to Music", "The School of Four-handed Play". His piano repertoire is centered on the works of C. Debussy and L.Janáček. All of his works are noted for their exquisite form, communicativeness, charm, refined cheerfulness and positive attitude. Prizes and honorary awards: DrSc.h.c., Grand Prix at the competition Piano Duo Association of Japan, golden medal of AMU (Academy of performing Arts), prize "Clasic", asteroid 1998 FP73.

Autumn from suite The Four Seasons for Chamber Orchestra

instrumentation: fl, ob/cori, cl, cor, arp, cel, vno I., II., vla
description: score, parts
duration: 10'30''

Clarinet, Xylophon and so on, children's chorus with instruments on the own text

instrumentation: coro bamb, fl, cl, trb, vno, xil, pfte, cel, perc, cb
description: score, parts



Concerto for Wind instruments, Piano and Timpani

instrumentation: 3fl/pic, 3ob/cori, 3cl/cl b, 3fg/cfg, 4cor, 3trb, 3tbn, tb, timp, pfte
description: score, parts
duration: 18'

Concerto for Flute and Chamber Orchestra**

instrumentation: fl solo, 2ob, 2fg, timp, archi
description: score, parts, piano reduction (score for sale R 070, KV R 071)
duration: 16'30''

Es tam, hes tam, polka for Children's Chorus and small Orchestra

instrumentation: coro bamb, cl, 2trb, 2tbn, perc, archi meno vla
description: parts

Fairy Tale Budulínek, melodrama

instrumentation: rec, ob, cl, fg, cor, trb, perc, pfte, vno, vla, vlc
description: score, parts

Fairy Tale Princess Froglet for reciter and 11 instruments

instrumentation: rec, fl/pic, ob/cori, cl, fg, cor, trb, pfte, archi
description: score, parts
duration: 9'

Fairy Tale about a Giant Beet, melodrama

instrumentation: rec, fl/pic, ob, cl, fg, cor, trb, pfte/cel, archi bez vlc
description: score, parts

Instruments at Registration to verses by V. Fišer*

text: Fišer, Václav (b. 1926)
instrumentation: rec, coro bamb, fl, ob, cl, fg, cor, trb, tbn, tb, timp, perc, xyl, vno, vla, vlc, cb
description: score, parts
duration: 25'

Loneliness, song cycle for Baritone and String Chamber Orchestra*

text: Mathesius, Bohumil (1888 – 1952)

instrumentation: Bar solo, archi

description: score, parts

duration: 15´

Lullaby for mixed Chorus and Orchestra, No. 6 from cantata Maryka

instrumentation: coro misto, 2fl, 2ob, 2cl, 2cor, archi

description: score, parts

Musicians, suite for Chamber Ensemble and Reciter*

text: Branislav, František (1900 – 1968)

instrumentation: rec, fl/fl picc, ob/cor ingl, cl/cl b, fg, cor, trb, tbn, 2perc, arp, cel, pfte, cemb, cimb, chit b, vno, vla, vlc, 2cb

description: score, parts

duration: 29´

On The Children´s Ball, six compositions for Chamber Orchestra

instrumentation: fl, cl, fg, trb, arp, cemb, pfte, perc, vno, vlc, cb

description: score, parts

duration: 8´

Proper Family, instructive composition for Children´s Chorus and single Instruments

instrumentation: coro bamb, fl picc, fl becc, ob, cor ingl, cl, fg, trb, tb, timp, chr c, ptti, trgl, arp, pfte, vno, cb

description: score, parts

duration: 18´

Quarterfoil, four songs for monophonic Children´s Chorus, Strings and Piano*

text: Branislav, František (1900 – 1968)

instrumentation: coro bamb, pfte, archi

description: score, parts

duration: 8´

Red Skirt, polka for small Orchestra

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, tbn, timp, archi

description: score, parts, piano reduction

Saltation for Orchestra

instrumentation: 2fl/fl picc, ob, 2cl, fg, 3cor, 2trb, 2tbn, timp, perc, ac, archi

description: score, parts

Serenade for Strings

instrumentation: archi

description: parts

Silesian Songbook, fantasy for solo Sopran and Tenor, mixed Chorus and Orchestra on silesian folk-songs

instrumentation: S, T solo, coro misto, 2fl/fl picc, ob, cor ingl, 2cl, 2fg, 2cor, 2trb, timp, trgl, 2arp, archi

description: score, parts

duration: 13´

Spring from suite The Four Seasons for Chamber Orchestra

instrumentation: fl, ob/cori, cl, cor, arp, cel, vno I., II., vla

description: score, parts

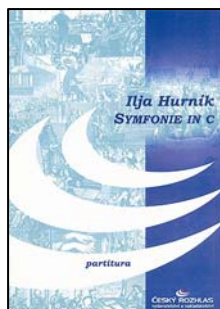
duration: 8´

Summer from suite The Four Seasons for Chamber Orchestra

instrumentation: fl, ob/cori, cl, cor, arp, cel, vno I., II., vla

description: score, parts

duration: 6´



Symphony in C**

instrumentation: 3fl, 3ob, 3cl, 3fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: score, parts (score for sale R 012)
duration: 20´

A Band´s Tales, radio stories for Reciter and Instrumental Ensemble*

text: Hurník, Ilja, german version Reif, Karol
instrumentation: rec, fl, cl, fg, trb, tbn, perc, arp, pftc, chit, dp, vno
description: score, parts
duration: 40´

Winter from suite The Four Seasons for Chamber Orchestra

instrumentation: fl, ob/cori, cl, cor, arp, cel, vno I., II., vla
description: score, parts
duration: 5´30´´

Hurník, Lukáš (b. 1967)

Lukáš Hurník started off his musical career (together with drummer Kladius Kryšpín) as a rock band bassist for Biwoy, a band for which he also wrote its complete repertoire. At that time Hurník was looking up to Frank Zappa for his musical inspiration. Hurník then used some of the rock elements in his four-handed piano "Hot-suite", which received a first prize at the international competition in Tokyo in 1990. Other awards followed from composer competitions "Generation" and "Jihlava". Hurník's compositions are characterized by synthesis of various styles, in which rock meets with baroque and modern polyphonic voice, chromatics with classical melodics and cantilena with minimalist patterns. His largest work yet is a symphony „Globus“ for percussion and symphonic orchestra. This piece was made for renowned Scottish percussionist Evelyn Glennie and is now a part of a repertoire of Dama-Dama ensemble from Brno. Sketch of author's work was published on his profile CD called „Fusion Music“. Lukáš Hurník takes part in music popularization in Czech Radio and Czech Television (Marek Eben's and Lukáš Hurník's Music Laboratory, Those Best of Classic, Vinceró). His radio program „Da capo“ has already reached up to 300 episodes. Apart from writing several columns (magazine "Harmonie"), he wrote a popular educational book „The Secrets of Music – Revealed“ (Grada) and participated on formation of new high-school and basic-school textbooks for basic musical education. Apart from all this, Hurník devotes his time to chorus mastering. He conducts the mixed chorus Gaudium Pragense. He studied at the Faculty of Education at the Charles University, where he has also obtained his Ph.D. degree. Today he works as a director manager of Czech Radio 3 – Vltava.



Girl and Machine, overture for Orchestra**

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, timp, perc, archi
description: score, parts (score for sale R 064)
duration: 14



Upside-down Variations on Mozart´s Theme for String Orchestra**

instrumentation: archi
description: score, parts (score for sale R 082)
duration: 13´

Tocatta and Preludium to Violin Concerto by Mendelssohn

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 3trb, 2tbn, timp, perc, archi

description: score, parts

duration: 12´

Husa, Karel (b. 1921)

Karel Husa was born on 7th August 1921 in Prague. The Nazi occupation changed his life for good. The students' protest in 1939 gave the Germans a pretext to close down all universities in Prague including the technological department where Husa had just started studying. Most students were sent to Dresden to work in ammunition factories. Conservatories and art schools were allowed to continue in their education and so Husa escaped deportation in 1941 by being accepted to a composition class of Jaroslav Řídký and conducting at Pavel Dědeček at the Prague Conservatory. After the war, Karel Husa obtained a scholarship from the French government and went to Paris to study at the Ecole Normale de Musique and later Conservatoire de Paris. He studied composition at Arthur Honegger, Nadia Boulanger, conducting at Jean Fournet and André Cluytens and later at Eugene Bigot at a conservatory. In June 1950 he had to face recurring health problems and therefore had to give up an offer to work as Kussevitsky's assistant and teach conducting in Tanglewood. At that time he also met his future wife Simone. In 1954 he was invited to the USA again, this time the invitation came from an American musicologist, Donald J. Grout, and Karel Husa accepted the offer to teach music theory at the Cornell University with the obligation to conduct the university orchestra. Husa's music pieces in the 40s were influenced by folk music, at the end of the 50s he extended his music language by atonality; he experimented with other means and occupied himself with series. In 1969 he received a Pulitzer's award for his



violin quarter No. 3, which confirmed that he was aiming at the composer elite. Karel Husa is a straightforward individual with firm beliefs. One of the important moments is his philanthropic attitude characterized also by the committed trilogy: Music for Prague (1968), Apotheosis of this country (1972) and Trojan woman (1980). Apart from many other awards, Karel Husa is also a holder of the state award For 1st Degree Merits, which he was awarded by the president, Václav Havel, in 1995.

Sinfonietta for small Orchestra**

instrumentation: fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, timp, perc, arp, archi

description: score, parts (score for sale R 112)

duration: 19´

Overture "Student"

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, tbn, tbn b, timp, gr c, ptti, trgl, 2arp, archi

description: score, parts (score for sale R 224 - soon available)

duration: 8´20´´

Hybler, Martin (b. 1977)

Martin Hybler was born on the 24 February 1977 in Turnov. In 1999 he graduated from the Prague's Conservatory in the composition class of Bohuslav Řehoř. Later, at the Academy of Performing Arts in Prague he attended the composition class of Prof. Václav Riedelbauch. He received his bachelor's degree in 2002 for The Concerto for the Piano and Orchestra, two years later he completed his studies with the composition *Between Illusion and Reality*. His creativity is directed predominantly towards the field of classical music. In his compositions Hybler uses various instrumentations meant both for concert stages and theatre scenes. He also creates new arrangements and instrumentations of old masters as well as of non-artificial compositions. In 2000 he appeared on the programme of the 55th year of the International Music Festival Prague Spring, where we could hear the premiere of his composition *Remembering - Tribute to Zdeňek Fibich* for string orchestra. He participated in the



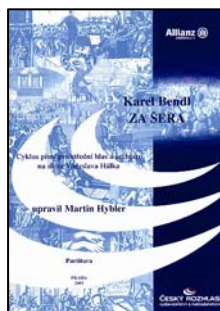
composition class of W.A. Schultz at Hochschule für Musik in Hamburg where he stayed for six months as a trainee. Between 2004 and 2005 he worked as a music editor at the publishing house Editio-Bärenreiter in Prague. Since October 2005 he has been a graduate at the Composition and Composition Theory section of the Academy of Performing Arts in Prague in the class of Ivan Kurz.

La musica della luna, concerto piccolo per chitarra ed orchestra, op.19**

instrumentation: chit solo, 2fl, fl picc, ob, cor ingl, cl, cl b, fg, 2cor, cel/pfte ad lib, perc, archi

description: score, parts, piano reduction (score for sale R 090 and KV R 091)

duration: 13´



Bendl, Karel (1838 - 1897): In the Dusk, song cycle for medium Voice and Chamber Orchestra**

Hálek, Vítězslav (1835 – 1874)

instrumentation: voc solo, fl, ob, 2cl, fg, 2cor, arp, archi

description: score (score for sale R 048)

duration: 25´

Chaun, František (1921 – 1981)

During his lifetime he was known as a versatile artist who was active – to remain within the sphere of music life – as a composer, pianist, and singer. Besides that, he was a painter (his work in this field consists of hundreds of paintings), an author of shorter literary works, and a comic actor. Apart from all that, he was also a graduated pharmacist. His compositional output is not very extensive, consisting of around thirty completed scores of orchestral, chamber or vocal compositions. He studied privately with Jindřich Feld and Klement Slavický, but just as much as in his other artistic pursuits he adopted and stuck to an intuitive, autodidactic approach to music. He tended more towards the traditional branch of the 20th century music, with the exception of a rationally conceived orchestral composition entitled *The Castle* (1964 – 65). This work of art is a part of one of the most peculiar feats on Chaun's part: the Kafka inspired orchestral trilogy from the years 1964 to 1969 (*The Metamorphosis*, *The Castle*, *The Trial*). He frequently chose unconventional compositional solutions that betrayed a sense for hyperbole, yet, at the same time, he was inclined towards philosophical contemplations. An interesting facet of his legacy is represented by his music for tape compositions, several of which he created at the "Acousti" studio in Paris. As far as the number of compositions is concerned, the most fruitful period of Chaun's life was the second half of the 1960s, when such compositions as the *Trio for clarinet, French horn and double-bass* (1965 – 67), *Hommage á Dubuffet*, the *Double Concerto for violin, violoncello and chamber orchestra* (1969) or *Five Images (Pět obrázků)* for orchestra (1970) were written.

Divertimento for 9 Wind instruments

instrumentation: fl, 2ob, 2cl, 2cor, 2fg

description: parts

duration: 19´

Fantasy for Orchestra

instrumentation: 2fl, 2cl, 2fg, 3trb, 3tbn, timp, 4perc, xil, cel, pfte

description: score, parts

duration: 11´

Five Pictures for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, cfg, 4cor, 4trb, 3tbn, tb, timp, 3perc, xil, arp, pfte

description: score, parts

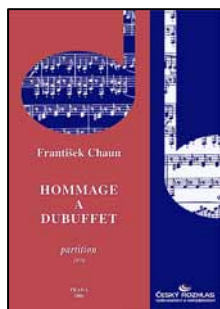
duration: 11´

Ghiribizzo for Orchestra

instrumentation: pfte solo, 2fl/fl picc, 2ob, 2cl, 2fg, cfg, 4cor, 4trb, 3tbn, tb, timp, t-tom, tamb picc, tamb mil, leg, ptti, fru, camp, gc, t-tam, xil, archi

description: score, parts

duration: 14´



Hommage á Dubuffet, double concerto for Violin, Cello and Chamber Orchestra**

instrumentation: vno solo, vlc solo, 2ob, 2cor, archi

description: score, parts (score for sale R 095)

duration: 13´

What Says Lokálí, cantata for Baritone, mixed Chorus and Orchestra*

text: Sýkora, Václav

instrumentation: Bar solo, coro misto, 2fg, cfg, 4trb, 4tbn, 7perc, 2pfte, vlc, cb

description: score, parts

duration: 3´

Iřtvan, Miloslav (1928 – 1990)

Iřtvan started composing already during his secondary-school studies in Prague, Nové Město na Moravě, and Brno. He studied privately, piano with Frantiřek Maxián and composition with Frantiřek Suchý and Vilém Petrželka. In 1948 he began his studies at the Janáček Academy of Music and Performing Arts with Jaroslav Kvapil, under whose lead he remained until his graduation. In 1956 he started his postgraduate program, and in 1957 he began teaching at the Academy – at first as an assistant professor, and later, from 1966, as an associate professor. He educated 19 students in total, all of whom, in one way or another, adopted and developed his original compositional technique. Initially, Iřtvan was influenced by Moravian folk songs, and his music showed affinity to Janáček, Bartók, and Prokofiev. Among compositions resulting from and elaborating on such impulses belong the Concerto-Symphony for piano and orchestra (1958) and the Ballad on the South for orchestra (Balada o Jihu, 1960). During the 1960s Iřtvan became interested in the so called New Music, which led him to apply dodecaphony and modal scales. By the end of the decade he had found in philosophically contemplative compositions such as The Exorcism of the Time (Zaklínání času, 1967) and the chamber oratorio I, Jacob (Já, Jákob, 1968) a method of his own – a montage of edited isolated elements. He understood the concept of montage as combining short, individual and contrastive, yet stylistically uniform elements, the so called music objects. In 1966 he described this method in his treatise Montage of Isolated Elements in Music (Montáž izolovaných prvků v hudbě). Besides that, however, he made use of the collage technique as well. This means that within a flow of atonal music the author incorporated his own tonal sections – Renaissance or Baroque stylizations or passages of jazz or rock nature, e.g. Shakespearean Variations (Shakespeareovské variace, 1974), Hard Blues (1980), and the like. In the 1970s he found inspiration in non-European music, with special emphasis on its rhythmical features, as exemplified by Psalmus Niger (1972), the Capriccio (1978) and other compositions. Iřtvan is also the author of several scores of incidental music that, in due course, formed a basis of future concert pieces. The composer's aim here was to prove the material for a concert composition in advance in incidental music, or he made use of the material from a composition in the process of making for a score of stage music.

Ballad about South

instrumentation: 2fl/fl picc, ob, cor ingl, 2cl, 2fg, 2cor, 2trb, 2tbn, tb, timp, tamb picc, ptti, trgl, gg, xil, camp, cel, arp, pfte, archi

description: score

duration: 20´

Concertino for Violin and Chamber Orchestra

instrumentation: vno solo, timp, t-tam, pfte, archi
description: score
duration: 12´

Concert-Symphony for Piano and Orchestra

instrumentation: pfte solo, 3fl/fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 3cor, 2trb, tb, timp, trgl, tamb, ptti, gc, t-tam, camp, xil, arp, archi
description: score, parts
duration: 9´

Dodekameron, twelve compositions for twelve players

instrumentation: pfte, cemb, elquit, 2vno, 2vla, 2vcl, perc (3esec)
description: score
duration: 15´

Exorcism of Time, symphony for two Reciters and Orchestra

text: Mikulášek, Oldřich (1910 – 1985), Bible, czech baroque anonym
instrumentation: 2rec, Asax, Tsax, Barsax, 4cor, 3trb, euph, 3tbn, tb, perc (4esec), elquit, pfte, archi
description: score
duration: 16´

Ritmi ed Antiritmi for two Pianos and Percussion

instrumentation: 2pfte, perc (2esec)
description: score, parts
duration: 11´

Sonate for Violin and Chamber Ensemble

instrumentation: vno solo, fl, cl b, vla, vlc, vibf, 3t-tom, 2ptti sosp, gg
description: score, parts
duration: 9´

Jaroř, Jiř (1920 – 1986)

Jiř Jaroř was following the composition school of Jaroslav Řídký at the Prague Conservatory and at the Academy of Performing Arts. There he obtained the virtues of individual and responsible approach to creative work. He belongs to the generation which formed during the 1940s. Author's experiences of playing a viola at the Smetana Theatre in Prague, working as a dramaturgist and a music director at the Czechoslovakian Radio and also his experience from educational practice, were all a valuable asset for his compositions. He developed from his early romantic musical expression to creative alignment based on modal system of tritone intervals and chord relations. That is exactly where Jaroř's melodies spring from; on the other hand, the clear architecture of his musical pieces was influenced by the distinct example of Miloslav Kabeláč. Jaroř is the author of numerous symphonic pieces. The most famous is the symphonic poem called "The Old Man and the Sea" (1960) on the theme of Ernest Hemingway's novel of the same name. The poem is inspired by the vigorous struggle of men to reach the desired goal.

Beskyde, Beskyde, Moravian folk-song for Children's Chorus and small Orchestra

instrumentation: coro bamb, 2fl, 2cl, fg, 2cor, timp, archi
description: score
duration: 2´

Burlesca for Orchestra

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: score, parts
duration: 4´

Dances from East of Bohemia

instrumentation: fl, ob, 2cl, 2fg, 2cor, timp, archi
description: score, parts

Four Carols from Beskydy Moutains

instrumentation: 2cl, 2fg, 2cor, timp, archi
description: score, parts

Funeral Fantasy for big Orchestra, op.11

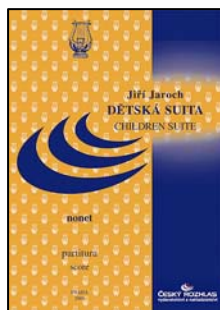
instrumentation: 2fl/fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 2arp, archi
description: score, parts
duration: 12´

Furiant for Orchestra

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: score, parts
duration: 4´

Grandfather´s polka for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, archi
description: score, parts
duration: 4´



Children´s Suite for Noneto, op. 7**

instrumentation: fl, ob, cl, fg, cor, vno, vla, vcl, cb
description: score, parts (score for sale R 084)
duration: 8´

Kde ty jedeš, můj Janičku, czech folk-song for Children´s Chorus and Orchestra

instrumentation: coro bamb, fl, ob, 2cl, fg, 2cor, timp, archi
description: score

Let The Bells Ring, folk-carol for Children´s Chorus and small Orchestra

instrumentation: coro bamb, 2fl, ob, 2cl, fg, cor, archi
description: score
duration: 4´

Memories, small suite for Strings

instrumentation: archi
description: score, parts
duration: 9´

Okolo Frýdku cestička, Czech folk-song for Children´s Chorus and Orchestra

instrumentation: coro bamb, 2fl, 2cl, fg, 2cor, timp, archi
description: score
duration: 2´

Okolo Třeboně, Czech folk-song for Children´s Chorus and Orchestra

instrumentation: coro bamb, 2fl, 2cl, fg, 2cor, timp, archi
description: score
duration: 2´

Overture to drama for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc
description: score, parts
duration: 7´

Poetic Dance Suite for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 3cor, timp, 2perc, archi
description: score, parts
duration: 13´30´´

Prídi ty, šuhajko, Czech folk-song for Children's Chorus and Orchestra

instrumentation: coro bamb, fl, ob, 2cl, fg, 2cor, timp, archi
description: score

Song Without Words for big Orchestra

instrumentation: 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, timp, perc, arp, archi
description: score, parts
duration: 4´

Summer Ceremony, tarantella for big Orchestra

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, 2perc
description: score, parts
duration: 5´

Summer Night Intermezzo (Intermezzo notturni estivi)

instrumentation: fl, ob, cl, fg, cor, archi
description: score, parts

Symphonic Dance No. 1, op.8

instrumentation: 3fl/fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, archi
description: score, parts
duration: 6´

Šakuntalá for Orchestra, op.10

instrumentation: 2fl/fl picc, 2ob, cor ingl, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts
duration: 21´

Three Slovakian Songs for Male Chorus and Chamber Ensemble

instrumentation: coro masch, fl, 2cl, 2trb, tbn, perc, 2ac, chit, cb
description: score, parts

To Beloved Country, spring serenade upon May of K. H. Mácha

instrumentation: cor ingl, 2cl, cl b, cor, arp, archi
description: score, parts

Two Zaporog Dances for Symphony Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, 4perc, archi
description: score, parts

Variation March for big Orchestra

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, 2perc, archi
description: score, parts
duration: 6´30´´

Jeremiáš, Otakar (1892 – 1962)

He is a representative of the traditional branch of Czech music drawing on the legacy of the 19th-century composers. He entered the Prague Conservatory in 1907 to study organ with Josef Klička and musical theory and composition with Karel Stecker. In 1909 and 10 he continued his composition studies privately with Vítězslav Novák, and he also took violoncello lessons with Jan Burian. Later on, he became a violoncellist in the Czech Philharmonic Orchestra and the pianist of the Prague Trio. In 1929 he contributed considerably to the establishment of the Czech Radio Philharmonic Orchestra, and was appointed chief conductor of the ensemble. As a conductor and dramatic adviser he worked for the Radio Orchestra until 1945, when he became a conductor at the National Theatre. In 1943 he published two books on music education: Practical Guidelines for Symphonic Orchestra Instrumentation (Praktické pokyny k instrumentaci symfonického orchestru) and Practical Guidelines for Conducting (Praktické pokyny k dirigování). He co-founded O. Ostrčil's and Z. Fibich's Societies, presided the Contemporary Music Association, and was a member of the Club of Orchestral Artists. He composed mainly large orchestral scores that often included vocal parts, as exemplified by The Gipsy's Fiddle (Cigánovy housle) for solo voices, men's choir and orchestra (1908), the Spring Overture (Jarní ouvertura), op. 9 (1912), Fantasia for grand orchestra and two mixed choirs, op. 12 (1915), and many other compositions. His legacy also includes several songs, choral pieces, incidental and film music and melodramas. Among Jeremiáš's notable compositions belongs his opera The Karamazov Brothers (1928) that met with substantial success at the National Theatre. He also applied himself to instrumentations of works by both Czech and foreign composers.

Czech National Songs for Soloists, Choir and Orchestra

instrumentation: S A T B solo, coro misto, fl, ob, 2cl, 2fg, 3cor, 3trb, 3tbn, timp, perc, arp, archi
description: score, parts
duration: 14´

Czechoslovak Anthem, arrangement for big Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 3cor, 3trb, 3tbn, timp, gr c, ptti, arp, archi
description: score, parts
duration: 4´

Czechoslovak Anthem, arrangement for small Orchestra

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, tbn, timp, gr c, ptti, archi
description: score, parts
duration: 4´

Czechoslovak Anthem, arrangement for Organ and big Orchestra „Pastoral“

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, gr c, ptti, camp, crg, org, archi
description: score, parts
duration: 4´

Czechoslovak Folk-Songs for Children's Choir and Orchestra II.

instrumentation: coro bamb, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, chr c, gr c, ptti, trgl, crg, tam-t, tamb, archi
description: score, parts
duration: 29´

Czech Choral (Choral Fantasy) „Tenť pán velít se nebáti“

instrumentation: 3fl/fl picc, 2ob, cor ingl, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, tam-t, gr c, ptti, tamb picc, trgl, camp, crg, cel, arp, org, archi
(banda ad libitum: fl picc, cl in Es, 2cl in C, 4cor, 4trb, 3tbn, tb, gr c, ptti)
description: score, parts
duration: 7´

Duett of Míša and Grušenka from second act of opera The Brothers Karamazov

instrumentation: 4fl, 2ob, cor ingl, 3cl, cl b, 2fg, cfg, 6cor, 3trb, 3tbn, tbn b, tb, timp, 2perc, 2arp, pfte/cel, archi
description: parts

Fantasy for big Orchestra and two Mixed Choirs on the Latin, op. 12

instrumentation: 2coro misto, 3fl, 2ob, cor ingl, cl b, 2fg, cfg, 6cor, 3trb, 3tbn, tb, timp, 2perc, 2arp, pfte, org
/behind scene: 3fl, 2ob, 4cl, 2fg, cfg, 4cor, 4trb, 3tbn, tb, 2timp/
description: score, parts

Gipsy´s Violin for Soloists, Male Choir and Orchestra

text: Vrchlický, Jaroslav (1853 – 1912), orchestrated by Smetáček, Václav (1906 – 1986)
instrumentation: T solo, Bar solo, coro masch, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 3tbn, timp, 2perc, arp, archi
description: score, parts

Choral To 28. Oktober 1933

instrumentation: coro masch, 4cor, 3trb, 3tbn, tb, timp, gr c, ptti, org
description: score, parts

Jen dál, March for Chorus and Orchestra

text: Neruda, Jan (1834 – 1891)
instrumentation: coro masch, 2fl/fl picc, 2ob, 3cl/ cl in Es, 2fg, 6cor, 4trb, 3tbn, tb, timp, 3perc, archi
description: score, parts
duration: 3´

Jesus Christ Was Born for Children´s and Mixed Choir, Organ and Orchestra (To Christmas 1937 for Czechoslovak Radio)

instrumentation: coro bamb, coro misto, 2fl/fl picc, 3ob, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 5perc, arp, cel, org, archi
description: score, parts

Love, song cycle for high Voice and Orchestra*

texts: Křička, Petr (1884 – 1949), Vrchlický, Jaroslav (1853 – 1912), Neruda, Jan (1834 – 1891)
instrumentation: voc solo, 3fl/fl picc, 2ob/cor ingl, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 2perc, 2arp, archi
description: score, parts
duration: 27´

May God Love Us, to New Year 1941 for Children´s and Mixed Choir, big Orchestra and Organ

instrumentation: coro bamb, coro misto, 2fl/fl picc, 3ob, 2cl, cl in Es, 2fg, cfg, 6cor, 4trb, 3tbn, tb, timp, 4perc, arp, cel, org, archi
description: score, parts

Mistr Jan Hus, symphonic poem

instrumentation: 2fl/fl picc, 2ob, 2cl, cl b, 2fg, cfg, 4cor, 4trb, 3tbn, tb, timp, archi
description: score, parts

Mohamed´s Song for Soprano, Mixed Choir and Orchestra

text: Goethe, Johann Wolfgang von (1749 – 1832), translator Fischer, Otokar (1883 – 1938)
instrumentation: voc solo, coro misto, 2fl/fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 6cor, 4trb, 3tbn, tb, timp, 2perc, 2arp, cel, org, pfte, archi
description: score, parts
duration: 9´

Moravian and Slovakian National Songs for Soloists, Choir and Orchestra

instrumentation: S solo, T solo, coro misto, 2fl, 2ob, 2cl, 2fg, 3cor, 3trb, 3tbn, timp, perc, arp, archi
description: score, parts
duration: 18´

My Moments of Fame for Mezzosoprano and Orchestra

text: Březina, Otokar (1868 – 1929)
instrumentation: MS solo, 3fl/fl picc, 3ob/cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 2perc, 2arp, cel, org, archi
description: score, parts
duration: 16´

Romance About Carl IV., melodrama on the poem by Jan Neruda, op.12

text: Neruda, Jan (1834 – 1891)
instrumentation: rec, 2fl/fl picc, 2ob, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 4tbn, tb, timp, 2perc, archi
description: score, parts
duration: 8´

Selection of National Songs for Children

instrumentation: coro bamb, 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, timp, 2perc, archi
description: score, parts
duration: 15´

Selection of National Songs for Children

arranger: Teml, Jiří (b. 1935)
instrumentation: coro bamb, fl, ob, cl b, fg, cor, timp, perc, archi
description: score, parts
duration: 15´

Selection of National Songs III. for Children´s Chorus and Orchestra

instrumentation: coro bamb, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, timp, gr c, chr c, ptti, trgl, fer leg, song, arp, archi
description: score, parts
duration: 28´

Songs of Spring, moods for Orchestra

instrumentation: 2fl/fl picc, ob, cl, 2fg, 4cor, timp, 2arp, archi
description: score, parts

Songs of Autumn, suite for small Orchestra

instrumentation: 2fl, ob, cor ingl, cl, cl b, fg, 4cor, 2trb, 3tn, timp, arp, archi
description: score

Spanish Anthem (Himno de Riego)

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tn, tb, timp, gr c, ptti, archi
description: score, parts

Spring Overture, op. 9

instrumentation: 2fl/fl picc, 2ob, cor ingl, 2cl, cl in Es, 2fg, cfg, 4cor, 3trb, 3tn, tb, timp, perc, 3arp, archi
description: score, parts
duration: 8´

Symphony No. 1 C Minor for big Orchestra, op. 4

instrumentation: 3fl/fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tn, tb, timp, 2arp, org, archi
description: score, parts
duration: 35´

Two Songs on the poems by O. Březina for Mezzosoprano and Orchestra

text: Březina, Otakar (1868 – 1929)
instrumentation: MS solo, 2fl, 2ob, cor ingl, 2cl, 2fg, 4cor, 3trb, 3tn, tb, timp, gr c, ptti, arp, cel, pfte, archi
description: score, parts
duration: 4´

Wolf´s Footprint for Male Choir and Orchestra

text: Vrchlický, Jaroslav (1853 – 1912)
instrumentation: coro masch, fl picc, fl, 2ob, 2cl, cl in Es, 2fg, cfg, 4cor, 3trb, 3tn, tb, timp, 2arp, ptti, gr c, trgl
description: score, parts
duration: 10´

Zborov, excerpt from film music

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 4trb, 3tn, tb, timp, 2perc, archi
description: parts

Jeremiáš, Jaroslav (1889 – 1919): Raport, melodrama on the poem by Fráňa Šrámek*

text: Šrámek, Fráňa (1877 – 1952)
instrumentation: rec, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tn, timp, perc, arp, archi
description: score, parts
duration: 4´

Jindřich, Jindřich (1876 – 1967): Manšestr, dance for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, tb, timp, perc, arp, archi
description: score, parts
duration: 1´10´´

Jindřich, Jindřich (1876 – 1967): Farmer, dance for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, tbn, timp, 2perc, arp, archi
description: score, parts
duration: 3´20´´

Jindřich, Jindřich (1876 – 1967): Sousedská, dance No. 4 for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, perc, arp, archi
description: score, parts
duration: 4´

Jindřich, Jindřich (1876 – 1967): Do kolečka, dance No. 5 for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, tbn, timp, perc, arp, archi
description: score, parts
duration: 5´

Koželuh, Leopold Antonín (1747 - 1818): Symphony No. 6 C Major

instrumentation: fl, 2ob, 2fg, 2cor, trb, timp, archi
description: score, parts
duration: 20´

Musorgsky, Modest Petrovich (1839 - 1881): Songs and Dances of Death for Baritone and Orchestra

text: Goleniščev-Kutuzov, Arseny (1848 – 1913)
instrumentation: Bar solo, 2fl/fl picc, 2ob/cor ingl, 2cl/cl b, 2fg/cfg, 4cor, 2trb, 3tbn, tb, timp, 2perc, 2arp
description: score, parts
duration: 19´

Musorgsky, Modest Petrovich (1839 - 1881): The Nursery, song cycle for voice and Orchestra

text: Musorgsky, Modest Petrovich
instrumentation: S/T solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, timp, 3perc, arp, archi
description: score, parts
duration: 18´

Myslivoček, Josef (1737 – 1781): Aria C Major „O mens exhilarata“ for Alto and small Orchestra

instrumentation: A solo, 2ob, 2cor, archi
description: score, parts
duration: 7´

Novotný, Jaroslav (1886 – 1918): Childhood of Jesus for Voice and Orchestra on the words by Old Czech Legend, op. 7, No. 15

instrumentation: S solo, fl, ob, 2cl, cl b, fg, 4cor, 2trb, 3tbn, timp, 2perc, arp, cel, org, archi
description: score, parts

Rössler, Gustav: Cavatina for Soprano and Orchestra

instrumentation: S solo, 2ob, 2fg, 2cor, archi
description: score, parts

Ryba, Jakub Šimon Jan (1765 - 1815): Concerto for Cello and Orchestra

corporate author of arrangement Schulhoff, Ervin (1894 – 1942)

instrumentation: vlc solo, fl, 2ob, 2cl, 2fg, 2cor, trb, timp, archi

description: score, parts

duration: 30´

Smetana, Bedřich (1824 – 1884): The Devil´s Wall, opera overture

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, archi

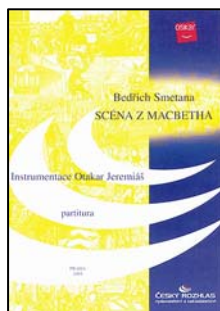
description: score, parts

duration: 3´

Smetana, Bedřich (1824 – 1884): The Devil´s Wall, fantasy from opera

instrumentation: 2fl/ fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi

description: score, parts



Smetana, Bedřich (1824 – 1884): Scenes from Macbeth (Macbeth and Witch)**

instrumentation: 2fl, fl picc, 2ob, cor ingl, 2cl, cl in Es, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 2perc, arp, archi

description: score, parts (score for sale R 052)

duration: 9´

Smetana, Bedřich (1824 – 1884): From Cycle of Piano Compositions Dreams

instrumentation: fl2/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, tbn, timp, gr c, pttto, crg, trgl, arp, archi

description: score, parts

Smetana, Bedřich (1824 – 1884): The Secret, fantasy from opera

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, arp, archi

description: score, parts

duration: 17´

Suk, Josef (1874 – 1935): Ten Songs for Female Choir and Orchestra on the words by Slovenian folk songs, op.15

instrumentation: coro femm, 2fl/fl picc, 2ob/cor ingl, 2cl, fg, 3cor, 2trb, timp, gr c, ptti, trgl, tamt, arp, archi

description: score

Vitásek, Jan August (1770 – 1839): Menuetti 1-5

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, archi

description: score, parts

duration: 14´

Vranický, Pavel (1756 - 1808): Oberon, The Elf King´s Oath, three-act big comic opera*

translator: Fiala, Jaromír (1892 – 1967)

instrumentation: 7soli, coro misto, coro femm, coro masch, 2fl, 2ob, 2cl, 2fg, 2cor, 2clno, timp, 3perc, archi

description: score, parts

duration: 95´

Wolf, Hugo (1860 - 1903): Sleeping Infant Jesus (Schlafendes Jesuskind) for Voice and small Orch.

text: Möricke, Eduard (1804 – 1875)

instrumentation: A solo, fl, ob, 2cl, cor, archi

description: score, parts

Jeřábek, Pavel (1948 – 2001)

He graduated from the Prague Conservatory, having studied piano and composition there from 1965 to 1971. His instructors were the pianist Lev Elsch and the composer Zdeněk Hůla. Later on, in 1976, he graduated also from the Music Faculty of the Academy of Performing Arts where he had studied in Jiří Pauer's class. His graduation composition was his Symphony for grand orchestra. In 1975 he took part in composition courses led by Frank Donatoni at the Accademia musicale Chigiana in Sienna. From the 1970s he worked as the editor in chief of the Czech Music Fund – Panton publishing house. His compositions, for the most part based on a kind of loosely tonal musical speech, were regularly performed at such festivals as the Weeks of New Production or the Prague Spring. The best characteristic of Jeřábek's work comes from the composer himself: "The purpose of my work lies in the formulation of an inner experience, its conveyance to the listener and the effort to shape it into a convincing and comprehensible form. I believe that any means of expression and any experiment can only be legitimate as long as it represents an organic part of the composer's mode of communication, and helps express his or her intended message." Jeřábek's compositional output includes symphonic and vocal symphonic works, chamber, vocal, educational, and instructive opuses. Some of his compositions – the cantata Song of Anxiety (Zpěv úzkosti), the Sonata for violoncello and piano "Revolutionary" – were awarded in national competitions for young composers.

Dramatic Fantasy for Orchestra

instrumentation: 2fl, fl picc, 2ob, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 3perc, archi

description: score

duration: 14´

Life Called Me, song cycle for Baritone and Orchestra*

text: Tůma, Miloš (1915 – 1982)

instrumentation: Bar solo, 2fl/fl picc, 2ob, 2cl/cl b, 2fg, 2cor, 2trb, tbn, timp, 3perc, arp, archi

description: score

duration: 19´

March of Victory, festive march for Wind Orchestra

instrumentation: fl picc, 2fl, 2ob, 3cl, cl in Es, 2fg, 4cor, 2flic, flic b, euf, 4trb in B, 2trb in Es, tbn b, 4tbn, 2tb, tamb picc, gr c, ptti, Asax, 2 Tsax, Barsax

description: parts

duration: 7´

Moment, dramatic picture for Reciter, Mixed Choir, Organ and big Orchestra*

text: Florian, Miroslav (1931 – 1996)

instrumentation: rec, coro misto, 3fl/2fl picc, 3ob, 2cl, cl in Es, cl b, 3fg, cfg, 6cor, 4trb, 4tbn, tb, timp, 5perc, cel, org, archi

description: score

duration: 20´

Musica giocosa for Bassoon and Chamber Orchestra

instrumentation: fg solo, 2fl, 2ob, 2cl, cor, timp, perc, archi

description: score

duration: 8´

Song of Anxiety, cantata for Baritone, Mixed Choir and Orchestra*

text: Halas, František (1901 – 1949)

instrumentation: Bar solo, coro misto, 2fl/fl picc, 2ob/cor ingl, 2cl/cl b, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi

description: score

duration: 27´

Symphony for big Orchestra

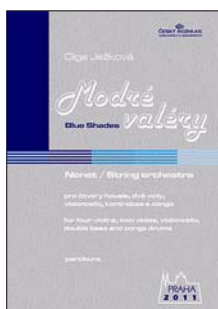
instrumentation: fl picc, 2fl, 3ob/cor ingl, 2cl, cl in Es, 2fg, cfg, 4cor, 3trb, 3tbn, tb, 4timp, tamb picc, trgl, fru, 3perc, 3tom-t, ptti, gr c, tam-t gr, archi

description: score

duration: 22´

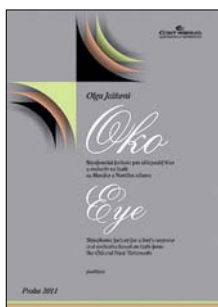
Ježková, Olga (b. 1956)

She was born in Prague 29 February 1956. After graduating from the Neruda Gymnasium she studied composition under František Kovaříček at the Prague Conservatory. She has worked on the music editorial staff of Czech Radio, for the publishing house Supraphon and as a teacher at the Prague Conservatory and ZUŠ (Elementary Art School). Currently she is employed in the music publication division of Czech Radio and holds the elected position of chairwoman of the Society of Czech Composers. In her work tries to tender the idea of a selected text or a specific artifact (she grew up in the studio of her mother, the sculptress Olga Vohnoutová) in sound. She uses traditional musical language and works with intuition. For her, the act of composing is always an experiment – the arrangement of coloured sounds in time. Vocal compositions based on liturgical or sacred texts form the principal part of her work, e.g., Missa in honorem sancti Adalberti, which took 2nd place in a Czech Radio composition competition, as well as the pieces based on the text of poems by Oldřich Mikulášek, Jan Skácel and other Czech poets. She finds inspiration for her instrumental compositions in the visual arts and Colorad „hearing“ of the world.



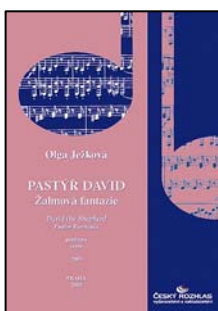
Shades of Blue**

instrumentation: archi, conga (also as nonet: 4vno, 2vla, vcl, cb, conga)
description: score, parts (score for sale R 229)
duration: 20´



Eye**

text: texty Starého a Nového zákona
instrumentation: fl picc, 2fl/Afl, 2ob, cor ingl, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, batt, voc
bamb, archi
description: score, parts (score for sale R 231)
duration: 9´



David the Shepperd, psalm fantasy on the text from Old Testament Book of Psalms**

instrumentation: S solo, 2vcl, 3trb, 3perc, vibf, xil, cel
description: score, parts (score for sale R 074)
duration: 16´

Yellow-red poster for symphonic sound

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, fg, 2cor, 2trb, 3tbn, arp, guit, timp, mb, 5perc, archi
description: score, parts
duration: 13´30´´

Juchelka, Miroslav (1922 – 2001)

A graduate of the Prague Conservatory, Juchelka studied, among others, under the organist Bedřich Antonín Wiedermann and the composers Jaroslav Řídký and Emil Hlobil. He finished his organ and composition conservatory studies in 1943, and four years later he graduated also from the Master School of the Prague Conservatory where he had studied piano under Albín Šíma. He became a significant music director at the Czech Radio. Initially, he worked as a director in the Czech Radio in Ostrava (1946 to 53), and later on, from 1953 to 1978, he assumed a similar position in Prague, working there as a music director and reviewer. During the years spent in Ostrava he was the pianist in the Silesian Trio, the first professional ensemble in Ostrava that concentrated their artistic production on the work for the Radio. Together with Svatopluk Havelka and Zbyněk Přecechtěl he established the New Dance (Nový tanec – NoTa) ensemble for which he composed a number of concert pieces that belong to the so called “higher pop-music” stream, and reveal the folk songs of the Valašsko region as the author’s source of inspiration. In fact, all Juchelka’s compositional output is distinctly inspired by Silesian folk songs. From the mid-seventies his compositional style became influenced by the so called classics of the 20th century. In particular, he drew on the legacy of B. Martinů and D. Shostakovich. Juchelka’s oeuvre includes chamber, orchestral and vocal compositions. His favourite concertante form is a piece set for a solo instrument and orchestra, as exemplified by the Burlesque for bassoon, the Waltz Concertante for piano and orchestra, the Capriccio for violin and orchestra, and other compositions. Juchelka’s music was awarded first prize in the Seven Microphones radio competition in 1970, 1978, and 1980.

Barcarolle, lyric composition for Bass Clarinet or Bassoon and small Orchestra

instrumentation: cl b/fg solo, fl, ob, 2cl, arp, archi
description: score, parts

Burlesca for Bassoon and Orchestra

instrumentation: fg solo, fl, 2ob, 2cl, cor, perc, arp, cel, archi
description: score, parts
duration: 4´

Burlesca for Clarinet and Orchestra

instrumentation: cl solo, 4cor, tb, timp, xyl, perc, archi
description: score, parts
duration: 5´

Burlesca for Piano and small Orchestra

instrumentation: pfte solo, 2fl/2fl picc, 3cl, cl b, 4cor, 2trb, 2tbn, archi
description: score, parts
duration: 5´30´´

Capriccio for Violin and Orchestra

instrumentation: vno solo, fl, 2ob, 2cl, cl b, 4cor, cel, archi
description: score, parts

Carnival Waltz for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, gr c, ptti, tamb picc, trgl, archi
description: score
duration: 4´

Concert Waltz No.1 for Piano and Orchestra

instrumentation: pfte solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 3perc, vibf, archi
description: score, parts
duration: 8´

Estrade (Autumn) Overture

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, arp, archi
description: score, parts

Evening Serenade, lyric composition for Estrade Orchestra

instrumentation: fl, ob, cl, cl b, cel, org, archi
description: score, parts

Four Compositions for Strings and Harp

instrumentation: arp, archi

description: score, parts

Melody for English Horn and small Orchestra

instrumentation: cor ingl solo, 3fl, 2cor, arp, archi

description: score, parts

Romance for Flute and String Orchestra with Harp

instrumentation: fl solo, arp, archi

description: score, parts

duration: 4´

Romance, lyric composition for solo Trumpet and Symphony Orchestra

instrumentation: trb solo, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi

description: score

duration: 6´

Serenade for Clarinet and String Orchestra with Harp

instrumentation: cl solo, arp, archi

description: score, parts

duration: 4´30´´

Tarantella for Orchestra

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, 2arp, archi

description: score, parts

duration: 5´

Two Folk Songs for Children´s Choir and Orchestra

instrumentation: coro bamb, fl/pic, ob, 2cl, fg, 2cor, 2trb, 2tbn, timp, perc, archi

description: score, parts

Kalaš, Julius (1902 – 1967)

A composer, pedagogue, and pianist, Kalaš focused in his compositional work on musical theatre and film. His output, nonetheless, includes also a number of concert scores within the field of orchestral, chamber, and choral music. Having finished his high school studies, he was accepted to the third year of the Prague Conservatory, where he studied composition under Jaroslav Křička and Josef Bohuslav Foerster. After graduation in 1924 he then continued his studies at the Master School of the Prague Conservatory with Josef Suk, where he graduated in 1928. He also studied the law, and became a Doctor of Laws in 1930. His pedagogical career is closely connected with the Film Faculty of the Academy of Performing Arts in Prague, where he started teaching film sound and film music in 1948, and where he also assumed managerial positions (dean 1949 – 1950; vice-dean 1950 – 1957). Kalaš held various functions in several musical institutions (between 1954 and 1960 he was the first director of ČHF; also OSA, Dilia). For almost three decades (1925 to 1953) he was the artistic leader of the satirical musical group PSUK (Kocourkov¹ Teachers' Choir). Kalaš also wrote music for this ensemble with whom he performed in public – Kalaš as a pianist – among other venues also at the Red Seven cabaret. The list of the most famous films with Kalaš's music includes *At Home in Kocourkov* (*U nás v Kocourkově*, 1934); *School Is The Foundation of Life* (*Škola základ života*, 1938); *The Poacher's Foster Daughter* (*Pytláková schovanka*, 1949); or *The Emperor's Baker and the Baker's Emperor* (*Císařův pekař a Pekařův císař*, 1953). Kalaš's songs that served as a source of inspiration for after-war "pocket-sized" theatres are also noteworthy. Within the scope of musical dramas, it is the operetta *The Miller from Granada*, op. 76 (*Mlynářka z Granady*) and the opera *The Undefeated* (*Nepokoření*) based on the theme of the Hussite movement that represent Kalaš's best achievements. In his concert music he drew on the legacy of his teacher Josef Suk. These works include, most notably, the *Domažlice Symphony in C minor with men's choir* (1928), the symphonic poem *The Nightingale and the Rose* for flute and orchestra based on Oscar Wilde's short story (1956, revised 1967), and two instrumental concertos (for violoncello from 1949, and for viola from 1950).

¹ Kocourkov is a fictional town in Bohemia (in)famous for its silly aldermen and even sillier citizens; an analogy to the Greek city-state of Abdera (translator's note).

Another Air - song from the movie*

text: Hrnčíř, Karel (1898-1966)

instrumentation: T solo, coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trp, 2trb, 2perc, arp, cel, archi

description: score, partice, parts

Beautiful Imperia – waltz of 1st finale, a march of 2nd finale

text: Hrnčíř, Karel (1898-1966)

instrumentation: S, T solo, coro misto, fl, ob, 2cl, fg, 3cor, 2trb, 2tbn, timp, arp, archi

description: score, parts, choir parts

Concerto in D minor for Viola and Orchestra

instrumentation: vla solo, 2fl, 2ob, 2cl, 2fg, 3cor, 2trp, 2trb, timp, perc, arp, archi

description: score

Concerto for Cello and Orchestra in A Major

instrumentation: vlc solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, cel, perc, arp, archi

description: score, piano reduction

Drums of Peace - symphonic picture*

text: Kratochvíl, Miloš (b. 1948)

instrumentation: coro misto, fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, cel, archi

description: score, parts

Love Knows No Boundaries - Spanish Dance

instrumentation: fl picc, fl, ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, cel, pfte, archi

description: score, parts

duration: 4´

Libicki Songs for Soprano, Tenor, Mixed Choir and Orchestra

instrumentation: S, T solo, coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trp, 3tbn, timp, perc, arp, cel, archi

description: score, parts

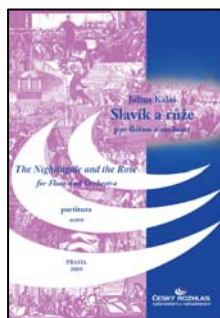
My Prague*

text: Hrnčíř, Karel (1898-1966)

instrumentation: voc solo, 2fl, 3cl, fg, 3cor, 2trp, 2trb, perc, arp, archi

description: score, parts

duration: 3´



The Nightingale and the Rose for Flute and Orchestra**

instrumentation: fl solo, ob/cor ingl, 2cl/cl b, fg, 3cor, 2trb, tbn, timp, cel, arp, pc/trgl, gr c/ptti/tam-t/tamb picc/gg, camp E/campI)

description: score, parts (score for sale R 186)

duration: 18´

Riot In the Village - a mix of music for the film

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 3cor, 3trb, 3tbn, timp, perc, arp, cel, archi

description: score, parts

duration: 13´

Serenade for Two, Violin and Orchestra

instrumentation: vno solo, 2fl, 2ob, 2cl, fg, cor, perc, arp, cel, archi

description: score, parts

duration: 3´

Serenade for Two – from the film Fourteenth at the table

instrumentation: vno solo, 2fl, 2ob, 2cl, fg, cor, perc, arp, cel, archi

description: score, parts

duration: 3´

Serenade for String Orchestra in E flat major

instrumentation: archi
description: score

Tarantella for Large Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, perc, cel, arp, archi
description: score, parts
duration: 6´45´´

Valsetto for Violin and Orchestra

instrumentation: vno solo, 2fl, 2ob, 2cl, fg, cor, perc, arp, cel, archi
description: score, parts
duration: 2´

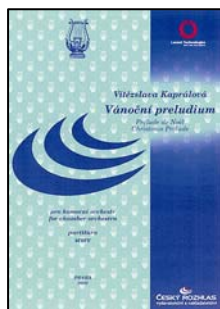
Wallachian Dances, Energico moderato - Bandit

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score

Kaprálová, Vítězslava (1915 – 1940)

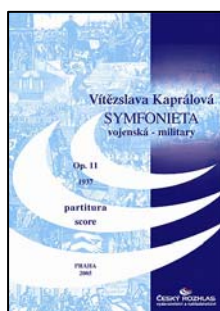
Vítězslava Kaprálová was born in Brno on 24 January 1915 as an only child of the composer Václav Kaprál. During 1930-1935, she studied composition with Vilém Petrželka and conducting with Zdeněk Chalabala at the Brno Conservatory. For the next two years she continued her musical education at the Prague Conservatory, participating in the masterclasses of Vítězslav Novák (composition) and Václav Talich (conducting). Aided by a French government scholarship, she moved to Paris in 1937, where she studied composition privately with Bohuslav Martinů and conducting with Charles Munch at L'Ecole Normale de Musique.

Following the German occupation of Czechoslovakia on 15 March 1939, Kaprálová decided to stay in exile in France. In April 1940 she married the writer Jiří Mucha. Only two months later her marriage and musical career were cut short by her tragic death in Montpellier, allegedly from military tuberculosis.



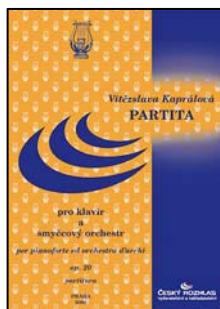
Christmas Prelude for Chamber Orchestra**

instrumentation: 2fl, 2ob, cor, trb, arp, pfte, archi
description: score, parts (score for sale R 022)
duration: 2´



Military Sinfonietta, op. 11**

instrumentation: fl picc, 2fl, 3ob/ cor ingl, cl in Es, 2cl, cl b, 2fg, cfg, 6cor, 3trb, 3tbn, tb, timp, tamb picc, ptti, camp, trgl, gg, cel, arp, pfte, archi
description: score, parts (score for sale R 043)
duration: 20´



Partita for Piano and String Orchestra, op. 20**

instrumentation: pfte, archi
description: score, parts (score for sale R 099)
duration: 20´

Suita rusticana for Orchestra, op. 19

instrumentation: fl picc, 2fl, 2ob, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts
duration: 15´

Suite en miniature

instrumentation: fl, ob, cor ingl, 2cl, fg, 4cor, 2trb, timp, perc, arp, archi

description: score, parts

duration: 9´

Klička, Josef (1855 – 1937)

Klička is remembered as a significant personality of Czech music history of the turn of the 19th and 20th century for his universality and versatility. He was a violinist and organist, a composer, conductor, and pedagogue. However, what he really devoted his life to was the royal instrument, the organ. He started playing the violin first with his father, and later on, from 1867 to 1870, he studied the instrument at the Prague Conservatory under Antonín Benewitz. In 1872 he was accepted at the Organ School in Prague where he was tutored, among others, by František Zdeněk Skuherský. Between 1878 and 1881 he worked with Bedřich Smetana at the Provisional Theatre where Klička assumed the position of second conductor. He gradually became an acknowledged and sought-after organist, and managed to secure the position of professor at the Organ School and the Conservatory. Among his students belonged, beside others, Bedřich Antonín Wiedermann. In the years 1892 to 1895 Klička substituted Antonín Dvořák in the position of director of the Prague Conservatory during the latter's sojourn in America. He is considered the founder of the tradition of Czech modern organ improvisation and interpretation. As a composer he is sometimes referred to as an "organ symphonist" of the Czech Romanticism. Most significant are his organ and harp compositions, but he also wrote cantatas and choral music. In 1920 he was appointed professor at the Master School of the Prague Conservatory, and in 1934 he became a member of the Czechoslovak Academy of Science and Arts.

Concerto D minor for Organ and Orchestra, op.40

instrumentation: org solo, 2fl, 2ob, cor ingl, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, arp, archi

description: score, parts

Concert Fantasy for Flute and Orchestra

orchestrated by Chamrád, Evžen

instrumentation: fl solo, 3fl/fl picc, 2ob, 2cl, 2fg, cfg, 4cor, 3trb, timp, perc, arp, archi

description: score, parts

duration: 8´

Concert Fantasy for Oboe and Orchestra

orchestrated by Smetáček, Václav (1906 – 1986)

instrumentation: ob solo, 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, timp, arp, archi

description: score, parts

duration: 11´

Kratochvíl, Jiří (b. 1924)

From 1945 to 1949 he studied clarinet with Milan Kostohryz at the Prague Conservatory. Afterwards, in the years 1949 to 1953, he continued his studies at the Music Faculty of the Academy of Performing Arts in Prague under Vladimír Říha. In 1953 he was awarded third prize in the Prague Spring competition. He started paying serious attention to composing in 1940, in which year he started studying privately with V. Polívka. Between 1945 and 1949 he also studied musicology and aesthetics at the Philosophical Faculty of Charles University. From 1949 to 1953 he was engaged by the Czechoslovak State Song and Dance Ensemble, from 1953 to 1959 by the Army Art Ensemble, and he also worked for the Union of Czech Composers as the secretary of the Concert Artists Department. A substantial part of Kratochvíl's professional career is represented also by his pedagogical activity. There have been several re-editions of his Clarinet Study Guide (*Škola hry na klarinet*), still widely used nowadays. He taught clarinet at the Deyl Conservatory from 1962 to 1995, and since 1951 up to the present he has also been lecturing on the history of wind instruments and literature for wind instruments at the Music Faculty of the Academy of Performing Arts. In 1965 he founded, together with Milan Kostohryz, the Bass-Horn Trio that specializes in the music of the 18th century. Kratochvíl has revised a number of works by composers of that period. In his own production he focuses on compositions for clarinet either as a part of a chamber ensemble or accompanied by an orchestra. Some of his music has been performed under the baton of such conductors as Václav Neumann (the Sinfonietta for 11 wind instruments and 2 double-basses) or Vladimír Válek (the Concerto for clarinet).

Sinfonietta for 11 Wind Instruments and two Double-bass

instrumentation: 2ob, 2cl, 2fg, 5cor, 2cb

description: score, parts

Krček, Jaroslav (b. 1939)

Jaroslav Krček was born in Čtyři Dvory near České Budějovice. He is not an easy composer to classify, in terms of stylistic orientation, and labels like traditionalist or experimenter don't seem to fit either. His is a very distinctive personality, and spheres that for other composers would be nearly irreconcilable mingle and intersect for him. Since his student years he has been interested in folklore, old sacred songs, renaissance and baroque hymnal compositions, Christmas carols, etc. He is the founder of the ensemble Musica Bohemica. Alongside this interest in historic and folk music, he has also been engaged in his own composition work in the symphonic, chamber and vocal genres. He has always tried to ensure that his music would be an ornament in life, provide pleasure and be spiritually uplifting. He studied under Miloslav Kabeláč at the Pratur Conservatory, but he has never been his imitator. His musical world has its own qualities and is subject to its own ideas and concepts.

Hussar's Ballad for Orchestra

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, perc, archi

description: score, parts

duration: 16'

Hussar's Ballad, ballet suite on folk-melodies for Chamber Orchestra and Mixed Choir

instrumentation: coro misto, pfte, tamb, archi

description: score, parts

Lento and Allegro for Violin, two Flutes and Strings

instrumentation: vno solo, 2fl, archi

description: score, parts

Music for Orchestra

instrumentation: fl picc, fl, ob, 2cl, cl in Es, cl b, S/Asax, fg, cor, trb, tbn, timp, perc, arp, archi

description: score, parts

duration: 17'

Snowdrifts, melodramatic suite for Reciter, Flute, Violin, Piano and Chamber Orchestra*

text: Pecka, Jindřich

instrumentation: rec, fl, vno, pfte, archi

description: score, parts

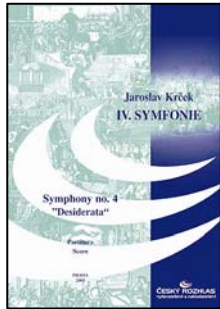
duration: 13'

Specta et audi for Soprano, Girl's monophonic Choir and Orchestra*

texts: Sappho and Barborka, Zdeněk (1938 - 94)
instrumentation: S solo, coro femm, trb, tbn, timp, arp, archi
description: score, parts
duration: 13´

Spring Rain, five songs for Baritone, Reciter and Small Orchestra*

text: Pecka, Jindřich
instrumentation: Bar solo, rec, fl picc, fl, ob, pfte, archi
description: score, parts
duration: 10´



Symphony No.4 „Desiderata“**

instrumentation: MS, 2fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, 3perc, vibf, archi
description: score, parts (score for sale R 067)
duration: 25´

Three Dances in Old Style for String Orchestra and Percussion

instrumentation: perc, archi
description: score, parts
duration: 11´

Two Baroque Dances

instrumentation: 2fl, zobc fl, ob, fg, 4perc, arp, vno I, vno II, vla
description: score

Variations for Symphony Orchestra

instrumentation: 2fl, 3ob, 2cl, A sax, 2fg, 4cor, 2trb, 3tbn, 2perc, timp, archi
description: score, parts

Krejčí, Iša (1904 – 1968)

Iša Krejčí is probably the most original representative of Czech musical Neoclassicism. His compositional gesture is characterised by frugality of expression with a clear inclination to optimistic, joyful moods, with a characteristic sense of humour and on the other hand, also for the chaste and devout lyric. His melodic inventiveness is based on regularly and periodically articulated ideas frequently derived from Czech folk songs. In his lucidity and proportional balance of form, Iša Krejčí openly espoused the classics – Haydn and Mozart (but also for example Rossini), whose motives he did however manage to link on to with a musical style that was thoroughly modern, corresponding to the nature of musical statement of the 20th century. His compositional legacy is all-embracing, including operas (I. Krejčí worked for most of his active life as an opera conductor), symphonies, instrumental concertos and chamber music. Krejčí's four symphonies brought a completely new and individual tone to the repertoire of the Czech post-war symphony, free of romanticising pathos and great tragic or philosophising gestures. His first two symphonies (in D 1954/55 and in C sharp 1956/57) and also the fourth symphony (1966) do however contain elements of the serious, even tragic despite all directness of the compositional gesture, albeit expressed in a form, which is at best chaste and unostentatious. Besides, their creation was linked with tragic events in the composer's private life.

Concertino for Piano and Wind Instruments

instrumentation: pfte solo, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, perc, Asax
description: score, parts
duration: 16´

Concertino for Violin and Wind Instruments

instrumentation: vno solo, 2fl, 2ob, 2cl, cl b, 2fg, cfg, 3cor, 2trb, 3tbn, tb, perc, cel
description: score, parts
duration: 13´

Concertino for Cello and Orchestra

instrumentation: vcl solo, fl picc, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, timp, perc, archi
description: score, parts
duration: 18´

From Bagpiper´s Country, collection of Czech National Songs for Soloists and Orchestra on the melodies by Karel Weis (Czech South and Bohemian Forest in the Song)

instrumentation: S, T, Bar solo, fl picc, 2fl, 2ob, 2cl, 2fg/cfg, 4cor, 2trb, 3tbn, timp, perc, cel, archi
description: score, parts
duration: 20´

From Bagpiper´s Country, collection of Czech National Songs

arranger: Charvát, Štěpán (b. 1921)
instrumentation: voc solo, coro femm, 3fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, timp, ptti, gr c, tamb picc, archi
description: score, parts
duration: 20´

From Bohemia, folk song collection

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, perc, archi
description: score, parts

Military Songs from Záhorácko

instrumentation: S, T soli, coro masch, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3 tbn, tb, timp, perc, archi
description: score, parts

Sacred Carols, in the Christmas time singing

instrumentation: coro bamb, coro misto, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 3tbn, timp, perc, org, archi
description: score, parts
duration: 25´

Suite for Orchestra

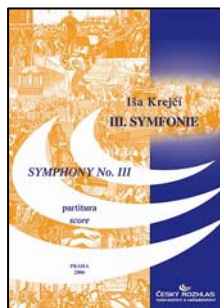
instrumentation: fl picc, 2fl/fl picc, 2ob, 2cl, cl b, 2fg, cfg, 2cor, 2trb, 3tbn, timp, perc, archi
description: score, parts
duration: 20´

Suite from music to comic opera

instrumentation: 3fl/fl picc, 2ob, 2cl, 2fg, 3cor, 3trb, 3tbn, timp, perc, archi
description: score, parts
duration: 5´

Symphony No. 1 in D

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score
duration: 24´



Symphony No. 3**

instrumentation: 2fl, pic, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, pfte, archi
description: score, parts (score for sale R 108)
duration: 17´

Dvořák, Antonín (1841 – 1904): The Cunning Peasant, fantasy from opera, op.37

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score, parts

Dvořák, Antonín (1841 – 1904): The Stubborn Lovers, symphonic potpourri from opera, op.17

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, timp, perc
description: score, parts

Janáček, Leoš (1854 – 1928): Jenůfa, symphonic fantasy from opera

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 2tbn, tb, timp, perc, 2arp
description: score, parts

Kovařovic, Karel (1862 – 1920): The Dog Heads, symphonic potpourri from opera

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, trgl, tamb picc, ptti, gr c, arp
description: score, parts
duration: 5´



Smetana, Bedřich (1824 – 1884): Louise's polka**

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 3tbn, timp, trgl, archi
description: score, parts (score for sale R 033)
duration: 3´

Smetana, Bedřich (1824 – 1884): From student's life**

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 3tbn, timp, trgl, archi
description: score, parts (score for sale R 033)
duration: 2´

Smetana, Bedřich (1824 – 1884): Jiřinková polka**

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 3tbn, timp, trgl, archi
description: score, parts (score for sale R 033)
duration: 3´

Křička, Jaroslav (1882 – 1969)

A Czech composer, choirmaster, and pedagogue of Moravian origin, Jaroslav Křička, having finished his grammar school studies (1892 – 1900) in Havlíčkův Brod (Německý Brod – or “German Ford” – at that time), studied the Prague Conservatory in the years 1902 to 1905 under Knittl and Stecker. Following his last scholarship in Berlin in 1905 to 1906, he accepted the position of music teacher in Dněpropetrovk in the Ukraine (1906 – 1909), where he taught theoretical subjects, and where he also founded an orchestra with which he performed Smetana's and Dvořák's works. Here he was under a strong influence of Russian music, and became friends among others with Glazunov and Tanějev. He also contributed with texts on Russian music to the magazine *Hudební rozhledy*, and tried to promote Czech music in Russian music magazines. In 1909 he settled down in Prague to become the choirmaster of the Vinohrady Hlahol choir (1909 – 1911), and later the Prague Hlahol (1911 – 1920); with both the choirs, Křička performed works by young contemporary authors. After he had left the Prague Hlahol, he and his student Jaroslav Řídký were appointed artistic leaders of the Philharmonic Choir, which was a part of the Czech Philharmonic Orchestra (1922 – 1930); from time to time Křička conducted the whole orchestra. In 1919 he started teaching at the Prague Conservatory, and from 1942 to 1945, in the years of the German occupation, he held the position of the rector there. After 1945 he devoted himself entirely to composition. As an artist he was strongly influenced by Novák and Suk. His early compositions betray the influence of Russian music (Korsakov, Mussorgskij), e.g.: the song cycle *The Northern Nights* (*Severní noci*, 1910) or *Three Fables for soprano and piano* (1917). In his songs and pieces for children's choirs and also in the first Czech children's opera *Ogaři* (1918) he showed an ability to appeal to children's souls. Křička is the author of two other operas, namely *Hypolita* (1916) and *The White Man, or These Are No Good Times for Ghosts* (*Bílý pán aneb těžko se dnes duchům straší*, 1929). After the year 1945 he composed several operettas (*The Czech Paganini, or The Nightingale and Chopin* (*Český Paganini aneb Slavík a Chopin*); *Polka Victorious* (*Polka vítězi*); *Circus Humberto*).

About Smolíček

text: Němcová, Božena (1820-1862)
instrumentation: S solo, fl, ob, cl, fg, cor, archi
description: score

Alive Puppets of Matěj Kopecký

instrumentation: fl, 2cl, trb, tbn, timp, pfte, archi
description: partitura

Carnival 1925

instrumentation: fl/ fl picc, 2ob, 2cl, 2fg, 4cor, 2tb, 3tbn, timp, perc, harm, pfte, archi
description: parts

The Children's Suite

instrumentation: 2fl/ fl picc, 2ob/ cor ingl, 2cl, 2fg, 2cor, 2trb, timp, 3perc, arp, archi
description: score, parts

The Faithful Guard

instrumentation: fl/ fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, harm, pfte, archi
description: parts

Junior Red Cross March

instrumentation: coro maschile, fl, ob, 2cl, 2fg, 3cor, 2trb, tbn, timp, 2perc, archi
description: score, parts, choir parts
duration: 3

King Lávra

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, fg, 3cor, 3trb, 2tbn, tb, timp, perc, pfte, archi
description: score, parts
duration: 2

March of Young Campers

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, tbn, timp, 2perc, archi
description: score, parts

Obsessed

instrumentation: fl, 2cl, 2cor, trb, tbn, 2perc, archi
description: score, parts

Old-songs

instrumentation: voc, fl, ob, cl, fg, cor, timp, arp
description: score

Scout

instrumentation: coro bamb (coro maschile), fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: score, parts, choir parts

Serenade

instrumentation: 2fl, 2ob, 2cl, fg, cor, perc, cel, archi
description: score, parts
duration: 3

Suite from music to film "St. Wenceslas"

instrumentation: fl, ob, cor ingl, 2cl, fg, 2cor, 2trb, tbn, tb, timp, gr c, tamb picc, ptti, trg, arp, archi
description: score

Tercet of Angels

Obsazení: 3voc, fl, ob, 2cl, cor, archi
Materiál: partitura

Three Fables

Němcová, Božena (1820-1862), Afanasjev, Nikolaj Jakovlevič (1821 – 1898)
instrumentation: S solo, 2fl/ fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, timp, 2perc, arp, archi
description: score, parts
duration: 15

Wallachian Morning mass pastoral

text: Táborský, František (1858 – 1940)

instrumentation: S, A, T, B solo, SBS, fl, ob, 2cl, 2cor, 2trb, tbn, timp, perc, org, archi

description: score, parts

duration: 21´

Škroup, Jan Nepomuk (1811 – 1892): Festive Overture

(To opening of Czech Theatre in Stöger´s house)

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 3tbn, timp

description: score, parts

duration: 7´

Křička, Josef (1888 – 1969)

He stems from a musical family, his father, Antonín Křička, was a teacher and popular music composer. In the years 1904 – 08 he studied at the Teacher Training School in Prague. Afterwards, in order to deepen his knowledge in the field of music he took music theory lessons with K. Bautzký between 1916 and 19, and he also studied composition with Vítězslav Novák (1917 – 20). He also attended history of music and aesthetics lectures at Charles University. He was a very versatile personality – a teacher, author of music textbooks and radio programmes, composer, pianist, conductor, and public culture worker. His pioneering approach to music education affected substantially the modern conception of the subject. Křička published several books on music education, e.g. two volumes of *The Child and Music (Dítě a hudba)* from 1918. He taught at an elementary school in Prague, and later on, together with the reformatory pedagogue Ferdinand Krch, he founded and was in charge of the Music Institute for Children. In the years 1930 – 33 he also worked for the Czech Radio in Prague as an editor of the programme called the Children's Musical Forum (*Dětské hudební táčky*). During the World War II he was actively involved in the resistance movement. Křička's compositional output includes a considerable number of instructive works, piano and orchestral compositions, suites, melodramas, songs, and children's choral pieces. Some of Křička's music came out in print during the author's life.

Celestian Music for small Orchestra

instrumentation: 2fl, 2cl, cor, vno I, vno II, vla

description: score, parts

duration: 2´

Czech Polka for small Orchestra

instrumentation: fl, 2ob, 2cl, 2fg, 2cor, trb, archi

description: score, parts

Joyful Mood for Cello and Orchestra

orchestrated by Provozník, Anatol (1887 – 1950)

instrumentation: vlc solo, fl, 2cl, fg, cor, archi

description: score, parts

duration: 4´

Spring Mood for small Orchestra

instrumentation: 2fl, 2ob, 2cl, cor, archi

description: score, parts

duration: 5´

Kšica, Josef (b. 1952)

Having graduated from the Conservatory in Brno where he had studied organ with Vratislav Bělský and composition with Jan Ducháň, Kšica continued his studies at the Music Faculty of the Academy of Performing Arts in Prague under Milan Šlechta and Jiřina Pokorná. He was also a student of Jaroslav Vodrážka's in organ improvisation. From 1981 he was engaged as a répétiteur with the Prague Men's Choir led by Miroslav Košler. In the years 1985 – 1992 he was a member of the Prague Philharmonic Choir, with which he undertook numerous international tours, and participated in the recording of many notable music projects. In 1990 he founded the Prague Chamber Choir, remaining in charge of the ensemble for nine years in the position of choirmaster, organist, and répétiteur. As a harpsichordist and organist he performed successfully at a number of festivals around the world (Cologne, Schleswig, Stuttgart, Salzburg, Pesaro, Palermo, Perth). He is the harpsichordist of the Ars Instrumentalis Pragensia ensemble that won the 1st prize and the gold medal at an international competition in Osaka, Japan, in 1996. Since 1999 he has held the positions of organist and choral director at St Vitus's Cathedral in Prague and conductor of the Prague Cathedral Choir. He participates in recordings of old Czech music (J. Zach, J. Ev. Koželuh, J. A. Sehling, A. Caldara, and others) for recording companies, broadcasting companies, and television.

Caldara, Antonio (1670 – 1736): Missa concertata-spei firma for Soloists, Chorus and Orchestra

instrumentation: S A T B solo, coro misto, 2trb, archi

description: score, parts

duration: 18´

Caldara, Antonio (1670 – 1736): Gloria for Soloists, Chorus and Orchestra

instrumentation: 2 S A T B solo, coro misto, 2ob, 2cl, vcl, cb/org, archi

description: score, parts

duration: 34´

Caldara, Antonio (1670 – 1736): Dixit Dominus for Soloists, Chorus and Orchestra

instrumentation: 2S solo, A T B solo, coro misto, 2clno, timp, archi, org

description: score, parts

duration: 27´

Koželuh, Jan Evangelista Antonín (1738 – 1814): Litaniae de Beata g moll

instrumentation: S A T B solo, coro misto, 2ob, 2cor, org, archi

description: score, parts

Koželuh, Jan Evangelista Antonín (1738 – 1814): Messe Solenne in D (Messa in D, la, sol, re curta e Solenne)

instrumentation: coro misto, 2fl/2ob, 2fg, 2clno, trb princ, timp, 3trb ad lib., org, archi

description: score, parts

Sehling, Josef Antonín (1710 – 1756): Messe pastorale „Beati á mites“

instrumentation: coro misto, 2clno, trb pastor, timp, vno I, vno II, org, vcl/cb

description: score, parts

Sehling, Josef Antonín (1710 – 1756): Mottetto per la Nativita di Nostro Signore Deponite metum

instrumentation: coro misto, 2clno, trb pastor, timp, vno I, vno II, org, vcl/cb

description: score, parts

Sehling, Josef Antonín (1710 – 1756): Offertorium ex A# per la Nativita di Nostro Signore

instrumentation: coro misto, tromba pastor ex A, vno I, vno II, org, vcl/cb

description: score, parts

Sehling, Josef Antonín (1710 – 1756): Pastorella á basso solo „Non sic servus ad fluentem“

instrumentation: B solo, vno I, vno II, vla, org, vcl/cb

description: score, parts

Vranický, Antonín (1761 – 1820): Missa Es dur

instrumentation: S A T B solo, coro misto, 2fg, timp, org

description: score, parts

Kubička, Miroslav (b. 1951)

Kubička comes from Písek where he first began to study the piano under Marie Tikalová. During the period between 1977 and 1979 he studied composition at the Academy of Performing Arts in Prague (AMU) under Jiří Pauer. He concluded his studies by a Concerto for Piano and Orchestra (1974-1975). Later, he further broadened his experiences at the summer master-courses of Franc Donati in Italian Siena (1973); between 1977 and 1979 he finished his postgraduate studies of musical theory under Karl Risinger at AMU (Academy of Performing Arts in Prague). Today he teaches at the Prague Conservatory and at the tuning school of Jan Deyl in Prague. Kubička has signed numerous orchestral, lyric and choral pieces but he is also an author of many chamber compositions. His Symphony for Full Orchestra from 1977 – 1980 received a considerable reception. Among other significant compositions is the Piano Concerto n.2 (1984-1986) written for a pianist Ivan Klánský. Other Kubička's relevant piece was performed at the festival "Prague Premieres 2005" - Three Frescos, a piece for mixed and children's (women's) chorus, organ and percussion on the texts of old Czech poetry was composed to answer the request of abbe Georges Durand and it symbolizes the alliance of three cultural centers of Europe: Avignon, Bologna and Prague. It was first performed in July 2002 in Avignon. From his chamber creations the one-movement string quintet The Chats (1982) is worth attention; out of his recent works we choose Quartet in C Major for flute, violin, violoncello and piano (2000 – 2001).

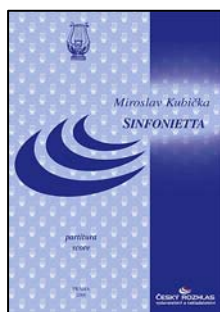


Double Concerto for Violin, Piano and Orchestra**

instrumentation: vno solo, pfté solo, 2fl/fl picc, 2ob, 2cl/cl b, 2fg, 2cor, 2trb, tbn, perc (2esec), archi

description: score, parts (score for sale R 178)

duration: 17´



Sinfonietta for Chamber Orchestra**

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, archi

description: score, parts (score for sale R 088)

duration: 14´

Kučera, Jan (b. 1977)

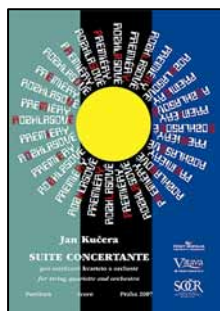
Jan Kučera studied at the Prague Conservatoire conducting with Miriam Němcová, Miroslav Košler and Vladimír Válek. It was just Vladimír Válek who then headed his conducting course at the Academy of Music (graduated 2006). Kučera studied composition with Bohuslav Řehoř. In his composition endeavours to date he has tackled several genres – the symphony, chamber music, cantatas and songs; he also writes incidental music for productions at Prague and regional theatres (Vinohrady Theatre, Rokoko, Český Těšín Theatre, among others). He also enjoys writing arrangements; for the Czech Philharmonic's New Year's Eve concert in 2003 he arranged songs by Jaroslav Ježek and songs from Czech films. He is also involved in jazz, working closely with today's soloists, members of the string ensemble Époque Quartet.

Songs from Czech Film Musicals in arrangement for Symphony Orchestra

instrumentation: 2fl, fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 4trb, 3tbn, tb, timp, 4perc, xil, 2arp, pfte, chit, cb, archi
description: score, parts

Songs from Czech Prewar Films in arrangement for Symphony Orchestra

instrumentation: 2fl, fl picc, 2ob, 2cl, cl b, 4cor, 4trb, 3tbn, tb, timp, batt, 4perc, xil, 2arp, pfte, cel, bj, cb, archi
description: score, parts



Songs by Jaroslav Ježek in arrangement for Symphony Orchestra

instrumentation: 2fl, fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 4trb, 3tbn, tb, timp, 4perc, xil, 2arp, pfte, cel, bj, cb, archi
description: score, parts

Suite concertante for String Quartet and Symphony Orchestra**

instrumentation: 2vno, vla, vlc solo, 2fl, 2ob, 2cl, 2fg, 2cor, timp, perc, vibf, archi
description: score, parts (score for sale R 120)
duration: 18´

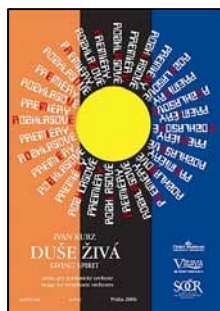
Kurz, Ivan (b. 1947)

One of the most notable representatives of the middle Czech generation of composers and professor of composition at the Academy of Performing Arts in Prague Ivan Kurz (1947) is the author of many chamber and vocal compositions as well as electro-acoustic pieces, copiously devoted himself to film, television and scenic music. The list of his works is predominated by vocal-symphonic pieces and orchestral scores. His Symphonic picture – Living spirit finished in 2005, is so far the last in a loose series of symphonic pictures, which Kurz wrote between 1977 and 2005 (Inclined plane, Emergence, Parable, The Gospel's folly, I come to thee, Garden of life and Lively spirit).



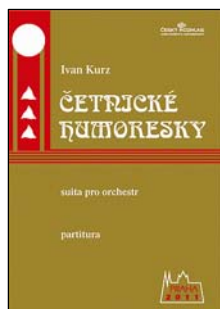
Angelic Landscapes for baritone and grand orchestra**

text: Lermontov, Michail (1814–1841), Henrici, Christian Friedrich (1700–1764), Baudelaire, Charles (1821–1867)
instrumentation: Bar solo, picc, 2fl, 2ob, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 12perc, 4camp di métal, camp, vibf, cel, archi
description: score, parts (score for sale R 218)
duration: 18´



Living Spirit, picture for Symphony Orchestra**

instrumentation: 2fl, fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 2perc, archi
description: score, parts (score for sale R 105)
duration: 18´

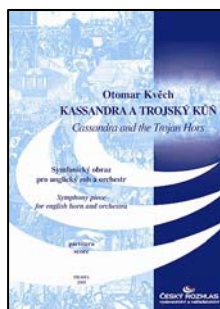


Gendarmerie Humoresques – suite for orchestra**

instrumentation: 2fl, 2ob, 2cl, Asax, 2fg, trb, tbn, timp, mar, clv, hh, camp, vibf, vibrsl,
camp, tamb picc, trgl, tam-t, ptti, gr c, piff, klax, archi
description: partitura, hlasy (prodejní partitura R 241)
duration: 28´

Kvěch, Otomar (b. 1950)

Otomar Kvěch was born on May 25, 1950 in Prague. He studied organ play and composition at the Prague Conservatory and later at the Academy of Performing Arts (AMU) in Prague. He worked at the National Theatre and for the Association of Composers. Nowadays he is a dramaturgist of the music editorial office at Czech Radio; he also directs a composition department at the Prague Conservatory and teaches musical analysis at the Academy of Performing Arts (AMU). Kvěch is an author of various orchestral pieces (4 symphonies and concertante works), as well as of chamber compositions (i.a. 8 string quartets, 3 violin sonatas, lyric cycles, organ music, etc.) His creative aesthetics stand partly in opposition to so called Musica Nova. Otomar Kvěch continues the line of European music which calls for equally harmonized means of musical creativity: melodic line, creative and harmonic logic, clear rhythmic spacing. He utilizes the technical “products“ of modern composition tendencies, nevertheless he uses them prudently and chooses them only in those cases, when the intended musical expression requires so.



Cassandra and the Trojan Horse, picture for English Horn and Orchestra**

instrumentation: cor ingl solo, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 2trb, timp, ptto sosp, tamb
rull, tam-t, archi
description: score, parts (score for sale R 085)
duration: 11´

Christmas Hymn, pastorela for Soloists, Choir and Orchestra

instrumentation: S A T B solo, coro misto, 2fl, 2cl, 2cor, 2trb, timp, org ad lib., archi
description: score
duration: 15´

The Four Seasons, symphony for Organ and Orchestra

instrumentation: pic, fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, perc, chit, org, archi
description: score, parts

Gaudeamus Igitur for two Wind Orchestras and Symphony Orchestra (arrangement for Concerto Bohemia)

instrumentation: winds.: fl picc, 2fl, 2ob, 3cl, cl b, Asax, Tsax, 2fg, 4cor, 2flic, flic b, euf, 4trb, trb b, 3tbn, 2tb,
timp, ptti, tamb picc, gr c
symphony orch: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score
duration: 3´

Nokturnálie for Ensemble of Wind Instruments and Percussion

instrumentation: fl picc, 3fl, 2ob, cor ingl, 2fg, cl b, 2 Es sax, 2fg, cfg, tamb picc, tamb rull (1 esec)

description: score

duration: 12´

Requiem temporalem for five Soloists, three Chamber Ensembles, Children´s and Mixed Choir, Organ and Orchestra

instrumentation: S, A, 3Bar solo, coro bamb, coro masch, coro misto, fl picc, 3fl, 3ob, cor ingl, 3cl, cl b, 2fg, cfg, 4cor (5, 6 ad lib.), 3trb, 3tbn, tb, timp, perc, arp, org solo, quartetto archi, quintetto fiati, quintetto ottoni, archi

description: score, parts

duration: 55´

Serenade on the Themes of Czech Carols

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, archi

description: score

duration: 25´

Serenatta notturna for String Orchestra

instrumentation: archi

description: score, parts

duration: 25´

Serenatta notturna for Symphony Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc (3 esec), archi

description: score

duration: 25´



Storm and Peace, melodrama based on Emmy Destinn´s poetry**

text: Destinn, Emmy (1878–1930)

instrumentation: rec, vno solo, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, 3perc, arp, archi

description: score, parts (score for sale R 208)

duration: 18´

Symphony D Major

instrumentation: 2fl picc, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, tam-t ad lib., archi

description: score

duration: 25´

Liška, Zdeněk (1922-1983)

Liška's music has become an integral part of the film art of the twentieth century. In his hands, film music represents not only a full-bodied emotional quality of the film, but it enhances and accomplishes the artistic value of the work of art as such. Having graduated from the Prague Conservatory in 1944 in the field of composition and conducting, he spent the first year of his career as a conductor of an amateur philharmonic orchestra in the town of Slané (1944 -1945). After the war he took up the job of composer with the Short Film Studio in Zlín. The scope of film genres he worked with was broad indeed: he composed music for historical films; poetic music for love stories; modern dramatic music for detective stories, psychological dramas and historical reconstructions; and electronic music for sci-fi and fantasy films. He cooperated with many of the best Czech directors, including Martin Frič (Lidé z maringotek), František Vláčil (Holubice, Ďábelská past, Markéta Lazarová, Údolí včel, Adelheid, Dým bramborové natě, Stíny horkého léta), Jiří Krejčík (Vyšší princip, Božská Ema), Věra Chytilová (Ovoce stromů rajských jíme), Zdeněk Podskalský (Kam čert nemůže, Spadla s měsíce), Oldřich Lipský (Muž z prvního století, Jáchyme, hoď ho do stroje!), Juraj Herz (Sběrné surovosti, Spalovač mrtvol), Otokar Vávra (Dny zrady, Sokolovo, Osvobození Prahy, Příběh lásky a cti), Karel Kachyňa (Setkání v červenci, Malá mořská víla, Čekání na déšť), Jindřich Polák (Ikarie XB 1) or Jiří Sequens (Pokus o vraždu, Kronika žhavého léta, Rukojmí v Bella vista). He also frequently worked with Slovakian filmmakers.

Film music collage: Tam na konečné; Dým bramborové natě; Spalovač mrtvol; Markéta Lazarová; Smrt si říká Engelchen

orchestrated by: Dušek, Jan (born 1985)

instrumentation: S solo, T solo, coro misto, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 3cor, 2trb, 3tbn, tb, timp, 5perc, cel, pfte, org, org el, arp, cimb, archi

description: partitura, party (soon available)

duration: 19´40´´

Loudová Ivana (b. 1941)

She studied composition at the Prague Conservatory and at the Academy of Performing Arts with Miloslav Kabeláč (1958-61 and 1968-71) and Emil Hlobil (1961-1966). Thanks to a scholarship awarded to her by the French government, she studied in Paris in 1971 under Olivier Messiaen and André Jolivet. She also took part in an internship led by Pierre Schaeffer in the Centre Pourdan studio at ORTF. After 1972 she became a freelance composer, writing for the radio, the theatre, and the television. In the years 1980 and 1997 she underwent an internship at the American Wind Symphony Orchestra in the USA. She led composition courses in the USA, Germany, and Austria. Since 1992 she has been teaching composition and music theory at the Music Faculty of the Academy of Performing Arts in Prague where she is also in charge of the Studio N – a studio for contemporary music. Her compositions have been awarded many times, both home and abroad. For instance, in 1978 she won the 1st prize in the International Composers' Competition "Guido d'Arezzo" in Italy for her Sonetto per voci bianchi for children's choir and orchestra, and in 1980 one of her works was awarded a prize for the most successful composition within the 1st International Interpretation Competition in the field of music for percussion in Pittsburgh, the USA. In the year 1993 she received the Heidelberg Art Prize for her existing production. She is the author of a theoretical treatise called Modern Notation and Its Interpretation (Moderní notace a její interpretace). In her production she applies modality and techniques of the so called New Music. She focuses mainly on chamber, symphonic, and choral compositions. A substantial part of her output is also represented by her works for children.

Concerto breve for Flute and Chamber Orchestra

instrumentation: fl solo, Sfl becc, Afl becc, timp, xil, tamb picc, archi

description: score, parts

duration: 11´

Concerto for Percussion, Organ and Wind Instruments

instrumentation: 4fl/fl picc, 4ob, 4cl, 4fg, 5cor, 5trb, 5tbn, tb, 6perc, cel, org

description: score

duration: 12´

Festive Overture (Olympic) for big Wind Orchestra

instrumentation: 2fl/fl picc, ob, cl in Es, 3cl, fg, 4cor, 2flic, flic b, euf, 4trb in B, trb in Es, trb b, 4tbn, gr c, ptti, timp, trgl/tamb picc

description: parts

Hymnos, composition for Wind Instruments and Percussion

instrumentation: 3fl/fl picc, 3ob, 3cl, 3fg/cfg, 6cor, 3trb, 3tbn, tb, perc

description: score, parts

duration: 8´

Luminous Voice – Concerto for English Horn and Wind Orchestra

instrumentation: cor ingl solo, 3fl, 3ob, 3cl/cl b, 3fg, 5cor, 3trb, 3tbn, tb, perc (3esec)

description: score

duration: 13´

Small Prince, children's cantate in seven scenes

instrumentation: S solo, A solo, rec, coro bamb, fl, cl, trb, 3perc

description: score

duration: 23´

Lukáš Zdeněk (1928 – 2007)

One of the most productive contemporary Czech composers. His existing work is extensive, diverse in genre, and of great artistic value. For many years, Lukáš's career had been closely connected with the Czech Radio, for he had worked as a music editor for the Pilsen office. In Pilsen, Lukáš founded Česká píseň [Czech Song], a mixed choir with which he had worked as choirmaster for many years, writing or adapting most of the choir's repertoire. Lukáš has based most of his music on folklore: he has adapted a number of folk songs and dances. The intimate knowledge of the melodic, rhythmic and structure of Czech folklore has become a dominant feature of his own musical expression. Lukáš's own compositions were also greatly influenced by the work of Miloslav Kabeláč (1908-1979), who gave Lukáš, already a mature and experienced composer at the time, consultations for nearly 10 years. Thanks to these consultations, Lukáš added modern composition methods to his technique, including such genres as concrete or electronic music. Lukáš has exploited all of the knowledge and experience thus gained in his works. His musical expression is based on the respect toward the traditional foundations of European musical thinking, especially the emphasis on melody. Rich and distinctive melodic is one of the greatest assets of Lukáš's music. It is based on modal principles, either using the traditional modal structure or new, specific, self-created structure. Lukáš's long experience with folk music is demonstrated by the use of certain typical elements and techniques derived from this genre (the principle of heterophony, the technique of ostinatos and pauses, etc.). In the extended modal field, Lukáš often prefers non-diatonic modes (doubtless influenced by Kabeláč and his "artificial tone generation"), including frequent octotonic and other unconventional modal sequences. In this field, the composer's unusual melodic imagination has found ever new and distinctive means of expression.

Allegro for Chamber Orchestra

instrumentation: fl, ob, cl, fg, cor, 2trb, timp, archi
description: score, parts

Andante for Flute, Harp and Strings

instrumentation: fl, arp, archi
description: score, parts

Canon for Strings and Percussion

instrumentation: archi, 2perc
description: score, parts

Castle's Meadow, ballad from Rtyň in Podkrkonoší for Harp and Orchestra

instrumentation: arp solo, 3fl, 2cl, perc, archi
description: score, parts
duration: 7´

Chamber Suite for Piano and String Orchestra

instrumentation: pfte solo, archi
description: parts

Chodská kolečka, czech folk dances for small Orchestra

instrumentation: 2cl, arp, trgl, vno I, II, vla, cb
description: score, parts
duration: 3´



Chytaná, czech folk dance from Beroun area in arrangement for Harpsichord, Viola and Chamber Orchestra

instrumentation: cemb/vla solo, 2fl, cl, 3perc, archi
description: score, parts
duration: 2´

Concerto grosso for String Quartet and String Orchestra**

instrumentation: vno I, II, vla, vcl solo, archi
description: score, parts (score for sale R 040)
duration: 11´

Concerto grosso No. 2 for Flute and Orchestra

instrumentation: fl solo, 2fl, 2ob, 2cl, 2fg, 2trb, 3tbn, tb, timp, 2perc, pfte, archi
description: score, parts
duration: 25´

Concerto for Cello and Orchestra

instrumentation: vcl solo, 2fl, 2ob, 2cl, cl b, 2fg, 3cor, tb, timp, pfte, archi
description: parts
duration: 20´

Concerto for Violin and Orchestra

instrumentation: vno solo, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, arp, archi
description: parts
duration: 27´

Concerto for Violin, Viola and Symphony Orchestra

instrumentation: vno solo, vla solo, fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 3trb, pfte, camp, 3perc, archi
description: score
duration: 15´

Concerto for Clarinet and Symphony Orchestra

instrumentation: cl solo, 3fl/fl picc, 2ob, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi
description: score
duration: 17´

Concerto for French Horn and Symphony Orchestra

instrumentation: cor solo, 2fl, fl picc, 2ob, 2cl, 2fg, 2trb, 3tbn, tb, 2perc, archi
description: score, parts
duration: 20´

Concerto G Minor for Piano and String Orchestra

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score, parts

Concerto grosso No. 4 for four Saxophones and Symphony Orchestra

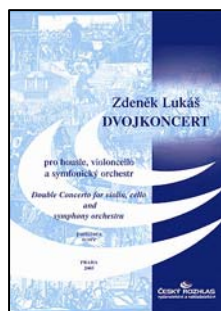
instrumentation: Ssax, Asax, Tsax, Barsax solo, 2fl, fl picc, 2ob, 2cl, 2trb, perc, archi
description: score
duration: 20´

Czech Muddling Dances, folk dances

instrumentation: arp, perc, archi
description: score, parts
duration: 5´

Divertimento for Violin, Piano and String Orchestra

instrumentation: pfte solo, vno solo, archi
description: score, parts



Double Concerto for Violin, Cello and Symphony Orchestra**

instrumentation: vno, vlc soli, 2fl, fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi
description: score, parts (score for sale R 075)
duration: 23´

Estrade Composition for Trumpet and Orchestra

instrumentation: trb solo, 2 fl, 2ob, 2cl, 2fg, 4cor, trb, 3tbn, timp, perc, chit, archi
description: parts

Fantasy for Piano and big Orchestra

instrumentation: pfte solo, fl picc, 2 fl, 2ob, cor ingl, 2cl, cl b, 2fg, archi
description: parts

Folk Songs for Tenor, Baritone, Female Choir and Orchestra

instrumentation: T, Bar solo, coro femm, fl, 2cl, archi
description: score, parts

Latovák, czech folk dance for Orchestra

instrumentation: fl, 2cl, trgl, archi
description: score, parts
duration: 2´

Leave-taking of Bride, motives of girl´s wedding songs from Bohemia

instrumentation: fl, arp, archi
description: score, parts
duration: 7´

Let´s All Rejoice In The Lord, christmas mass to honour Jan Jakub Ryba

instrumentation: S A B solo ad lib., coro misto, 2fl, 2cl, 2trb, tbn, org, archi
description: score, parts

Love Dance from South Bohemia

instrumentation: arp, perc, archi
description: score, parts
duration: 6´

Morning Songs on the text of folk poetry with folk melodies for Mixed Choir, Children´s Choir and Orchestra

instrumentation: coro misto, coro bamb, 2fl, ob, cl, fg, cor, archi
description: score, parts
duration: 4´

Mother Our Work, march song on the words by Z. Kovanda*

text: Kovanda, Zbyněk (1929 – 1987)
instrumentation: voc solo, fl, ob, 2cl, fg, 2cor, 2trb, tbn, perc, archi
description: score, parts

Musica ritmica for Percussion and Wind Orchestra

instrumentation: fl, ob, cl, fg, cor, 2trb, tbn, perc
description: score, parts
duration: 17´

Narrative Songs for Orchestra

instrumentation: 2fl, 2cl, perc, arp, archi
description: score, parts

Opatbar, dance for big Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts

Partita semplice for String Orchestra and Piano

instrumentation: pfte solo, archi
description: score, parts
duration: 11´

Pathetic Overure

instrumentation: 2fl, cor ingl, 2cl, cl b, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: parts

Polabiny for Harp and Orchestra

instrumentation: arp solo, 2fl/fl picc, 2cl, perc, archi
description: score, parts
duration: 7´30´´



Quis potest dicere, four songs for Soprano, Viola, String Orchestra, Triangle and Side Drum based on King Solomon's proverbs**

instrumentation: S solo, vla solo, trgl, tamb picc, archi
description: score, parts (score for sale R 146)
duration: 10´

Reinleindr for two Clarinets and Strings

instrumentation: 2cl, archi
description: score, parts

Rej - Rondo for Symphony Orchestra

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: parts



Ricordi, Concerto per violoncello e per orchestra d'archi, op. 344**

instrumentation: vcl solo, archi
description: score, parts (score for sale R 086)
duration: 13´

Rondo for Piano and Symphony Orchestra

instrumentation: pfte solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score, parts

Saab 96, composition for Orchestra

instrumentation: pfte solo, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, 2perc, archi
description: score, parts
duration: 12´

Scherzoso for Strings, Piccola, Celesta and Harp

instrumentation: fl picc, cel, arp, archi
description: score, parts

III. Sinfonia Dove sta amore for Mixed Chorus and Orchestra

instrumentation: coro misto, 2 fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, archi
description: score

Sinfonietta solemnis, op. 43

(dedicated to Plzeň Radio Symphony Orchestra to 20th jubilee)
instrumentation: fl picc, fl, 2ob, 2cl, cl b, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi
description: score, parts

Snow Glitters in the Blue Night, song on the text by Š. Ščipačev for Tenor and Orchestra*

text: Ščipačev, Štěpan (1899-1980)
instrumentation: T solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp
description: parts

Song About Song for two solo girl's Voices, Mixed Choir, Piano and String Orchestra*

text: Kovanda, Zbyněk (1929 – 1987)
instrumentation: 2voc solo, coro misto, pfte, archi
description: score, parts

Songs of Boys from Bohemia

instrumentation: 3voc, 4fl, 2vla, 2vcl, cb, perc
description: score, parts
duration: 6´

Sousedská Dance for Solo Double Bass and Orchestra

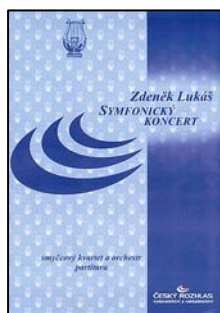
instrumentation: cb solo, fl, pic, 2cl, perc, arp, archi
description: score, parts
duration: 3´30´´

Summer, suite for Mixed Choir, Children´s Choir, Soloists and Orchestra on the text by folk poetry

instrumentation: coro misto, coro bamb, 2fl, ob, 2cl, fg, 2cor, arp, archi
description: score, choir parts
duration: 25´

The Sweeper, czech folk dance z Nymburk district in arrangement for Harpsichord, Viola and Chamber Orchestra

instrumentation: cemb/vla solo, 2fl, cl, 3perc, archi
description: score, parts
duration: 2´



Symphonic Concerto for String Quartet and Orchestra**

instrumentation: fl, pic, 2ob, 2cl, 2cor, 2trb, 2perc, archi
description: score, parts (score for sale R 013)
duration: 20´

II. Symfonietta

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, pfte, archi
description: parts

Symphonic Suite

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 3perc, pfte, archi
description: parts

Symphonic Suite for big Symphony Orchestra

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, tb, timp, perc, arp, archi
description: parts

Symphony No. 4

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 5perc, pfte, archi
description: score, parts
duration: 20´

To Mother, symphonic poem

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 2trb, 3tbn, tb, timp, arp, archi
description: score, parts



Triumph of Death for Soprano and Chamber Orchestra**

instrumentation: MS solo, fl picc, 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, 3trgl, t-tam, 4tamb
description: score, parts (score for sale R 111)
duration: 17´

Two Songs (Jsi všechno, U moře) from cycle „Strophes of Love“ for Tenor and big Orchestra*

text: Ščipačev, Štěpan (1899-1980)
instrumentation: T solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, archi
description: parts

Two Songs (Večerní hvězdy třpyt, Zdálo se mi) for middle Voice and Orchestra*

text: Ščipačev, Štěpan (1899-1980)
instrumentation: T solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, arp, archi
description: parts

Valse from drama "Optimistic Tragedy"

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, arp, archi
description: score, parts

Variation for Piano and Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 3perc, archi
description: score, parts
duration: 19´

Whooping of Boys for Male Chorus and Orchestra

instrumentation: coro masch, 2fl, ob, cl, fg, cor, archi
description: score, parts
duration: 4´

Winter Song for Female and Mixed Choir, two Flutes and Strings*

text: Barborka, Zdeněk (1938 – 1994)
instrumentation: coro femm, coro misto, 2fl, archi
description: score, parts

Luks, Václav (born 1970)

Václav Luks' (1970) passion for old music was fully revealed and developed during his studies at the Swiss Schola Cantorum Basiliensis (keyboard instruments class with J. –A. Bötticher and J. B. Christensen) where he, among other activities, co-founded the Amphion wind octet and played the solo French horn with Akademie für Alte Musik Berlin. In 2005, after his return back to Bohemia, he transformed the Collegium 1704 ensemble into an orchestra specialised in Baroque music, and founded Collegium Vocale 1704. He has gained renown in the world of old music as an accomplished chamber musician and orchestra member – a harpsichordist and a French horn player – but mainly as an exceptional conductor of unmistakable intuition and a great sense for the interpretation of J. D. Zelenka's, J. S. Bach's, G. F. Händel's and other old masters' music. He has been cooperating with the Czech Radio Publishing Department as an editor of the Thesaurus Antiquae Musicae historical series both in the case of practical and critical editions.



Zelenka, Jan Dismas (1679 – 1745): I Penitenti al Sepolchro del Redentore (Prosebníci u hrobu Vykupitelova), Oratorio for Soloists, Choir and Orchestra ZHW 63 (TAM 14) **

text: Pallavicini, Stefan Benedetto (1672 – 1742)
instrumentation: T A B solo, coro misto, 2fl, 2ob, vnoI, vnoII, vla, basso continuo (cemb, vcl, cb, fg)
description: score, parts (score for sale R 145)
duration: 65´

Mácha, Otmar (1922 – 2006)

A music dramaturge, director, and composer, Mácha drew on the music of the 1st half of the 20th century in his own production, finding inspiration in the Czech folklore. He studied composition first with František Míša Hradil (1941 – 42), in the years 1943 – 48 he was Jaroslav Řídký's student at the Prague Conservatory. In 1948 he started working for the Czechoslovak Radio, first as a music director (1948 – 56) and then as the chief dramaturge of music broadcasting (1956 -1962). He also concerned himself with music journalism; for instance, he is the author of the books Music Culture in the Ostrava Region (Hudební kultura na Ostravsku) or the Czech Biographical Dictionary of the 20th Century (Český biografický slovník XX. Století). As a composer he aroused significant public notice by his oratorio The Legacy of J. A. Comenius (Odkaz J. Á. Komenského, 1952 – 55), the opera Lake Ukereve (Jezero Ukereve) based on V. Vančura's play, and the orchestral Variations on the Theme and Death of Jan Rychlík (Variace na téma a smrt Jana Rychlíka, 1964). Apart from his concert music production, he particularly excelled as a composer of film and television music, as exemplified by his music for the films The Wanderings of J. A. Comenius (Putování Jana Amose), and Oldřich and Božena, or for the series A District in the North (Okres na severu) and The Engineering Odyssey (Inženýrská odisea). In his compositional output he contributed to all the main musical forms. As one of five Czech composers, Mácha was addressed to compose an orchestral piece for the occasion of the 110th anniversary of the Czech Philharmonic Orchestra in the 2005-2006 season. Together with Sylvie Bodorová, Luboš Fišer, and Zdeněk Lukáš, he was a member of Quattro, a free union of composers.

Azure Etude for big Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 4tbn, timp, 2perc
description: score, parts

Ballad and Finale for Viola, Piano and String Orchestra

instrumentation: vla solo, pfte solo, archi
description: score
duration: 12´

Baroque Overture for Orchestra

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 4tbn, timp, perc, archi
description: score

Concerto for Violin and Orchestra (to Ivan Ženaty)

instrumentation: vno solo, 2fl/fl picc, 2ob, 2cl, 2fg, 3cor, 3trb, 3tbn, timp, perc, archi
description: score
duration: 19´

Concerto grosso for Soloists and Orchestra

instrumentation: S, MS, A, T, Bar, B solo, fl picc, 2fl, 3ob/ci, 2cl, cl b, 2fg, cfg, 4cor, 3trp, 3trb, tb, timp, perc, archi
description: score
duration: 22´

A Cradle For Sinful Damsels, musical comedy*

(to Václav Trojan, No. 10 to Jindřich Janda)
libretto and texts of songs Bednář, Jiří (b.1941)
instrumentation: voc (17), 2fl, 2ob, 2cl, cl b, 2fg/cfg, 4cor, 3trb, 3tbn, timp, perc, archi
description: score
duration: 110´

Czech Folk Dances I

instrumentation: fl, 2cl, 2fg, vno I, vno II, cb
description: score, parts
duration: 7´

Czech Folk Dances II

instrumentation: 2cl, cl in Es, archi
description: score, parts
duration: 8´

Dance From Horňácko District, variation on folk song „Zahraj mi, hudečku“

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi
description: score, parts
duration: 4´

Dance From Polabí District

instrumentation: 3fl, 3cl, 2cl in Es, 3fg, 3cor, 3trb, 3tbn, tb, timp, 2perc, archi
description: score, parts

Eiréné, symphonic fantasy for Small Orchestra

(to 40th jubilee of freedom)
instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, tamb picc, archi
description: score
duration: 10´

Elegy for Violin and String Chamber Orchestra

instrumentation: solo vno, archi
description: score
duration: 10´

Fairy Tales on the texts by Božena Němcová for Soprano and Orchestra

text: Němcová, Božena (1820 – 1862)

instrumentation: S solo, fl picc, 2fl, 2ob, 2cl, 2fg, 2cor, trb, 3tbn, tb, timp, ptti, trgl, tam-t, arp, archi

description: score

Festival Parade (to World Festival of Youth in Moscow)

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, archi

description: score

duration: 3´

Festive March

instrumentation: fl picc, 2fl, 2ob, 3cl, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 2perc, archi

description: score, parts

duration: 6´

Festive Scenes for Symphony Orchestra

instrumentation: 3fl, 2ob, 2cl, 2fg, 4cor, 4trb, 3tbn, tb, timp, tamb picc, ptti, camp, 3tom-t, tam-t, tmbo

description: score

duration: 14´

Folk Ballads (Folk Suite), three songs from moravian folk poetry for Tenor, Soprano and Orchestra

instrumentation: S solo, T solo, fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, ptti, gr c, tamb picc, trgl, tam-t, arp, archi

description: score, parts

duration: 13´

Folk Songs for Voice, Mixed Choir and Instrumental Ensemble

instrumentation: voc solo, coro misto, fl, 2cl, 2trb, tbn, perc, ac, chit, cb

description: score, parts

Four Czech Dances from collection by Rittersberk

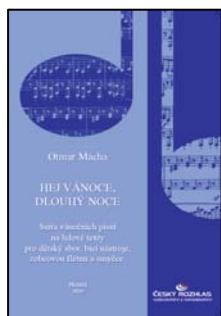
instrumentation: fl picc, fl, 2cl, cl in Es, timp, archi

description: score, parts

Gambrinus, symphonic overture

instrumentation: 2fl, 2ob, 2cl, 2fg/cfg, 2cor, 3trb, 2tbn, timp, perc, archi

description: score



Hey Christmas Long Nights**

instrumentation: coro bamb, fl, perc, archi

description: score, parts (score for sale R 205)

duration: 20´

Hej hore háj, slovak folk song

instrumentation: coro masch, fl, 2cl, 2trb, tbn, perc, ac, chit, cb

description: score, parts

Hrubín's Fairy Tales, three melodramas for Narrator and Symphony Orchestra*

text: Hrubín, František (1910 – 1971)

instrumentation: rec, 3fl/2fl picc, 2ob/cor ingl, 2cl, cl b, 2fg/cfg, 2cor, 2trb, 2tbn, tb, timp, perc, arp, archi

description: score

duration: 22´

Kopaničář's Dances for big Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, cl in Es, 2fg, 4cor, 2trb, 3tbn, tb, timp, trgl, gr c, ptti, archi

description: score

duration: 7´

Počkejte, vy páni, moravian folk song

instrumentation: voc solo, coro misto, fl, 2cl, 2trb, tbn, 2perc, ac, chit, cb
description: score, parts

March of Dog Handlers for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, archi
description: score, parts
duration: 3´

May Song for middle Voice with Orchestra*

text: Pomajzlová, Eliška (b. 1923)
instrumentation: voc solo, 4fl, cor, 4trb,perc, arp, cel, chit, archi
description: score, parts

Metamorphoses of Prometheus, television music drama*

libretto: Kolařík, Jiří
instrumentation: 4voc/1rec, coro misto, fl picc, cor ingl, cl, 5trb, Asax in Es, 5trb, arp, timp, pfte, 2perc, chit el, archi
description: score, parts, piano reduction
duration: 46´

A Midsummer Night's Dream, scenic music to drama

instrumentation: fl/fl picc, ob, 2cl, 2fg, cfg, sax in B, 2cor, 3trb, 3tbn, chit b, 3perc, archi
description: score

Miniature Suite

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, trb, 2perc, cel, archi
description: score, parts

Moravian Folk Dances for Orchestra (1. Sedlácký, 2. Starodávny, 3. Kalamajka, 4. Kyjový, 5. Hrozenkovský, 6. Hornácký)

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi
description: score, parts
duration: 18´

Moravian Folk Dances for Orchestra (1. Sedlácký, 2. Starodávny)

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 2tbn, timp, perc, archi
description: score, parts

Moravian Folk Songs for Male and Female Voice and Orchestra (No. 1 – 4)

instrumentation: S solo, T solo, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, archi
description: score, parts
duration: 7´

Moravian Folk Songs for Soloists, Mixed Choir and Orchestra (No. 5 – 8)

instrumentation: S A T solo, coro misto, 2fl, 2ob, 2cl, 2fg, cl in Es, 4cor, 3trb, 3tbn, tb, 3perc, arp, archi
description: score, parts
duration: 8´

Moravian Folk Songs for Soloists and Orchestra (No. 9 – 12)

instrumentation: S A T Bar solo, 2fl, 2ob, cor ingl, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts

Nonet

instrumentation: fl, ob, cl, fg, cor, archi
description: score
duration: 19´

Old Country, oratorio for Soloists, Mixed Choir and Orchestra*

libretto: Psůtková, Zdeňka (b. 1929)
instrumentation: S A Bar solo, coro misto, 3fl/fl picc, 3cl, 3fg/cfg, 4cor, 4trb, 4tbn, timp, 3perc, pfte, archi
description: score, piano reduction
duration: 50´

Overture for big Orchestra

instrumentation: 3fl/fl picc, 3ob/cor ingl, 3cl/cl b, 2fg, cfg, 4cor, 4trb, 3tbn, tb, 2timp, ptti, gr c, tamb picc, trgl, archi
description: score, piano reduction

Saxophone Weeping for Saxophone and Strings

instrumentation: A sax in Es solo, archi
description: score
duration: 6,30´

Shepherdess and Sweeper, music to television pantomime on the Andersen´s fairy tale (theater and television version)

instrumentation: 2fl/fl picc, 2ob/cor ingl, 2cl/cl b, 2fg/cfg, 2cor, 2trb, 2tbn, 2perc, pfte(cemb), arp, archi, mezzosoprán solo
description: score
duration: 40´

Six Inventions for Linha Singers (for six Voices and String Orchestra, two Flutes, Piano and Percussion)

instrumentation: 2fl, pfte, perc, S, MS, A, T, Bar, B, archi
description: score
duration: 17´

Slovakian Rhapsody for Orchestra

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, ptti, tamb rull, archi
description: score
duration: 7´

Small Idyll

instrumentation: 1.version: cl, arp, cel, pfte, archi / 2.version: fl, ob, 2cl, arp, archi
description: score, parts / score, parts
duration: 3´

Suite From Moravian National Songs for Children´s Choir and Ensemble of Wind Instruments

instrumentation: coro bamb, 2fl, ob, cl, cl b, fg, cor, perc
description: score, parts
duration: 10´

Symphonic Intermezzi for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, ptti, tamb rull, archi
description: score
duration: 25´

Symphony for big Orchestra

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, Es, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, arp, timp, ptti, gr c, tamb picc, xil, tam-t, archi
description: score
duration: 23´

Thálie, symphonic prelude

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, archi
description: score

Three Czech Dances from collection by Rittersberk

instrumentation: 2fl, 2cl, 2cor, 2trb, timp, archi
description: score, parts

Valse From Prácheň District

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score, parts

The Virgin, variations on medieval song for Violin and Chamber String Orchestra (to Václav Hudeček)

instrumentation: vno solo, archi

description: score, parts

duration: 10´

Wild-thyme for Voice and Orchestra

text: Seifert, Jaroslav (1901 – 1986)

instrumentation: voc solo, fl picc, fl, ob, cor ingl, cl, cl b, fg, cfg, 3cor, 2trb, tb, timp, tamb picc, arp, archi

description: score

Zavolejte ně Ondráše, wallachian folk song

instrumentation: coro misto, fl, 2cl, 2trb, tbn, 2perc, ac, chit, cb

description: score

Málek, Jan (b. 1938)

The author's method of working can be characterized as a confrontation of historical, mainly Renaissance, or folk material with the present-day compositional techniques. He is a former student of Miloslav Kabeláč, with whom he studied first at the Prague Conservatory from 1958 to 1961, and then privately in the years 1963 – 74. Already in 1956 he started studying at the Conservatory with the folklorist Albert Pék in the department of folk instruments, and he also specialised in percussion that he studied under Emil Špaček. From 1963 he worked for the Czechoslovak Radio in Pilsen, first as a music director, and later on, in the years 1965 – 76, as the dramaturge of the Pilsen Radio Orchestra. Towards the end of the 1960s he was employed as a lector and dramaturge of an electro-acoustic laboratory. Since 1976 Jan Málek has been holding the position of music director of the Czechoslovak (now Czech) Radio in Prague. As a composer he initially drew on the avant-garde of the so called New Music, yet he soon turned to early music and folklore. He focuses mainly on vocal music, an excellent example of which is his Homage to Michelangelo's Hammer (Pocta kladivu Michelangelovu) for men's choir, wind instruments and percussion from 1975. In the same year this piece was awarded in the UNESCO International Composers' Tribune. His compositions are regularly performed at the Prague Premieres Festival. Recently, it was his Sinfonie III. per B. in 2007 and in 2008 the third string quartet "The JK Gallery" (Galerie JK).

Omaggio a divino martello (Tribute to Michelangelo's Hammer) for Male Choir, Brass and Percussion)

instrumentation: coro masch, 5trb, 5tbn, 5timp, 5tam-t

description: score, parts

duration: 18´

Requiem super „L´homme armé“ for Mixed Choir and Orchestra

instrumentation: coro misto, 2fl picc, 2fl,, 2ob, cor ingl, 2fg, cfg, 3trb, 3tbn, tb, timp, 3perc, arp, archi

description: score, parts

duration: 43´

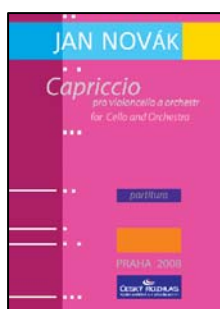
Suite for Orchestra

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 2trb, timp, 2perc, arp, pfte, archi

description: parts

Novák, Jan (1921 – 1984)

In the post-war generation of Czech composers Jan Novák is undoubtedly one of the most talented and most striking personalities. He was born in Nová Říše na Moravě and after studies at the Papal Institute in Velehrad and the classical gymnasium (grammar school) in Brno he entered the Brno Conservatory in 1940, where he studied piano and composition under Theodor Schaefer and Vilém Petrželka. For two and a half years his music studies were interrupted by forced service in Germany. After the war he resumed his studies first of all briefly at AMU (Academy of Performing Arts) in Prague under Pavel Bořkovec and then at the newly established JAMU (Janáček Academy of Performing Arts). Novák's further development as a composer was fundamentally influenced by his study stay in the United States in the year 1947/8, when he studied briefly under Aaron Copland and in the following five months in New York privately with Bohuslav Martinů. In 1968 he decided to emigrate. After a year of exile in Denmark, Novák and his family left for Italy, then in 1977 for Ulm in Germany, where he died on 17 November 1984. Practically all the works of Jan Novák were in the spirit of the Neo-classical creative orientation. Characteristic traits are the clear structure of the form, transparent instrumentation, melody in the framework of free tonality, lively rhythm and a sense of humour. The influence of the work of Bohuslav Martinů is evident in particular in the compositions of the first phase of Novák's work. From the end of the fifties the decisive trait is the inclination towards Latin poetry. Latin, which Novák spoke fluently and which he also handled intensively as a poet, became the chief source of inspiration for his work.



Capriccio for Cello and Orchestra**

instrumentation: vlc solo, 2cl, Tsax, 2trb, 2tbn, timp, perc, vibf, pfte, archi
description: score, parts, piano reduction (score for sale R152 and KV R 153)
duration: 16´

Choreae vernaes for Flute and String Orchestra, Harp and Celesta or Piano

instrumentation: fl solo, archi, arp, cel (pfte)
description: score
duration: 15´

Concerto For Two Pianos and Orchestra

instrumentation: 2 pfte solo, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 4perc, archi
description: score
duration: 28´

Concentus biiugis for Piano on Four Hands and String Orchestra

instrumentation: pfte a quattro mani, archi
description: score
duration: 21´

Dido, naratio cantica lamenta for Mezzosoprano, Reciter, Male Choir and Orchestra

text: Vergilius (70 př.n.l. – 19 př.n.l.)
instrumentation: rec, MS, coro masch, 2fl, 2ob, cor ingl, 2cl, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp. gr c, tam-t, arp, archi
description: score, parts
duration: 35´

Dulcitiis, lyrical opera in 14 scenes on a religious play by Hrosvitha von Gandersheim

instrumentation: 11voc, 2fl/fl picc, 2ob, 2cl, 2fg/cfg, 4cor, 3trb, 3tbn, tb, timp, tamb picc, tamb rull, gr c, ptti, tam-t, trgl, xil, cel, camp, arp, pfte, archi
description: score
duration: 60´



Elegantiae Tripudiorum, symphonia minore for Small Orchestra**

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, pfte, archi
description: score (score for sale R 179)
duration: 17´

Musica Caesariana, suite for Wind Orchestra

instrumentation: 2picc, 2cl, 4cor, 4trb, 2trb di Aida in B, 2trb di Aida in As, 4tbn, 2tb Wagneriane in B, 2tb Wagneriane in F, tb, timp, gr c, ptti, tamb picc, tamb rull, pfte
description: score
duration: 10´



Odorum concentus**

instrumentation: archi
description: score, parts (score for sale R 198)
duration: 14´

Planctus Troadum, for Alto, Female Choir, 8 Celli, 2 Double Basses and 2 Percussion

text: Seneca
instrumentation: A solo, coro femm, 8vcl, 2cb, 2perc
description: score
duration: 20´

The Spectre's Bride, ballet in 4 scenes on a story of K. J. Erben

instrumentation: 2fl/fl picc, 2ob/cor ingl, 2cl/clb, 2fg/cfg, 6cor, 3trb, 3tbn, tb, timp, trgl picc, ptti, gr c, gg, tam-t, camp, pfte, arp, cel, archi
description: score, parts
duration: 25´

Vernalis temporis symphonia for Soloists, Choir and Orchestra

instrumentation: S A T B solo, coro misto, 3fl/fl picc, 3ob/cor ingl, 3cl/picc in Es, 3fg/cfg, 4cor, 3trb, 3tbn, tb, timp, 2perc, arp, pfte, archi
description: score
duration: 31´

The Song of Zavis for Tenor and Orchestra

instrumentation: T solo, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, tbn, tb, timp, 2arp, archi
description: score
duration: 28´

Novák, Vítězslav (1870 – 1949)

He belongs to the generation of the so called Czech modernism that lived and worked, for the most part, in the first half of the 20th century, and that drew on the tradition of the 19th-century Czech music. In Novák's case, these characteristics were significantly supplemented by his inclination towards Moravian and Slovak folklore and French Impressionism. At first, he attended law and philosophy lectures at Charles University, and only later did he start studying composition, together with Josef Suk, under Antonín Dvořák at the Prague Conservatory. Thanks to Johannes Brahms some of Novák's compositions were published by the German editor Simrock. He contributed to all musical forms, having composed symphonic poems, e.g. In the Tatra Mountains (V Tatrách), Eternal Longing (O věčné touze), Toman and the Nymph of the Woods (Toman a lesní panna); symphonies, e.g. the Autumn Symphony (Podzimní symfonie), the May Symphony (Májová symfonie); operas The Imp of Zvíkov (Zvíkovský rarášek), The Lantern (Lucerna), Grandfather's Legacy (Dědův odkaz), and others; cantatas; piano pieces (Pan, a poem for piano); songs; choral works; and other chamber music. In some of his compositions a strong patriotic accent is emphasized: the South-Bohemian Suite (Jihočeská suite), St Wenceslas Triptych (Svatováclavský triptych), etc. He was an excellent and highly regarded pedagogue, a legendary figure that enjoyed the reputation of a very demanding tutor at the Prague Conservatory where he worked between the years 1919 and 1939. Apart from that he also gave private lessons. He educated a number of composers of the post-war generation (Václav Trojan, Miloš Sokola, Ilja Hurník, Václav Dobiáš, Vítězslava Kaprálová, Otakar Jeremiáš, and many more), and contributed substantially to the continuous development of the 20th-century Czech music.

Autumn Symphony for Mixed Choir and Orchestra, op. 62*

texts of Moravian folk songs and Borecký, Jaromír (1869 – 1951)
instrumentation: coro misto, fl picc, 2fl, 3ob, cor ingl, 2cl, Es, cl b, 2fg, cfg, 6cor, 3trb, 3tbn, tb, timp, perc, arp, cel, xil, org, pfte, archi
description: score
duration: 62´

Concerto E minor for Piano and Orchestra, op. 10 (one movement)

instrumentation: pfte solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, archi
description: score
duration: 28´

Four Lullabies for higher female Voice and Orchestra, op.78*

text: Nováková, Marie (1888 – 1963)
instrumentation: S solo, fl, ob, cl, fg, 4cor, pfte, trgl, arp, cel, archi
description: score, parts
duration: 10´

Neščasná vojna, No. 2 from Four Moravian Folk Ballads for Mixed Choir and Orchestra, op. 23/2

instrumentation: coro misto, fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi
description: score, parts
duration: 8´

New Kingdom Valley, four chants for lower Voice and Orchestra, op.31

text: Sova, Antonín (1864 – 1928)
instrumentation: voc solo, 2fl/2fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, timp, perc, arp, pfte, archi
description: score
duration: 12´

Ranoša, No.1 from Moravian Folk Ballads for Mixed Choir and Orchestra , op. 19/1

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 2cor, 3trb, archi
description: score, parts
duration: 4´30´´

Slovácky, No. 4 from cycle My May, op. 20

orchestrated by Provazník, Anatol (1887 - 1950)
instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc
description: score, parts
duration: 2´

Three Czech Chants for Male or Mixed Choir and Orchestra, op.53

text: Sládek, Josef Václav (1845 – 1912)
instrumentation: coro misto (coro masch), fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, 3arp, archi
description: score, parts

Ondráček, Stanislav (b. 1934)

Ondráček's merits lie in his arrangements and realisations of many orchestral, chamber, and sacred compositions by Czech composers of the 18th century, some of which came out in print both home and abroad. The most numerous are his arrangements of Antonín Rejcha's works, from whose output he has arranged the following compositions: the cantatas Lenora, The New Psalm (Nový žalm), and Requiem, six symphonies, the Variations for violoncello and orchestra, overtures, arias, and many chamber pieces. In 2003 Rejcha's Requiem was recorded on CD by the ORFEO München Company. Ondráček's arrangements of Pavel Vranický's Quartetti per archi, op. 16, No. 1-6 were published as a part of the Musica Antiqua Bohemica edition. Other published compositions include for example the Divertimento for violin, viola, violoncello, and two French horns by František Xaver Dušek, and the Serenata for flute and viola by Carl Khyrn, a Czech oboist and composer of the turn of the 18th and 19th centuries. Ondráček began paying systematic attention to the realization of compositions in the 1970s, at which time he was cooperating with the Musici di Praga ensemble and their dramaturge Jiří Teml. Owing to their mutual effort such compositions as V. Pichl's or J. J. Rösler symphony could be performed. In the field of sacred music Ondráček also edited compositions by Antonín Vranický, Jan Křtitel Tolar, and others (J. K. Vaňhal, F. X. Dusík, L. Koželuh, F. V. Kramář, Liehman, and F. I. Tůma). Some of Ondráček's editions have been recorded on CD, as is the case of Pavel and Antonín Vranický's Sextets and the sacred works by František Ignác Tůma. He played the trumpet, the violin, and the viola, and for many years was a member of a church choir and the men's choir Smetana.

Pichl, Václav (1741 - 1805): Symphony D Major (Polymnia)

instrumentation: fl, 2ob, 2cor, archi
description: score, parts
duration: 16´

Pichl, Václav (1741 - 1805): Symphony E-flat Major

instrumentation: 2ob, 2cor, archi
description: score, parts
duration: 13´

Rejcha, Antonín (1770 - 1836): Overture D Major

instrumentation: fl, 2ob, 2fg, 2cor, 2clno, 2timp, archi
description: score
duration: 12´

Rejcha, Antonín (1770 - 1836): Symphony D Major

instrumentation: fl, 2ob, 2fg, 2cor, 2clno, timp, archi
description: score

Rejcha, Antonín (1770 - 1836): Symphony F Minor for big Symphony Orchestra

instrumentation: fl, 2ob, 2cl, 2fg, 2cor, timp, archi
description: score, parts
duration: 34´

Rejcha, Antonín (1770 - 1836): Four Symphonic Movements (No. 3 Menuetto D Major)

instrumentation: fl, 2ob, 2fg, 2cor, 2clno, timp, archi
description: score, parts

Rösler, Jan Josef (1771 - 1813): Symphony E-flat Major

instrumentation: 2fl picc, 2fl, , 2ob, cor ingl, 2fg, cfg, 3trb, 3tbn, tb, timp, 3perc, arp, archi
description: score, parts
duration: 23´

Rösler, Jan Josef (1771 - 1813): Symphony C Major

instrumentation: fl, 2ob, 2fg, 2cor, 2trb, timp, archi
description: score, parts
duration: 22´

Rösler, Jan Josef (1771 - 1813): Symphony D Major

instrumentation: fl, 2ob, 2fg, 2cor, 2trb, timp, archi
description: score, parts

Vranický, Pavel (1756 - 1808): Symphony D Major, op. 16

corporate author of arrangement Dobrodinský, Jan Mária (b. 1925)
instrumentation: 2fl, 2ob, fg, 2cor, 2clno, timp, archi
description: score, parts

Vranický, Pavel (1756 - 1808): Symphony D Major, op. 36

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2clno, timp, archi
description: score, parts
duration: 22´

Vaňhal, Jan Křtitel (1739 - 1813): Missa solemnis ex Die for Soloists, Choir and Orchestra

instrumentation: S A T B solo, fg solo, coro misto, 2cl, 2cor, 2trb, 2timp, org, archi
description: score, parts

Ostrčil, Otakar (1879 – 1935)

Ostrčil is often classified as a representative of the so called Czech modernism, alongside J. B. Foerster, J. Suk, and V. Novák. He studied piano with Adolf Mikeš and composition with Zdeněk Fibich, whose example, together with that of B. Smetana's, had considerable influence on Ostrčil as a composer. He was also an outstanding conductor, yet his interests lay outside the realm of music as well. He got a degree in Czech and German studies at Charles University, and, initially, earned his living as a teacher of these subjects at the Czechoslovak Commercial Academy. In the years 1908 – 1922 he was in charge of the amateur Orchestral Association, which under his lead became a dignified rival of the Czech Philharmonic Orchestra. From 1914 to 1918 he assumed the position of director of the opera section at the Vinohrady Municipal Theatre, and from 1919 he worked as an opera dramaturge of the National Theatre. A year later he became its director, remaining in this post until his death. In this position, he strived to promote mainly Czech music, and had merit in staging the most recent works (for example, in 1926 Berg's *Wozzeck* was performed at the National Theatre). Following Fibich's example, he composed mainly melodramas, operas, symphonic poems, songs, and choral pieces. His musical speech developed gradually from the dependence on Smetana and Fibich to the late Romantic complexity and Mahlerian monumentality. Among Ostrčil's climactic orchestral pieces belong his *Symfonieta* (1921), the symphonic poem *Summer (Léto)*, (1926), and *Calvary (Křížová cesta)*, a variation on the author's theme for orchestra.

A Czech Ballad, melodrama, op.8

text: Neruda, Jan (1834 – 1891)

instrumentation: 2fl picc, 3fl, 2ob, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, 3arp, pfte, archi

description: score, parts

duration: 9´

The Ballad of The Dead Cobbler And The Young Dancer, melodrama, op.6

text: Leger, Karel (1859 – 1934)

instrumentation: rec, 3fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, 2perc, 2arp, archi

description: score, parts, piano reduction

duration: 28´

Impromptu for big Orchestra, op.13

instrumentation: 3fl/fl picc, 2ob, cor ingl, 3cl, cl in Es, cl b, 2fg, cfg, 6cor, 3trb, 3tbn, tb, timp, 2perc, arp, archi

description: score, parts

duration: 17´

The Legend of St. Zita, cantata for Tenor, Mixed Choir, Orchestra and Organ, op. 17

text: Vrchlický, Jaroslav (1853 – 1912)

instrumentation: T solo, coro misto, 3fl/fl picc, 3ob/cor ingl, 3cl/cl b, 3fg/cfg, 4cor, 3trb, 3tbn, tb, timp, 8perc,

cel, 2arp, org, archi

description: score, parts, piano reduction

duration: 29´

The Orphan, suite from music to scenic fairy tale by J. Kvapil, op.10a

instrumentation: 2fl, 2ob/cor ingl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, 2arp, archi

description: score, parts

duration: 15´

The Orphaned Child, ballad for Mezzosoprano and Orchestra, op. 9

text: Erben, Karel Jaromír (1811 – 1870)

instrumentation: MS solo, 3fl/3fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, ptti/tam-t, trgl, 2arp, archi

description: score, parts (score for sale R 169)

duration: 15´

Prelude for Orchestra

orchestrated by Plavec, Josef (1905 – 1979)

instrumentation: 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 2trb, timp, 2perc, arp, archi

description: score, parts

duration: 5´

Stations of the Cross, variations for big Orchestra, op. 24

instrumentation: 3fl, 3ob, cl in Es, 2cl, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, arp, archi

description: score

duration: 33´

The Strange Guest, ballad for Tenor and Orchestra, op.16

text: Erben, Karel Jaromír (1811 – 1870)

instrumentation: 3fl/fl picc, 2ob, cor ingl, 3cl, cl in Es, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 2perc, 2arp, archi

description: score, parts

Suite G Major „Fairy“ for Orchestra, op. 2

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, 4perc, arp, archi

description: score, parts

duration: 25´

Suite C Minor for big Orchestra, op. 14

instrumentation: 3fl/fl picc, 3ob/cor ingl, 4cl/cl in es, 3fg/cfg, 4cor, 3trb, 3tbn, tb, timp, 3perc, arp, archi

description: score, parts

duration: 28´

Summer, symphonic poem for big Orchestra, op. 23

instrumentation: fl picc, 2fl, 3ob/cor ingl, cl in Es, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, trgl, tamb picc, tamb basc, ptti, gr c, arp, archi

description: score

duration: 14´

Symfonieta, op. 20

instrumentation: 3fl/fl picc, 2ob, cor ingl, 2cl, cl in Es, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 4perc, 2arp, archi

description: score, parts

duration: 35´

The Titlark, melodrama*

text: Valenta, Miroslav, orchestrated by Plavec, Josef (1905 – 1979)

instrumentation: 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 2trb, timp, perc, arp, archi

description: score, parts

duration: 12´

Village Fête, music picture-suite for Orchestra, op. 1

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, archi

description: score, parts

duration: 11´

Pauer, Jiří (1919 - 2007)

Originally a teacher, Pauer found his way to composing only gradually. He started studying composition privately with Otakar Šín, and in the years 1943 – 46 he continued his studies under Alois Hába at the Prague Conservatory. After the Music Faculty of the Academy of Performing Arts was founded in 1946, he entered this school to study under Pavel Bořkovec. His compositional education was accomplished in 1950 by his Concerto for bassoon and orchestra. It was at the same time that he also finished his fairy tale opera *The Blabbing Slug* (*Žvanivý slimejš*). These two works predetermined his future orientation as a composer. He is the author of twelve stage compositions, which makes him one of the most prolific composers of the genre within the context of Czech music of the 2nd half of the 20th century. He also wrote orchestral music, concertos, and chamber pieces for various solo instruments, taking a special liking to wind instruments. Apart from that, he also applied himself to composing community songs, choral pieces, and cantatas influenced by the aesthetics of social realism. Based upon loosely tonal foundations, his music is noted for its intelligibility and communicability. Pauer's outstanding organization skills enabled him to participate actively in the shaping of the Prague music life. After working for a short time in the Czech Radio and the Music Department of the Ministry of Education, he was appointed director of the opera section at the National Theatre in 1953. He was also an active member of the Union of Czechoslovak Composers and many other institutions. From 1958 to 1980 he assumed the position of artistic director of the Czech Philharmonic Orchestra, and in 1979 he became the director of the National Theatre. From 1965 he taught composition at the Academy of Performing Arts where among his students belonged e.g. H. Bartoň, J. Gemrot, P. Jeřábek, or M. Kubička.

Ballet Music for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, 2perc, arp, tamb, xil, cel, pfte, archi
description: score, parts

Canto festivo, slavnostní předehera pro velký orchestr

instrumentation: 2fl/fl picc, 2ob, 2fg, 4cor, 3trb, 3tbn, tb, timp, 2perc, camp, archi
description: score, parts
duration: 10´

Children´s Suite for Orchestra

instrumentation: 2fl/fl picc, ob, 2cl, fg, 2cor, timp, 3perc, archi
description: score, parts
duration: 16´

Concert Polka for Tuba, Piccolo and Wind Orchestra

instrumentation: tb solo, fl picc solo, fl, cl in Es, 3cl, 4cor, flic b, euf, 2trb in B, 2trb in Es, trb b, 3tbn, 2tb, tamb picc, ptti, gr c, timp
description: parts
duration: 3´20´´

Divertimento for Nonet

instrumentation: fl, ob, cl, cor, fg, vno, vla, vlc, cb
description: score
duration: 16´

Excursionial Polka

orchestrated by Plachý, Martin
instrumentation: fl, ob, 2cl, 2Asax, Tsax, fg, cor, trb, perc, ac, pfte, archi
description: score, parts
duration: 3´

Excursionial Polka*

text: Sojka, Erik (b. 1922), arranger Valdauf, Karel (1913 – 1982)
instrumentation: 1.version: A, 2T soli, fl, 2cl, Asax, Tsax, 2trb, tbn, perc, ac, chit, pfte, archi / 2.version: T solo, fl/fl picc, 2cl, 2Asax, Tsax, fg, cor, 2trb, tbn, perc, ac, chit, pfte, archi
description: score, parts / score, parts
duration: 3´

Initials, symphonic movement for big Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 4trb, 4tbn, timp, 6perc, xil, vibf, camp, arp, pfte, archi
description: score
duration: 17´

May Polka for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 2tbn, perc, archi
description: score, parts
duration: 4´

Rhapsody for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, tamb picc, trgl, arp, archi
description: score
duration: 16´

Scherzo for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 3perc, archi
description: score
duration: 9´

Symphony for Strings

instrumentation: archi
description: score
duration: 24´

Symphony for big Orchestra

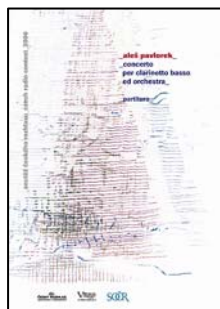
instrumentation: fl picc, 2fl, 3ob/cor ingl, cl in Es, 2cl, 3fg, 4cor, 3trb, 3tbn, tb, perc (4esec), cel, camp, arp, archi
description: score
duration: 40´

Youth Suite for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, cel, archi
description: score
duration: 5´

Pavlorek, Aleš (b. 1971)

Aleš Pavlorek has already been composing for eighteen years. He composes mainly chamber music, but recently he has started writing music for brass and symphonic orchestras. Even though Pavlorek is a self-taught composer, he has received several awards in Generation composition contest. Between 1993 and 1998 he received two honourable mentions, one third and two second place prizes for his compositions for wind instruments. His pieces are played on prestigious Czech as well as foreign festivals (Janáček May, Forfest, Bratislava Musical Summer, Czech Culture Days in Dresden and others). Today Aleš Pavlorek focuses primarily on the compositions in which clarinet, the instrument that he studied and still plays, shines. He tries to find innovative uses for the clarinet in chamber and orchestral pieces.



Concerto per clarinetto basso ed orchestra**

instrumentation: cl b solo, fl picc, 2fl/Afl, ob, cor ingl, cl, cl in Es, fg, cfg, 2cor, trb, tbn, timp, 2perc, arp, pfte, archi
description: score, parts (score for sale R 129)
duration: 18´

Petrov, Vadim (b. 1932)

Petrov is pianist and composer of classical and popular music. He stems from the family of a Russian emigrant, a doctor, resident in Žižkov (a Prague district). At first, he attended a Russian grammar school, during which time he was preparing for his future piano and composition studies at the Music Faculty of the Academy of Performing Arts, taking piano lessons with Berta Kabeláčová and music theory and composition lessons with Miloslav Kabeláč. At the Academy he was Jaroslav Řídký's student from 1952 to 1956. His graduation composition was the symphonic poem *The Vítkov Hill (Vítkov)*. He worked in the Prague Municipal Education Centre where he was in charge of the Folk Entertainment department. In the 1960s he founded the People's Conservatory specialising in dance-music and jazz (now Jaroslav Ježek Conservatory and College), and became its first director. After 1968 his artistic work was banned. However, he managed to secure the position of professor at the Jan Deyl Conservatory and Secondary school for Visually Impaired. Later on he moved to the Prague Conservatory where he taught music theory and composition from 1976 to 1992. At present, he presides over the administrative board of Dilia, an international agency providing copyright protection. An awardee of the 2003 Supraphon Gold and Platinum Disc, Petrov has composed nearly 1300 works, concentrating in his production mainly on theatre, film, radio, and television music. Besides that, he is the author of traditionally conceived orchestral and chamber compositions, the so called "easy listening", choral works, songs, popular chansons, or music for prose and poetry recitation.

Ballet Miniature, composition for big Symphony Orchestra, op. 64

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi
description: score
duration: 7´

Burlesque, listening composition for Strings, Electric Organ and Percussion

instrumentation: elorg, perc, archi
description: score, parts

Come With Us Through Shiny Country*

text: Blašík, Jan
instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, archi, cb
description: score, choir parts

Dance pastorale for Strings, Harp and Flute

instrumentation: arp, fl, archi
description: score, parts

Do zpěvu i do kola, cycle of children´s songs for middle Voice and Instrumental Group [Snake and Elephant, Lullaby, Race of Butterflies]*

text: Kafka, Jiří
instrumentation: voc solo, fl, cl, cl b, perc, vibf, cemb, chit el, pfte, vno, cb
description: parts

Episode of Beskydy, op. 63

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 2perc, archi
description: score
duration: 6´

Little Kitten, children´s song for Voice and Orchestra*

text: Provazník, Jan, orchestrated by Halbhuber, Miroslav
instrumentation: voc solo, fl, 2perc, cel, chit, archi
description: score, parts

Lyric Valse for Orchestra

arranger Macourek, Harry (1923 – 1992)
instrumentation: 3fl, 2cl, cl b, 4cor, perc, arp, cel, pfte, archi
description: score

Nosegay for Choir and Instrumental Group*

text: Kafka, Jiří, orchestrated by Halbhuber, Miroslav
instrumentation: coro bamb, fl, cl, cor, perc, xil, cel, chit, chit b, org
description: score, parts

Riva dei Pini, serenade for Mixed Choir and Small Orchestra

instrumentation: coro misto, perc, arp, chit, org, archi
description: score, parts

Romans for Violin and Orchestra

instrumentation: vno solo, cl, trb, chit, archi
description: score, parts

Scherzo poetico for String Orchestra a Electric Guitar

instrumentation: chit el, archi
description: score, parts

Silver Serenade, listening composition for Violin, Female Choir and Chamber Variable orchestra

instrumentation: vno solo, coro femm, arp, sint, chit, cb (2fl, pfte, 2cl b, archi)
description: score
duration: 5´

Singing Of Night, divertimento for Mixed Choir and Orchestra

instrumentation: coro misto, 2fl, 3cl, cl b, perc, arp, chit, vno, cb
description: score, parts

Song of Reapers*

text: Blašík, Jan
instrumentation: coro femm, 3fl, 2ob, 4cor, 2cl, 2fg, timp, arp, archi, 2cb
description: score

The Sun Fell Down Us for Children´s Choir and Instrumental Group*

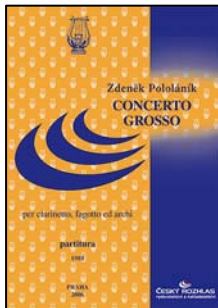
text: Kafka, Jiří, orchestrated by Halbhuber, Miroslav
instrumentation: coro bamb, fl, cl, cor, perc, arp, chit, chit b, org, pfte
description: score, parts

Tarantela for big Symphony Orchestra, op. 67

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, perc, arp, archi
description: score

Pololáník, Zdeněk (b. 1935)

Zdeněk Pololáník completed his studies of the organ play at the Conservatory in Brno; he then continued studying composition at the Janáček Academy of Performing Arts (JAMU) in Brno under Vilém Petrželka and Theodor Schaefer. He has devoted his whole life to the profession of a composer and he has written a considerable number of pieces of various genres. He composed 250 titles of orchestral, chamber, vocal and even dramatic music: 5 symphonies, 2 Concerti grossi, Sinfonietta, divertimento for 4 French horns and strings, Concertino per piano ed archi, Piano Concerto, Toccata for double-bass and chamber orchestra, Concentus resonabilis, 2 ballet suites, ballets: Mechanism, Pierrot, The Snow-Queen, The Lady among Shadows, Cinderella, scenic oratorio-opera-ballet Shir ha-shirim written on the original text of the Song of Songs for soloists, chorus and symphonic orchestra. The most significant compositions among his chamber creations are pieces for organ, for organ and piano, compositions for violin and piano and for solo piano. The number of Pololáník's compositions of sacred music is vast, he has written about 300 pieces – masses, psalms, hymns, ordinaries, propers, passions, sacred chants, and others. Pololáník is also an author of film, radio and television music - among others it is The Lion with a White Mane, Man against Destruction, Opera in a Vineyard or The Catapult; music for television series The Sons and Daughters of Jacob the Glassmaker, I Would Like to Have the Tree, and others. Other scenic music pieces for home and foreign theatre scenes count around 350 titles. From his vocal music compositions let us mention children's (women's) choirs Into Drowsing I-II, Cantus laetitiae, Vávra and others; men's choirs The Message of Christmas, and others; and mixed choirs Summer Festivity, Nabucodonosor, and others. He has also written number of song cycles – Singing of the Mystery Night, Cantus psalmodum, Two Ballades, Dulces cantilenae, Easter Journey, Songs on the poems of Jan Skácel, and others.



Concerto Grosso No. 2 for Clarinet, Bassoon and Strings**

instrumentation: cl solo, fg solo, archi
description: score, parts (score for sale R 101)
duration: 18'30''

Pulkert, Oldřich (b. 1929)

A significant Czech musicologist whose main interest lies in the music of the 18th century and his editorial work, Pulkert studied violin from 1942 to 44 at the Conservatory in Brno under Rudolf Jedlička. After the war he attended the grammar school in the town of Hranice na Moravě, finishing it in 1950. He then entered the Philosophical Faculty of Charles University in Prague where he graduated in 1956 in the field of musicology and aesthetics. In 1985 he obtained his doctor's degree at the Philosophical Faculty of Masaryk University in Brno. In the years 1964 – 74 he worked in the music department of the National Library, and he was also engaged as the secretary of the Czechoslovak section of the Association Internationale des Bibliothèques Musicales (1967 – 75) and the executive of the Mozart Community in the Czech Republic (1986 – 96). Currently, he is a member of several musical associations (International Musicological Society, Wiener Beethoven Gesellschaft). Among Pulkert's most creditable feats in his musicological endeavours belongs the detection, identification, and publication of Joseph Haydn's Concerto C major for violoncello or the discovery of an alternative version of Ludwig van Beethoven's opera Fidelio. In 2004, he published, together with Miroslav Hronek, a book entitled Beethoven: The Ingenious Personality in Correspondence (Beethoven: Osobnost génia v korespondenci). As a researcher he concerns himself, among others, with Carl Ditters from Dittersdorf, whose life and work he has dealt with in several treatises. Pulkert has also compiled Ditters' list of works, and has prepared two of Ditters' composition for publication – his Concerto D major for violoncello and orchestra, and the comic opera The Doctor and the Apothecary (Lékař a lékárník).

Dittersdorf, Carl Ditters von (1739 – 1799): The Doctor and The Apothecary, comic opera in two acts*

text: Stephanie, Johann Gottlieb (1741 – 1791), czech translation Bělohavý, Václav (1911 – 1963)
instrumentation: voc soli, 2fl, 2ob, 2cl, 2fg, 2cor, timp, archi
description: parts, piano reduction

Raichl, Miroslav (1930 – 1998)

Miroslav Raichl is one of the important Czech composers of the 2nd half of the 20th century. He studied under Pavel Bořkovec at the Academy of Performing Arts in Prague and then stayed on as a postgraduate student of the arts under Václav Dobiáš. His compositional style was formed in relationship to the traditional basis and legacy of the classics of the 1st half of the 20th century. His work encroaches as it were into all areas – ranging from large forms (opera and symphony) to songs, chorales and smaller chamber compositions. Raichl mainly gained a significant level of renown among professional critics for his second symphony from 1960. A distinctive element of Raichl's compositional statement was above all his characteristic melodic inventiveness, thanks to which he mainly excelled in vocal works, which make up the most numerous element of his creative legacy. Songs, chorales – and especially compositions for children's choirs – are still part of the basic repertoire of domestic and foreign choirs: we need only mention titles such as Ten songs from Jenda Benda's Record player, Rhymed Cachalots and other Animals, One over the Other, An Amusing Theory and Songs for Our Doggie etc. Raichl gladly worked with folk songs – in part adapting the original tunes although more frequently setting the texts of folk poetry to new music.

Afternoon in ZOO, symphonic suite for children

instrumentation: fl, ob, cl, fg, cor, trb, tbn, timp, perc, arp, pfte, archi
description: score, parts
duration: 13´

Alongside Pond (U rybníka), valse for Soprano, Mixed Choir and Instrumental Group*

text: Bureš, Ilja
instrumentation: S solo, coro misto, pfte, cb, fl, ob, cl, fg, cor, perc, arp, cel
description: score, parts

II. Chamber Symfonietta

instrumentation: 2fl, 2ob, 2cl, 2fg, cor, perc, archi
description: score
duration: 20´

Elegy For Leaving, concert aria for Soprano and Chamber Orchestra*

text: Ovidius, překlad Sojka, Erik (b. 1922)
instrumentation: S solo, 2fl, 2ob, 2cl, 2fg, 2cor, trb, timp, perc, arp, archi
description: score, piano reduction
duration: 21´

Fairy Tale, song for middle Voice and Orchestra *

text: Pick, Jiří Robert (1925 – 1983), arranger Marat, Zdeněk (b. 1931)
instrumentation: voc solo, fl, ob, 2cl, cor, arp, cel, chit, archi
description: score, parts

Football Opera*

libretto: Pick, Jiří Robert (1925 – 1983)
instrumentation: voc soli, coro masch, 2fl picc, 2fl, ob, 2cl, fg, 2cor, 2trb, tbn, tb, perc, pfte, chit b, archi
description: score, parts
duration: 55´

Happiness, fox for Voice and Orchestra*

text: Lichý, Saša (1925 – 1986)
instrumentation: voc solo, 2fl, 4cl, 3trb, tbn, perc, ac, chit, archi
description: parts

The Most Beautiful Head, song for Alto and Small Orchestra *

text: Sojka, Erik (b.1922)
instrumentation: voc solo, 2fl, cl, 2trb, tb, timp, perc, cel, pfte, archi
description: score, parts

Sinfonietta giocosa for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, archi
description: score

Six Dance Fantasies for Orchestra

instrumentation: 3fl/fl picc, 2ob, cor ingl, 3cl, 2fg, Asax, Tsax, 4cor, 3trb, 3tbn, tb, timp, vibf, chit, 3perc, arp, archi

description: score, parts

duration: 20´

Suite In Old Style for Orchestra

instrumentation: 2fl, ob, 2cl, fg, 2cor, trb, perc ad lib., archi

description: score

II. Symphony

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 4perc, arp, pfte, archi

description: score

duration: 36´

III. Symfonieta for Chamber Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, perc, archi

description: score

You Leave, My Darling for Voice and Small Orchestra *

text: Hraše, Jiří (b.1930)

instrumentation: voc solo, 2fl, 4cl, 3trb, tbn, perc, ac, chit, archi

description: score, parts

Richter, Miloslav (b. 1955)

In 1978 he finished his clarinet studies at the Prague Conservatory. In 1982 he became a member of the Czechoslovak and later Czech Radio Symphony Orchestra where he remained until the year 2005. At the present, he works in a specialised music library of the Prague Conservatory as an assistant manager. He applies himself vigorously to editing early music sources, and has transcribed a number of historical scores and prepared them to be recorded in the Czech Radio. These include chamber music (e.g. Mathieu Bevilacqua, V. Vrátný, F. X. Mozart), orchestral works (Josef Mysliveček, Domenico Cimarosa, F. Bernardini), and concert arias (G. Sarti, F. Bianchi). His numerous realizations of early music, arrangements for wind instruments ensembles, and instructive compositions have been published both home and abroad (Germany, Austria, Switzerland, and the USA).



Mysliveček, Josef (1737 – 1781): Concerto in Es (No.3) **

instrumentation: 2cl, fg, 2cor, vno I, II, vla, basso

description: score, parts (score for sale R 044)

duration: 16´

Rut, Josef (1926 - 2008)

A composer and significant music theoretician, Rut studied violin at the Prague Conservatory with Bedřich Voldan at first. He finished these studies in 1951, and in 1950 he also graduated in the field of choir conducting that he had studied under Bohumír Špidra. He started his private composition training under Jaroslav Řídký (1952 – 54), and continued under Emil Hradecký, who introduced Rut into the field of music theory. Rut's interest in theoretical problems of contemporary composition resulted in several scientific treatises and publications, e.g. Twelve-tone Tonal Theory (Dvanáctitónová tonální teorie – Supraphon 1969); A New Physical Theory of Music (Nová fyzikální teorie hudby – Opus musicum 1976); The Theory of Relativity and Musical Thought (Teorie relativity a hudební myšlení – Panton 1990). In cooperation with J. Dostál he wrote A Manual of Rhythm from A to Z (Cvičebnice rytmu od A do Z – Supraphon 1979 and 1984). In the years 1953 – 83 he was a violinist with the Czechoslovak Radio Symphony Orchestra and between 1954 and 1957 also in the Prague Chamber Orchestra without Conductor. His compositions are based on his theoretical findings, i.e. on the major-minor and twelve-tone systems. His output comprises chamber, vocal, and orchestral music, including eight instrumental concertos and four symphonies. He frequently used string instruments in his compositions. Rut's Symphony No. 2 (1975) was dedicated to the Czechoslovak Radio Symphony Orchestra on the occasion of the 50th anniversary of the ensemble. The orchestra recorded the piece two years later.

Concerto for Violin and Orchestra

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, 2tbn, timp, perc, archi
description: score, parts
duration: 19´

Sonate for Winds

instrumentation: fl picc, 2fl, 3ob/cor ingl, 3cl/cl in Es, 2fg, 2cor, 2trb, 3tbn, tb
description: score
duration: 12´

Suite for Chamber Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, timp, archi
description: score, parts
duration: 13´

Symphony No. 2 (dedicated to 50th jubilee of SOČR)

instrumentation: fl picc, 2fl, 3ob/cor ingl, 3cl/cl in Es, 2fg, 4cor, 3trb, 2tbn, tb, timp, tamb picc/ptti, xil, archi
description: score, parts
duration: 28´



Symphony No. 3

instrumentation: 3fl/fl picc, 3ob/cor ingl, 3cl/cl b, 3fg/cfg, 4cor, 3trb, 3tbn, tb, 2perc, arp, archi
description: score, parts

Symphony No. 4 for Strings**

instrumentation: archi
description: score, parts (score for sale R 049)
duration: 29´

Simon, Ladislav (b. 1929)

Ladislav Simon belongs to the few artists too restless and inquisitive to focus solely on the lifelong construction of one huge and well visible cathedral. Rather than that he tries through his work to build a number of buildings at the same time, not always as high, but in most cases innovative and very interesting. He graduated from the Academy of Performing Arts in Prague (professor Rauch), Alois Hába was his tutor in his composition studies. As a composer, dramaturge, conductor and director he numbers among the generation of the founders of the Czechoslovak Television, for which he composed several hundred scores of incidental music for various TV productions, thus providing the nascent music genre with the appropriate basic aesthetic norms. For more than eleven years he assumed the position of chief conductor of the Vinohrady Theatre orchestra. Here he established the first Czechoslovak electronic music studio, and he also founded a chamber ensemble specializing in performing New Music – Sonatori di Praga. Afterwards, he entered into professional relations with the National Theatre in Prague, for which he worked both as a composer and conductor for not less than twenty-two years. At the very start of this partnership, he grossly violated the existing conventions of the National Theatre by establishing the National Theatre jazz orchestra within the drama section of the institution. This feat, initially seen as rather shocking, very soon turned into a triumphant entrance on the jazz scene at the International Jazz Festival of 1972. The climax of Simon's cooperation with the National Theatre can be seen in the staging of his dance drama Jennifer in 1987. As for his pedagogical career, he taught music theory at the conservatories in Prague and Ostrava, where he laid the foundations for education in the emergent genres within the areas of electronic music and musique concrète. Shortly after he had retired, he put all his effort in the thorough reconstruction of AUS (Army Art Ensemble). Together with the conductor J. Bělohávek and the dramaturge Dr Ilja Šmíd he initiated the foundation of the Prague Philharmonia. Also in this environment his artistic contribution was significant, as can be testified, among others, by the composition and performance of his "Requiem for the dead for whom music was life".

Requiem For The Dead For Whom Music Was Life for solo Soprano, Baritone, Mixed Choir, two Big Bands and Organ

instrumentation: S Bar solo, coro misto, 2 big bands, org
description: score, parts
duration: 25´

Slavický, Milan (b. 1947)

Composer, Lecturer, Music Writer, Recording Director. He studied Musicology (Charles University, Prague, 1965-70, PhD. 1972), Composition (Janáček Academy Brno, 1968-73) and Music Theory (Music Academy, Prague 1970-72). Slavický worked like Recording Director, Senior Producer Classic (Supraphon Prague, 1973-81), Producer of Electroacoustic Music (Czechoslovak Radio, 1981-82), Freelance composer, producer, music writer (1982-90), Assistant Professor (1990-97), Associated Professor (1997-2001) and Professor (since 2002) at the Charles University Prague (Musicology) and at the Music Academy Prague (Composition). He was also Guest Professor at the New York University in Prague (since 2001) and Lecturer (Film Academy, Recording Producing). He lectured in Europe (Paris, Lyon, London, Cardiff, Barcelona, Luzern, Dresden, Leipzig, Vienna, Ljubljana) as in the U.S. (Washington University St.Louis, Artist-In-Residence at the Northeastern University Boston), at the Prague Mozart Academy Dobříš, for the Council on International Educational Exchange projects (US students) and for other international audiences.



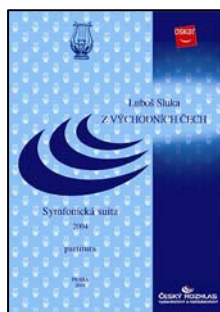
Morning Thanksgiving for Chamber Orchestra**

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, camp, archi
description: score, parts (score for sale R 023)
duration: 10´30´´

Sluka, Luboš (b. 1928)

Born to the family of Antonín Sluka, an amateur musician, Luboš Sluka found his way to music and piano already in his childhood. At first, however, he worked in his hometown of Opočno as a typographer, and conducted local vocal groups. Only at the age of twenty-two did he enter the Prague Conservatory. He attended this school from 1950 to 1955, studying conducting with Bohumil Špidra and Alois Klíma, percussion with E. Špaček, and composition with František Pícha and Miroslav Krejčí. After graduation, he continued his studies at the Music Faculty of the Academy of Performing Arts where he was taught by Jaroslav Řídký and from 1956 by Pavel Bořkovec. He also studied film and incidental music under Václav Trojan. For a short time Sluka was employed by the Czech Television as a dramaturge (1962 – 63). He co-founded and was the general editor of Panton, the publishing house of the Czech Music Fund (1969 – 76) where he particularly promoted Bohuslav Martinů's music. He also assisted with the sound editing phase of several cartoon films by Jiří Trnka in the Trick Brothers Studio. Since 1977 he has devoted himself fully to composing. Sluka's output comprises orchestral and chamber music, compositions for solo instruments, songs, and choral pieces. His musical speech always retains its loosely tonal quality. In terms of his invention

Sluka is sometimes said to draw on Janáček. He has composed music to several hundreds of short-footage films, full-length pictures, and TV programmes. He is also the author of numerous works for children, e.g. Piano Study Guides for Pre-School Children (Klavírní školičky pro děti předškolního věku), musicals, and popular music.



Suite From Eastern Bohemia, for Orchestra (To Native Land!)**

instrumentation: 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, pfte, archi
description: score, parts (score for sale R 059)

Smetáček, Rudolf (1878 – 1946)

Rudolf Smetáček studied grammar school in the town of Slaný and law at Charles University in Prague. Between 1919 and 1938 he worked in the state service, namely for the Ministry of Agriculture. A skilled musician, composer, and music life organizer, Smetáček wrote his orchestral dances in his early years – Polka of the Graduates from Slaný (Polka slánských abiturientů), the Acorn Polka (Žaludská polka), the Sportsmen's Gallopade (Kvapík sportovců) – and he also composed other orchestral works. He worked for the Orchestral Association in Brno, and in Prague he was in charge of the music department of the Czech Sokol Union branch in Bubeneč. He is the author of numerous instrumentations of works by other composers, both well-known and unknown, and of many fantasies from operas: e.g. V. Blodek – In the Well (V studni); K. Goldmark – The Domesticated Cricket (Domácí cvrček); Ch. Gounod – Faust (Faust a Markétka); and others. His son was the conductor and oboist Václav Smetáček, with whom he created a number of compilations of popular pieces from B. Smetana's and A. Dvořák's operas.

Galop Of Sportsmen for Small Orchestra

instrumentation: fl picc, fl, ob, 2cl, fg, 4cor, 2trb, 3tbn, 2perc, archi
description: score, parts
duration: 2´

Polka Of High School Graduates From Slaný for Small Orchestra

instrumentation: fl picc, fl, ob, 2cl, fg, 4cor, 2trb, 3tbn, 2perc, archi
description: score, parts
duration: 4´

Russian National Songs, medley for Orchestra

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, 2tbn, 2tamb, archi
description: score

Becucci, Ernesto: Tesoro mio, Grande Valse for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: score, parts

Blodek, Vilém (1834 – 1874): In The Well, intermezzo from opera for Small Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 4trb, timp, perc, arp, archi

description: score, parts

duration: 4´

Borel-Clerc, Ch.: La Mattchiche, march on spanish motives

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, 3tbn, tamb picc, gr c, archi

description: score

Burgmein, Josef: Pierrot and Pierretta, music novel (suite)

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, trgl, timp, archi

description: score

Tchaikovsky, Pyotr Il'yich (1840 – 1893): Souvenir de Hapsal (Chant sans Paroles-Song Without Words), op. 2, No. 3

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, archi

description: score

Daase, R.: Dreams of Childhood, fantasy for Symphony Orchestra, op. 384

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, gr c, archi

description: score

Goldmark, Karel (1830 – 1915): Home Cricket, big fantasy from opera for Symphony Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, tamb picc, gr c, archi

description: score

Gounod, Charles (1818 – 1893): Faust et Marguerite, fantasy from opera for Symphony Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tamb picc, gr c, archi

description: score

Haisler, B.: Small Parisian, mazurka for Symphony Orchestra

instrumentation: fl, ob, 2cl, fg, 4cor, 2trb, 3tbn, tamb picc, gr c, archi

description: score

Halík, Petr Adolf (1854 – 1913): Potpourri from National Czech-Moravian Songs for Symphony Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tamb picc, gr c e ptti, archi

description: score

Herfurth, W. : Serenade for Trumpet and Orchestra

instrumentation: trb solo, 2fl, 2ob, 2cl, 2fg, 4cor, trb, 3tbn, timp, archi

description: score

Horný, Eduard (1838 - 1907): Tvá na věky, polka francoise

instrumentation: fl, ob, 2cl, fg, 4cor, 2trb, 3tbn, timp, tamb picc, gr c, archi

description: score

Mach, František, Josef (1837 – 1914): Nation Each Other, ouvertura for Symphony Orchestra

instrumentation: 2fl, ob, 2cl, fg, 2cor, 2trb, 3tbn, 2tamb, archi

description: score

Rossini, Gioacchino (1792 – 1868): Il barbiere di Siviglia, medley from opera for Symphony Orchestra

instrumentation: fl, ob, 2cl, fg, 4cor, 2trb, 3tbn, 2tamb, archi

description: score

Smetana, Bedřich (1824 – 1884): March of Prague Student's Legion from 1848

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tamb picc, gr c e ptti, archi
description: score, parts
duration: 3'

Styl, Antonín: Souvenir – Gavotta for Orchestra

instrumentation: fl picc, fl, ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, archi
description: score

Wagner, Josef Franz (1856 – 1908): March of Burs (Pochod Burů) for Symphony Orchestra

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tamb picc, gr c, archi
description: score

Wagner, Richard (1813 – 1883): Choir Of Pilgrims and Song from opera Tannhäuser

instrumentation: 2cl, 2fg, 2cor, 2trb, 2tbn, timp, gr c, archi
description: score

Smetáček, Václav (1906 - 1986)

A musician of a very broad perspective, Václav Smetáček was an acknowledged Czech conductor and oboist. In the years 1922 – 30 he attended the Prague Conservatory, studying oboe with Ladislav Skuhrovský, composition with Jaroslav Křička, and conducting with Metod Doležil and Pavel Dědeček. He also graduated from Charles University in the field of musicology, aesthetics, and philosophy, and in 1933 received his doctor's degree. In 1928 he founded the Prague Wood-Wind Quintet, whose member he remained for the following twenty-seven years. Between 1930 and 1933 Smetáček was an oboist with the Czech Philharmonic Orchestra. After the year 1934 he worked for the Czech Radio, assuming several positions at once: he was engaged in the music section and the phonograph department, and he also conducted the Radio Orchestra. At the same time, he was also in charge of the Prague Hlahol choir. From 1945 to 1966 he taught conducting, chamber music interpretation, and oboe at the Conservatory and at the Academy of Performing Arts in Prague. As a conductor he won international recognition. He guest-conducted a number of European orchestras, promoted Czech music, and he also led successful performances of Czech operas. In 1942 he became the chief conductor of the Prague Symphony Orchestra FOK, bringing the ensemble to an excellent artistic level, both in terms of the interpretation quality and the repertoire. He is the author of three piano cycles, several orchestral compositions or pieces for oboe and wood-wind quintet. In consequence of his experience as a conductor he created orchestral arrangements of many compositions by both Czech (B. Smetana, A. Dvořák, J. Suk) and foreign (M. P. Musorgskij, J. S. Bach) authors. He also wrote several treatises on the theory of instrumentation.

Border Sentry, military march song

instrumentation: coro masch, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, archi
description: score, parts
duration: 3'

Early Evening Of Sultry Day, suite from ballet for Small Orchestra

instrumentation: fl, ob, cl, fg, cor, trb, perc, archi
description: score, parts

Exotic fox for Orchestra

instrumentation: fl, ob, 2cl/Asax, fg, 2cor, 2trb, tbn, tb, perc, pfte, archi
description: score, parts

From Cradle To Altar, medley of national folk songs for Soloists, Choir and Orchestra

instrumentation: S solo, Bar solo, voc bamb solo, coro misto, 2cl, fg, 2cor, 2trb, tbn, timp, org, archi
description: score, parts

In The Grove of Nymphs And Satyrs, suite from ballet

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi
description: score, parts
duration: 12'

Samum, suite from music to šibřink ˘s scene

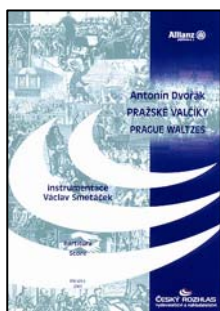
instrumentation: Asax, 2fl/fl picc, 2ob/cor ingl, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 3perc, archi
description: score, parts
duration: 15 ˘

To Sentry, march

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 3perc, archi
description: score, parts

Vivat Olympia, festive march

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, 2perc, archi
description: score, parts
duration: 5 ˘



Dvořák, Antonín (1841 – 1904): Prague Waltzes**

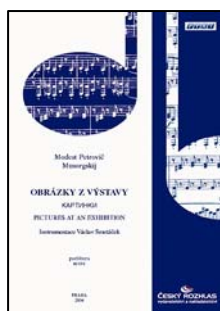
instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, archi
description: score, parts (score for sale R 025)
duration: 7 ˘

Fibich, Zdeněk: Moods, Impressions and Reminiscences for Strings, op. 44 (No.26)

instrumentation: archi
description: score, parts

Jírovec, Vojtěch Matyáš (1763 – 1850): Symphony for Oboe and Orchestra, op. 9

instrumentation: ob solo, 2ob, 2cor, archi
description: score, parts



Musorgsky, Modest Petrovich (1839 – 1881): Pictures From Exhibition for Orchestra**

instrumentation: 2fl/2fl picc, 2ob/cor ingl, 2cl/cl b, 2fg, 4cor, 4trb, 3tbn, tb, timp, 5perc, xil, archi
description: score, parts (score for sale R 060)
duration: 32 ˘

Nielsen, Carl August (1865 - 1931): Romance and Humoresque for Oboe and Orchestra

instrumentation: ob solo, fl, 2cl, fg, 2cor, archi
description: score, parts

Palla, Hynek (1837 – 1896): Concertino for Oboe and String Orchestra

instrumentation: ob solo, archi
description: score, parts

Schubert, Franz (1797 – 1828): Concerto for Cello and Orchestra

instrumentation: vlc solo, 2fl, 2cl, 2fg, 2cor
description: score, parts

Smetana, Bedřich (1824 – 1884): Si! jsem proso, fantasy on czech national song for Violin, Piano and Orchestra

instrumentation: vno a pfte solo, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, archi
description: score, parts
duration: 11 ˘

Škroup, František Jan (1801 - 1862): The Tinker, fantasy from opera, op.1

text: Chmelenský, Josef Krasoslav (1800 – 1839)

instrumentation: 2S, 2T, Bar solo, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, timp, archi

description: score, parts

duration: 15´

Suk, Josef (1874 – 1935): Fantasie-Polonaise for Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp, archi

description: score

duration: 6´

Smetáček, Rudolf (1878 – 1946), Smetáček Václav (1906 – 1986)

Joyful Melodies from operas by Bedřich Smetana, fantasy for Soloists, Choir and Orchestra

instrumentation: S T Bar B solo, coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, archi

description: score, parts

Melodies from operas by Antonín Dvořák for Soloists, Female, Male, Mixed Choir and Orchestra

instrumentation: 3voc solo, coro misto, coro masch, coro femm, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, 2perc, arp, archi

description: score

Melodies from operas by Bedřich Smetana, fantasy for Soloists, Choir and Orchestra

instrumentation: S T B solo, coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, archi

description: score, parts

Most Beautiful Melodies from operas by Bedřich Smetana, fantasy for Soloists, Choir and Orchestra

instrumentation: S A T Bar solo, coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi

description: score, parts

Smolka, Jaroslav (1933 - 2011)

A composer, musicologist, music director, pedagogue, Smolka belongs to the generation that entered the music scene in the 1950s. In 1956 he graduated from Charles University in the field of musicology, and from 1960 to 1964 he undertook doctoral studies in music history under Mirko Očadlík. He also studied composition at the Academy of Performing Arts with Václav Dobiáš in 1953 – 55. Karel Janeček, Smolka's instructor in music theory, influenced his student both as an artist and as a scientist. Since 1962 Smolka has been teaching history of music at the Department of Music History and Theory at the Music Faculty of the Academy. In 1991 he became a professor, and since 1997 he has been the head of the department. He is the author of several musicological books, e.g. *Czech Music of Our Century* (1961), *Czech Cantatas and Oratorios* (1970), *The Fugue in Czech Music* (1987). He also concerns himself, among others, with the work of Bedřich Smetana, and has published many essays and reviews in music magazines. In the years 1960 – 62 he worked as the chief dramaturge of classical music for Supraphon, and from 1970 to 1972 he assumed a similar position in Panton. As a music director he has masterminded several hundreds of recordings, and in 1994 he established music direction as a field of study at the Music Faculty of the Academy of Performing Arts. Between 1996 and 2001 he was engaged as a dramaturge by the Czech Philharmonic Orchestra. As a composer, he initially drew on V. Novák and B. Bartók, later on he became influenced by Neo-Classicism and the avant-garde of the so called New Music. He has also applied himself on a long-term basis to editing historical compositions, focusing on the 18th-century Czech music for organ. He has, for instance, revised fugue suites by Czech anonymous authors of the 18th century. Of quite some significance are Smolka's editions of works by the Czech Baroque composer Jan Dismas Zelenka.

Zelenka, Jan Dismas (1679 – 1745): Missa nativitatis Domini D Major for Mixed Choir and Orchestra

instrumentation: coro misto, 2fl, 2ob, 2trb, org, archi

description: score, parts

duration: 37´

Zelenka, Jan Dismas (1679 – 1745): I Penitenti al Sepolchro del Redentore, oratorio for Soloists, Choir and Orchestra ZWV 63

text: Pallavicini, Stefan Benedetto (1672 – 1742)

instrumentation: T A B solo, coro misto, 2fl, 2ob, 2fg, org, cemb, archi

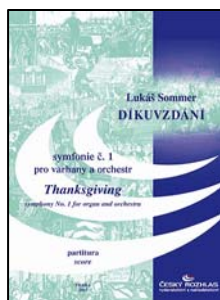
description: score, parts

duration: 65´

Sommer, Lukáš (b. 1984)

Lukáš Sommer has started his career by studying the guitar at the Conservatory in České Budějovice. In 2003 he was nevertheless admitted to the Prague Conservatory where he became the last student of the composition class of Věroslav Neumann. After one year of studies he moved to AMU (Academy of Performing Arts in Prague) into the composition class of Ivan Kurz, where he currently continues his studies in the second year. The most significant pieces of his present compositional work may be represented by Three Frescos for symphonic orchestra (premiered in Dvořák's Hall of Rudolfinum in Prague), Thanks-giving – a concerto for organ and orchestra, Sonata n. 1 for violin and piano (awarded second prize in the competition Generation 2005), Joining of the Roads – a movement for oboe and string trio, Small Sonata for oboe and piano on the poem of Jan Skácel, Maze – sonata for harpsichord, or electro-acoustic composition Brain Death. Lukáš Sommer cooperates with number of young players (Jan Thuri, Jan Ostrý, Petr Rajnoha, Marek Valášek, Veronika Bhömová or Jiří Kubeček); he

organizes various contemporary music projects, also symposia with musicians and composers, regular concerts in the concert hall of Otakar Jeremiáš in České Budějovice and he also organizes musical releases of young composers' works.



Symphony No. 1 „Thanksgiving“ for Organ and Orchestra**

instrumentation: org solo, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, 2arp, archi

description: score, parts (score for sale R 123)

duration: 20´

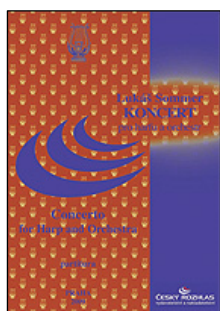


Fantasia bucolica for Clarinet, Xylophone and Strings**

instrumentation: cl, xil, archi

description: score, parts (score for sale R 097)

duration: 5´



Concerto for Harp and Orchestra**

instrumentation: arp solo, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 2tbn, tbn b, tb, tym, cel, 2perc, archi

description: score, parts (score for sale R 167)

duration: 20´

Sommerová, Marie (nar.1980)

Marie Sommerová (born 1980) comes from the town of Orlová in Silesia. In 2002 she completed her composition studies at the Prague Conservatory. In the following two years (2002 to 2004) she studied conducting at the Jaroslav Ježek Conservatory. During this period she attended conducting courses with Kurt Masur, and composition courses with Marek Kopelent. Since 2004 she has been studying composition at the Music Faculty of the Academy of Performing Arts in Prague under Prof. Václav Riedelbauch. In 2007 she co-founded the A Tempo Revue internet magazine, where she currently works in the editorial staff. Since the same year she has also been a member of the Konvergence Composers Association. Her compositions have been performed - among others - at the international festivals of the Prague Spring or the Prague Premieres.



Concerto for Flute and Chamber Orchestra**

instrumentation: fl solo, fl, ob, cl, cor, trb, tbn, timp, batt, arp, archi

description: score (score for sale R 150)

duration: 17´

Soukup, Ondřej (nar. 1951)

Ever since his graduation from the Prague Conservatory in 1975, Ondřej Soukup has been a member of numerous jazz and pop bands (The Prague Big Band with Jiří Stivín; Pražský výběr (Prague Selection); Ladislav Štáidl Orcehstra; Karel Gott Orchestra). He also arranged and composed music alongside his activities as a performing artist until, in 1980, he decided to focus exclusively on composing and music production. He has composed music for a number of Czech and Slovak animated films, TV programmes and for more than 20 feature films, including "Kolja" (Jan Svěrák's film that won the Academy Award for Best Foreign Language in 1997). In 1998 he was awarded the Czech Lion Award for his music for Juraj Jakubisko's film "Nejasná zpráva o konci světa" ("An Ambiguous Report about the End of the World") which he composed together with Jan Jirásek. He is also the author of the music for Jan Svěrák's "Tmavomodrý svět" ("Dark Blue World"). Soukup was awarded his second Czech Lion Award in 2001. His other works include music for yet another of Jan Svěrák's films – "Vratné lahve" ("Empties", 2007) – and for the third part of the TV series "Nemocnice na kraji města" ("Hospital at the End of the City", 2008). For many years now, he has been cooperating closely with Lucie Bílá, a significant Czech singer, who appears also in Soukup's musicals. The premiere of Soukup's musical Joan of Arc (lyrics by Gabriela Osvaldová, libretto by Jiří Hubač) took place in 2000. The musical was also performed at the first world festival of musicals in Cardiff and in Spain where it was translated into Spanish. The Czech Radio Music Publishing Department presents an orchestral version of the musical as instrumented by the composer Lukáš Sommer.

Joan of Arc – oratorio for soli, choir and orchestra**

text: Osvaldová, Gabriela (nar. 1953)

orchestrated by: Sommer, Lukáš (nar. 1984)

instrumentation: rec, S, T I, T II, coro misto, fl picc, 2fl, 2ob, cor ingl, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, batt, arp, archi

description: partitura, hlasy

duration: 90´

Spurný, Vojtěch (b. 1964)

He studied flute and conducting at the Prague Conservatory, finishing it in 1989. Afterwards, he entered the Music Faculty of the Academy of Performing Arts where he graduated in 1995 in the field of conducting, harpsichord, and opera direction. He attended Hoogeschool de Kunste in Utrecht, The Netherlands, where he studied harpsichord and early music interpretation. He also took part in various master courses led by Helmut Rilling, Johann Sonnleitner or Kenneth Gilbert. Following his studies he started working as a conductor and director. He aroused deserved public notice on the occasion of a performance of the Bartered Bride at the National Theatre he conducted on short notice, standing in for Bohumil Gregor. He also won recognition for preparing and conducting performances of several vocal-instrumental works, mainly of early music. For example the performance of Scarlatti's oratorio Agar for the Old Testament Festival in Prague, or of Rossini's operas The Journey to Reims and The Barber of Sevilla in Göteborg met with considerable success. In 2000 Spurný led the Czech premiere of Peri's oldest preserved opera Euridice from 1600 at the Smetana's Litomyšl Festival. The inscenation of Purcell's opera Dido and Aeneas at the Pilsen theatre was awarded the Best Production prize in 1998. In the years 1999 – 2004 he was employed as a permanent conductor at the Prague State Opera. Since 1999 he has also been cooperating with the Czech Chamber Philharmonic Orchestra, whose chief conductor he has been since 2004. He is the art director of Musica Salutaris, an ensemble of Baroque instruments. As for his work for the Czech Radio, Spurný participated as a specialized editor in the preparations for the critical edition of Tomášek's second piano concerto, opus 20, and has been continuously working on the recording of a complete annual volume of Telemann's cantatas. He is a concert harpsichordist, pianist, and quarter-tone piano player.



Tomášek, Václav Jan (1744 – 1850): Concerto No. 2 Es Major for Piano and Orchestra, op. 20**

instrumentation: pfte solo, fl, 2ob 2cl, 2fg, 2cor, 2trb, timp, archi
description: score, parts (score for sale R 081)
duration: 29´

Srnka, Jiří (1907 – 1982)

Jiří Srnka studied violin (under Prof. J. Mařák and J. Feld) and composition (under Ot. Šín) at the Prague Conservatory between the years 1924 and 1928, he then continued his studies at the Master's school of the Prague Conservatory under V. Novák (1928-1932) and also under Alois Hába. Initially he worked not only as a violin player but together with Karel Ančerl also as a conductor of Jaroslav Ježek's orchestra at „The Liberated Theatre“. Since 1934 he had put his efforts chiefly into compositions for motion-pictures. Between 1948 and 1953 he was conducting the Motion-Picture Music Department at FAMU (Film and TV School of the Academy of Performing Arts in Prague). Srnka made his first filmlet music composition for the picture „Dejte nám křídla“ (Give Us Wings) in 1936, then in 1938 it was the first full-length movie „Včera neděle byla“ (Yesterday, Sunday It Was). He has created music for 75 full-length movies, 8 medium-length, 13 animated movies, 24 television inscenations and also scenic music for 88 theatre plays. Srnka's music applies expressive cantilena, often being much lyrical. In motion-pictures his music is right to the point covering dramatic situations. In many of his works Srnka was inspired by the tradition of southern Bohemia. Out of all the awards, Srnka himself most highly valued the honorary freeman nomination of the Plzeň town from 1967.

Cancan for Small Orchestra

instrumentation: 3cl, 2trb, 2tbn, tb, pfte, perc, archi
description: score

Concerto for Violin and Orchestra

instrumentation: vno solo, 3fl, 2ob, cor ingl, 3cl, cl b, 4cor, 3trb, 3tbn, tb, timp, pfte, 2arp, archi
description: score, parts, piano reduction
duration: 35´

Czech And Slovak Songs for Soloists, Male, Female and Children´s Choir and big Orchestra

instrumentation: 3fl, 3ob, 3cl, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi
description: score

Echo Of Prácheň Songs for Soloists, Mixed Choir and Orchestra

instrumentation: voc solo, coro misto, 2fl, ob, 3cl, 2fg, 3cor, 2trb, 2tbn, timp, perc, 2arp

description: score, parts

duration: 22´

Glove, music from film (Song and slow-fox, We Dance Cancan, The Second)*

text: Walló, Karel Michael (1914 – 1990)

instrumentation: 2Asax, Tsax, 2trb, tbn, perc, chit, pfte, archi

description: part-writing, parts

I Wander Through the Monn-Lit Night..., nocturno and tango from film „Past Of Jana Kosinová“

instrumentation: voc solo, fl, 2cl, 3sax, 2cor, 2trb, tbn, perc, tamb, ac, chit, pfte, archi

description: score, parts

Masked Lady-love, suite from music to film

instrumentation: fl picc, 3fl, 2ob, 3cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, cel, pfte, archi

description: score, parts

Memories, small orchestral suite

arrangement a orchestrated by Uzelac, Milivoj (1919 – 1988)

instrumentation: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, timp, perc, arp, pfte, archi

description: score, parts



The Moon Over The River, suite from music to film**

instrumentation: 2fl, 2ob, 4cl, 2fg, 4cor, 2trb, 3tbn, tb, arp, camp, pfte, archi

description: score, parts (score for sale R 054)

duration: 16´

Pond of Tálín for Voice, Choir and Orchestra

instrumentation: 2fl, 4cl, 3trb, 3tbn, timp, chit, archi

description: score, parts

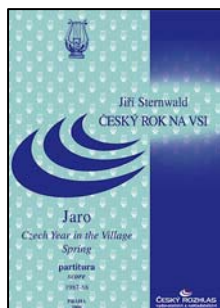
Wallachian Get-together for Small Orchestra

instrumentation: 2fl, 2ob, 2fg, 2cor, 2trb, tbn, timp, archi

description: score, parts

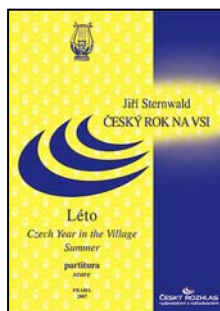
Sternwald, Jiří (1910 – 2007)

Jiří Sternwald, the compositional pupil of R. Karel, O. Šín and J. Křička, worked for a long time as a practical musician – violinist (he studied the violin at the Conservatory in Prague under V. Bastař and B. Voldan). Later he mainly devoted his efforts to composing music for the theatre and for film. He cooperated with E.F. Burian, for whose theatre he created many scenic musical scores. At the time of the war, he had already begun cooperation with the world of film, which culminated in the post-war period with a respectable amount of music for feature films as well as medium-length and short films – animated, documentary and also popular educational films. His concert work was somewhat pushed into the background during certain periods under this huge workload, but Sternwald never gave this up completely. He is the author of many chamber compositions, orchestral, vocal and dramatic musical works (musicals).



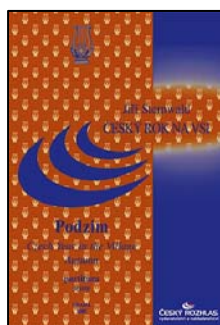
Spring from cycle Czech Year In The Village, písně and rhymes of children's year from folk poetry by K. J. Erben**

instrumentation: coro bamb, 2fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, perc, arp, archi
description: score, parts (score for sale R 106)
duration: 11'21''



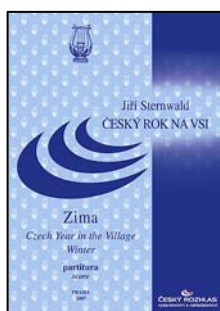
Summer from cycle Czech Year In The Village, písně and rhymes of children's year from folk poetry by K. J. Erben**

instrumentation: coro bamb, 2fl/fl picc, 2ob/cor ingl, 2cl, 2fg, 2cor, 2trb, tbn, perc, arp, pfte, archi
description: score, parts (score for sale R 117)



Autumn from cycle Czech Year In The Village, písně and rhymes of children's year from folk poetry by K. J. Erben**

instrumentation: coro bamb, 2fl/fl picc, 2ob/cor ingl, 2cl, 2fg, 2cor, 2trb, tbn, perc, arp, pfte, archi
description: score, parts (score for sale R 124)
duration: 12'10''



Winter from cycle Czech Year In The Village, písně and rhymes of children's year from folk poetry by K. J. Erben**

instrumentation: coro bamb, 2fl/fl picc, 2ob, 2cl, 2fg, 2cor, 2trb, tbn, perc, arp, pfte, archi
description: score, parts (score for sale R 133)
duration: 16'35''

Film music collage from movie Daleká cesta (Long journey)

orchestrated by: Dušek, Jan (born 1985)
instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, cfg, 2Asax, 2Tsax, 4cor, 3trb, 3tbn, tb, timp, 5perc, pfte, arp, archi
description: score, parts (soon available)
duration: 7'40''

Svoboda, Karel (1938-2007)

Ever since his youth, he played in various music bands; his professional career as a composer, however, started only in 1965 when he was employed at the Rokoko theatre. As a composer he cooperated with significant singers of the time. His long-term colleagues include the trio Vondráčková-Kubišová-Neckář, Waldemar Matuška, and, above all, Karel Gott; with all of these he created a number of widely popular songs. In the 1990s he focused on musicals, which gave rise to such successful pieces as the musicals *Dracula* (1995), *Monte Christo* (2000) or the later *Golem* (2006).

His film music and music for TV series was similarly successful. To mention just a few: *Tři oříšky pro Popelku* (Three Nuts for Cinderella, 1973), *Noc na Karlštejně* (A Night at Karlštejn, 1973) or the series *Včelka Mája* (Mája the Bee, 1976) and *Cirkus Humberto* (1988).

The Czech Radio Music Publishing Department has published orchestral suites compiled from Svoboda's best-known musical and film melodies.

Songs suite I: Hrom, aby do tě, láska má; Depeše; Yveta; Vzdálený hlas; Paganini; Kolotoč; Hey, hey baby; Dlouhá, bílá, žhnoucí kometa; Stín katedrál; Studánko stříbrná; Láska bláznivá; Lady Carneval

orchestrated by: Popelka, Vladimír

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, batt, arp, pfte, archi, chit el, chit b, perc

description: score, parts

duration: 16´33´´

Songs suite II: Návrat Gemini; Nechte zvony znít; To se vám jen zdá; Říkej mi; Gvendolina; Pláču sůl; Já se tiše odporoučím; Mám zlatej důl; Beatles; Nápoj lásky č. 10; Volný den

orchestrated by: Krebs, Mirko

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, batt, arp, pfte, archi, chit el, chit b, perc

description: score, parts

duration: 16´36´´

Dracula – orchestral suite from musical

orchestrated by: Hybler, Martin

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, batt, arp, pfte, archi, chit b

description: score, parts

duration: 20´58´´

Film melodie suite: Kdepak ty ptáčku; Tři oříšky; Létající Čestmír; Jdi za štěstím; Včelka Mája; Krev toulavá; Což takhle dát si špenát; Návštěvníci; Do věží; Láska má já stůňu

orchestrated by: Dvořák, Milan

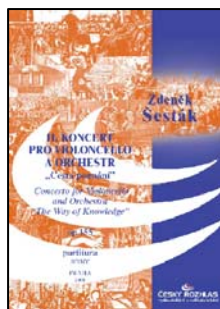
instrumentation: voc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, batt, arp, pfte, archi, chit b, perc

description: score, parts

duration: 21´52´´

Šesták, Zdeněk (b. 1925)

Zdeněk Šesták was born on 10th December 1925 in the town of Cítoliby near Louny. During his grammar school years he studied music in Louny and, at the same time, he held the position of the second organist at St. Jacob Church in Cítoliby. After the war he studied composition at the Prague Conservatory, where he was taught by Emil Hlobil and Miroslav Krejčí. He also studied musicology at the Philosophical Faculty, Charles University in Prague, under Josef Hutter and Jan Němeček; he became a Doctor of Philosophy (PhDr.) in 1991. With the exception of a few short-term engagements Zdeněk Šesták has always been a full-time professional composer, and, besides that, his scientific interest in the works of the 18-century composers that lived and worked in his hometown has not waned. Thanks to the results of Zdeněk Šesták's musicological research, Cítoliby has become a well-known term not only for the Czech but also for the international culture-loving public. He became an honorary citizen of Louny in 2004. Zdeněk Šesták has composed many pieces that differ both in form and setting – string quartets and quintets, symphonic works, instrumental concertos, vocal compositions (from songs to oratorios), opuses for wind instruments and music for children.



Concerto No. 2 for Cello and Orchestra „Path of Knowledge”**

instrumentation: vcl solo, 2fl, 2ob, 2cl, 2cor, 2trb, cel, arp, timp, archi
description: score, parts (score for sale R 139)
duration: 22´



Gallina, Jan Adam (1724 - 1773): Sinfonia ex Dis**

instrumentation: 2cor ingl, 2cor, fg, archi
description: score, parts (score for sale R 045)
duration: 19´

Kopřiva, Karel Blažej (1756 – 1785): Kyrie et Gloria in F from Missa solemnis for Soloists, Choir and Orchestra

instrumentation: S solo, Tsolo, coro misto, 2ob, fg, 2cor, org, archi
description: score, parts

Kopřiva, Karel Blažej (1756 – 1785): Missa in c moll for Mixed Choir, Orchestra and Organ

instrumentation: coro misto, 2ob, fg, org, archi
description: score, parts



Kopřiva, Karel Blažej (1756 – 1785): Missa solemnis in Dis for Alto, Choir, Orchestra and Organ**

instrumentation: A solo, coro misto, 2ob, fg, 2cor in Dis, org, archi
description: score, parts (score for sale R 014)
duration: 45´

Kopřiva, Václav Jan (1708 – 1789): Litaniae De sancto Joanne Nepomuceno for Choir, Orchestra and Organ

instrumentation: coro misto, 2cl, org, archi
description: score, parts



IV. Symphony**

instrumentation: archi
description: score, parts (score for sale R 234)
duration: 16´

Kopřiva, Václav Jan (1708 – 1789): Litanie Lauretanae for Choir, Orchestra and Organ

instrumentation: coro misto, 2ob, fg, 2trb, org, archi
description: score, parts

Kopřiva, Václav Jan (1708 – 1789): Missa in C for Soloists, Choir, Orchestra and Organ

instrumentation: S A solo, coro misto, org, archi
description: score, parts

Kopřiva, Václav Jan (1708 – 1789): Missa Sacrum pastorale integrum for Mixed Choir, Orchestra and Organ

instrumentation: coro misto, 2clno, org, archi
description: score, parts

Lokaj, Jakub (1752 - ?): Offertorium "O altitudo gloriae" for Solo Voice, Orchestra and Organ

instrumentation: voc solo, coro misto, fl, 2ob, 2cl, 2fg, timp, org, archi

description: score, parts

Vent, Jan Nepomuk (1745 – 1801): Orchestral Quartet B-flat Major

instrumentation: archi

description: score, parts

Švehla, Antonín (b. 1921)

A pedagogue and composer of light music for wood-wind, entertainment, and dance orchestras, Švehla also works as an arranger of pop, folk, and instructive music. In the years 1935 – 38 he studied organ at the Prague Conservatory under Karel Douša and Vladimír Němec, and, later on, piano under Rudolf Klier and composition under Jaroslav Řídký (1939 – 47). Švehla earned his living as a répétiteur and conductor in several theatres in Prague. In 1949 he started teaching at a Public Art School in Zbraslav. He led the Prague Musicians ensemble in the Czechoslovak Radio. His compositions, most of which were also written for the Radio, have been awarded several times in Czech competitions, for example in the Artistic Competition of the North Moravian Region National Committee (1974). Three times he won a prize in the Seven Microphones radio competition (1975, 1978, 1979), in 1983 he was successful in the Golden Mace competition. In 1978 – 82 his compositions were premiered during the Weeks of New Production of the Federation of Czech Composers and Concert Artists.

Monti, Vittorio (1868 - 1922): Czardas for Violin and Orchestra

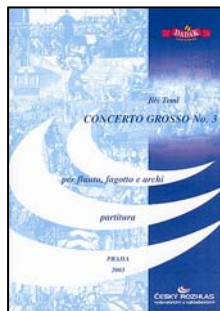
instrumentation: vno solo, 3fl, cor ingl, 2cl, cor, perc, cel, chit, archi

description: score, parts

duration: 5´

Teml, Jiří (b. 1935)

Jiří Teml was initially an economist. From 1964 to 1974 he took lessons of composition from Jiří Jaroch. From 1979 to 1980 he worked at Czech Radio in Plzeň and from 1980 he worked as a musical dramaturge at Czech Radio in Prague. Since the 70's he has focused on New music (Three bagatelles for violin, oboe, clarinet and piano – 1977) after a period of more traditional composition. He transforms the components of folk music to artificial music (Three promenades for orchestra – 1983, Second symphony „The War with Newts“ – 1987). Jubilee variations, The Third symphony „Kafka“ 1998, Concert for violin and orchestra, symphonic movement for string and percussion instruments „Epitaph“ and Concert for organ, drums, strings and percussion are some of his most important pieces.



Concerto Grosso No. 3 for Flute, Bassoon and Strings**

instrumentation: fl, fg, archi

description: score, parts (score for sale R 037)

duration: 14´

Concerto for Organ, Brass, Strings, and Percussion

instrumentation: org solo, cor ingl, 3trb, 3trb, tb, timp, 2perc, archi

description: score, parts

duration: 24´



Concerto for Harpsichord and Chamber Orchestra**

instrumentation: cemb solo, 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, perc
description: score, parts (score for sale R 173)



Concerto rustico per salterio et archi**

instrumentation: cimb, archi
description: score, parts (score for sale R 227)
duration: 15´

Funny Galop for Orchestra

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 2cor, 2trb, 2tbn, tb, 3perc, xil, pftc, archi
description: score, parts
duration: 2´

Glove Puppet´s Theater

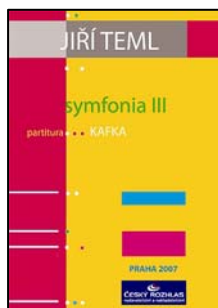
instrumentation: fl, ob, cl, fg, cor, archi
description: score, parts

Omaggi, festive music for Pilsen

instrumentation: 2fl, 2ob, 2fg, 2cor, 2trb, timp, archi
description: score, parts
duration: 21´

Signal for Orchestra

instrumentation: fl picc, 2ob, 2cl, 3fg, 4cor, 4trb, 3tbn, tb, timp, perc, archi
description: score, parts
duration: 8´



Symphony No. 3 „Kafka“**

instrumentation: 3fl/fl picc, 3ob, 3cl/cl b, 3fg, 4cor, 3trb, 3tbn, tb, timp, 3perc, pftc, arp, archi
description: score, parts (score for sale R 119)
duration: 19´20´´

That Czech song of ours, medley of national songs for Children´s Choir and Instrumental ensemble

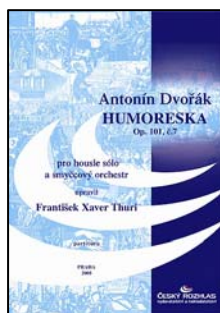
instrumentation: coro bamb, vno, vla, cb, fl, cl, fg, perc
description: score, parts
duration: 33´

Water Music, cantata for Baritone, Reciter, Children´s Choir, Flute, Viola, Harp and Percussion*

text: Šefl, Vladimír (1924 – 1988)
instrumentation: Bar solo, rec, coro bamb, fl, vla, arp, perc
description: score, parts
duration: 18´

Thuri, František Xaver (b. 1939)

The character of his compositional production earned him the nickname “the last Prague Baroque master”, since he composes exclusively in the style of the 17th- and 18th-century music. He writes both sacred and secular music, and his compositions are often recorded (e.g. for companies such as Auviere, V + M Agency, The Holy Mountain or Lupulus). He applies himself to studying the music of old masters, and has processed and reconstructed many scores of early music. Apart from that he also arranges works by composers of other periods (e.g. the Humoresque by Antonín Dvořák arranged for violin and string orchestra). He attended the Prague Conservatory, studying oboe with Adolf Kubát, organ with Ladislav Vachulka and Jaroslav Vodrážka, and composition with Jaroslav Kofroň, Miloslav Kabeláč, and František Brož. He then continued his oboe studies at the Janáček Academy of Music and Performing Arts under Vítězslav Winkler. From 1963 he was an oboist with the Czechoslovak Radio Symphony Orchestra, and in the year 1965 he moved to the Prague Chamber Orchestra where he was engaged as a dramaturge, oboist, English hornist, and harpsichordist. The year 1977 marked the beginning of his pedagogical career at the Prague Conservatory. As an oboe teacher he educated a number of outstanding soloists and orchestral players at this school. He was a member of many instrumental groups, such as the chamber ensembles Pachta’s Chamber Harmony or Collegium Xaverium. He also held the position of art director of the Prague Madrigalists.

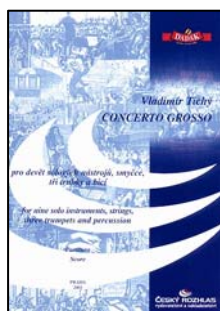


Dvořák, Antonín (1841 – 1904): Humoresque for Violin and Strings, op. 101, No. 7**

instrumentation: vno solo, archi
description: score, parts (score for sale R 072)
duration: 2´

Tichý, Vladimír (b. 1946)

He first studied at electrotechnical high school and then after graduating (in 1964) he started to work as a constructor. Since he was fifteen years old, he was interested in composition. He studied at the Academy of Performing Arts in the composition class of J. Pauer (1970 – 75). He graduated with the 1st symphony for large orchestra. Two month studies at Frank Donatoni composer classes in Italian Siena (1973) and a two year postgraduate course of musical Tudory with K. Risinger (1977 – 79) deepened his composition experience. From 1975 to 1977 he was the head of the musical archival collection at the Academy of Performing Arts and later he started teaching: from 1978 he was teaching composition analysis. At present he is the Vice dean at he same fakulty. Tichý concentrated mainly on instrumental music. His music feeling is based on tradition. Experiment, improvisation, fortuity or superficiality do not correspond with his creativity. The real base is a dirigent development of his musical ideas. When composing he tries to build the systém on formal segmentation of the composition, harmony and rhythm. From the previous centurie classics Tichý is interest in Brahm’s for mand musical way of thinkong but h eis also inspired by Bach as well as baroque music in general. He follows the 20th century classics in his orchestral, vocal and chamber compositions.



Concerto Grosso for nine solo instruments, Strings, three Trumpets and Percussion**

instrumentation: vno, vla, vlc, cb, fl, ob, cl, fg, cor solo, 3trb, timp, 2perc, archi
description: score, parts (score for sale R 026)
duration: 16´

Symphony No. 4 – Nonet No. 2*

instrumentation: fl, ob, cl, fg, cor, vno, vla, vcl, cb
description: score, parts

Trojan, Václav (1907 – 1983)

He studied at the Prague Conservatory in the composition class of Jaroslav Křička (1923 – 27). At the same time he attended to conducting at Otakar Ostrčil and Pavel Dědeček and organ at Bedřich Antonín Wiedermann, Antonín Elšlégr and Karel Douša. The folk song played a very important role throughout the whole life and compositional work of Václav Trojan. Melodic inventiveness was the basis of Trojan's musical thinking – and his concise musical ideas are completely and firmly rooted in Czech folklore. Through these, Trojan managed to excellently capture the drama and mood of the situation in his film and scenic music (he is especially famous for his music to the animated films of Jiří Trnka). His concert work remained somewhat in the shadow of the international success of his music for film – besides, many of Trojan's concert compositions were created by additional modification of what was originally music for film, most frequently in the form of suites with several movements.

Ach není tu není from cycle Špalíček, National Songs for Alto, Baritone and Orchestra

instrumentation: A, Bar solo, 2fl, ob, cl, fg, 2cor, trb, timp, perc, archi
description: score, parts
duration: 3´

As Soon As Gets Up Morning Glare for Children's Chorus and Small Orchestra *

text: Hiršal Josef (1920 – 2003)
instrumentation: coro bamb, fl picc, 2fl, 2ob, cl, fg, 2cor, 2trb, 2perc, arp, archi
description: only parts
duration: 1´20´´

At the Dawn, sousedská dance for Orchestra

instrumentation: fl, 2cl, 2Asax, Tsax, 2cor, 2trb, 2tbn, perc, ac, pfte, archi
description: parts

At the Dawn, sousedská dance for Orchestra

orchestrated by Hertl, František (1906 – 1973)
instrumentation: fl, 2cl, 2Asax, Tsax, 2cor, 2trb, tbn, perc, ac, pfte, archi
description: parts

At the Dawn, sousedská dance for Orchestra

arranger Clar, Vít (b. 1936)
instrumentation: 2fl, ob, 2cl, cl b, 2cor, 2trb, 3tbn, 2perc, arp, chit, chit b, archi
description: score, parts

At the Dawn, sousedská dance for Orchestra

arranger Fridrich, Jaroslav
instrumentation: ac, arp, cel, cemb, pfte, archi
description: score, parts

At the Dawn, sousedská dance for Orchestra

arranger Bláha, Milan (b. 1927)
instrumentation: 2ac solo, trb, tb, okarina, xil, perc, 2chit, pfte, cb
description: score, parts

Bad Deer, overture to scenic music to drama by V. K. Klicpera

instrumentation: fl, ob, cl, fg, 2cor, trb, perc, archi
description: score, parts

Brothers, I Have Heard Voice From Heaven, carol for Children's Chorus and Orchestra

instrumentation: coro bamb, fl, fl picc, ob, cor ingl, 2cl, fg, cor, trb, perc, harm, corm, cimb, archi
description: score, parts

By a Lion's Force, paraphrase on known sokol march song for Male and Mixed Chorus and Orchestra

instrumentation: coro masch, coro misto, 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 4trb, 3tbn, tb, timp, 2perc
description: score, parts

Children's Songs for Children's Choir and Small Orchestra

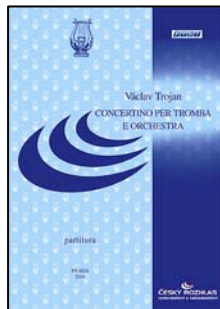
instrumentation: coro bamb, fl, 2cl, perc, pfte, archi
description: score, parts

Children's March for Orchestra

instrumentation: fl/fl picc, ob, 2cl, fg, 3cor, trb, timp, perc, pfte, archi
description: score, parts

Christmas Broadcast 1938 for Soloists, Children's and Mixed Choir, Organ and Orchestra

instrumentation: Bar solo, SD, SB, 2fl, 2ob, 2cl, fg, 4cor, 2trb, tbn, 2perc, arp, org, archi
description: score, parts
duration: 14'



Concertino per tromba et orchestra**

instrumentation: trb solo, 2fl, ob, cor ingl, 2cl, 2fg, 2cor, timp, perc, arp, archi
description: score, parts (score for sale R 057)
duration: 12'

Czech Christmas Carols for Soloists, Mixed Choir, Children's Choir ad lib., big Orchestra and Organ

instrumentation: S A T B solo, coro misto, coro bamb, 2fl, 2ob/cor ingl, 2cl, 2fg, 4cor, 3trb, 3tbn, timp, 2perc, arp, org
description: score, parts

Dance, Girl for Mixed Chorus and Orchestra from cycle of folk songs Czech Village-Fair

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, archi
description: score, parts, piano reduction

Dance of a Gardener from sound track to a movie There Was A King

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, timp, 2perc, vibf, pfte, arp, archi
description: score, parts

Devil's Mill, suite from music to puppet movie

instrumentation: 2fl/fl picc, 3cl, cl b, fg, cfg, 3cor, 3trb, 3tbn, tb, timp, 2perc, arp, cel, pfte, archi
description: score, parts

Drinking-songs, medley of folk songs for Baritone, Bass, Male Chorus and Orchestra

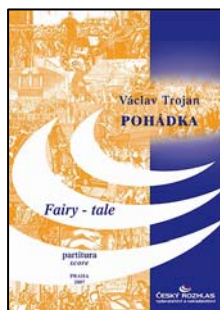
instrumentation: 3fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, 2perc, org, archi
description: score, parts

Entertainment With Music from cycle Children's Plays for Children's Chorus and Small Orchestra

instrumentation: coro bamb, fl, ob, 2cl, trb, perc, pfte, archi
description: score, parts

Equestrienne, march for Wind Orchestra

instrumentation: fl picc, ob, 2cl, cl in Es, 2cor, 2flic, flic b, euf, 2trb, trb b, 2tbn, tb, gr c, ptti, Barsax, xil/tamb
description: score, parts



Fairy-Tale, fantasy for Symphony Orchestra**

instrumentation: 2fl, fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, cel, arp, pfte, archi
description: score, parts (score for sale R 121)
duration: 8'

Fairy-Tale about Naughty Alphabet For Cat for Children's Chorus and Chamber Orchestra *

text: Fišer, Václav (b. 1926)
instrumentation: coro bamb, fl, ob, cl, perc, vibf, ac, cel, chit, pfte, vno
description: score, parts

Festive March "Slavonic Agricultural Exhibition 1948"

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 4perc, archi

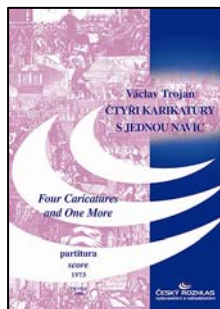
description: score, parts

duration: 8´

Folk Songs from Podkrkonoší for Soloists, Chorus and Orchestra

instrumentation: S M T B solo, coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, 2perc, arp, cel, archi

description: score, parts



Forget-Me-Nots Getting Blue from cycle Children´s Playes for Children´s Chorus and Small Orchestra

instrumentation: coro bamb, fl, ob, 2cl, trb, perc, pfte, archi

description: score, parts

Four Caricatures And One Extra**

instrumentation: 1. version: fl picc, fl, ob, cor ingl, cl, cl in Es, 2fg, 2cor, 2trb, euf, 2tbn, tb, timp, 3perc, pfte, cb / 2.version: 2fl/fl picc, ob, cor ingl, 2cl, 2fg, 2cor, 2trb, 2tbn, tb, timp, 2perc, pfte, cb

description: score / score, parts (score for sale R 104)

duration: 12´

From Bohemia To Moravia, medley of national songs for Soprano, Tenor, Baritone, Mixed Choir and Orchestra

instrumentation: coro misto, 4fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, arp, archi

description: score, parts

duration: 20´

Galop from music to radio novel Yellow Rose for Orchestra

instrumentation: fl, ob, cl, 2cor, 2trb, perc, arp, cel, archi

description: score, parts

Goaty Polka (Idyllic) for Orchestra

instrumentation: 2fl, 2ob, 2cl, fg, 2cor, 2trb, tbn, timp, 2perc, archi

description: score, parts

duration: 3´

Golden Gate – I. Spring, IV. Winter**

text: Plicka, Karol (1894-1987), Hynková, Libuše (b. 1923)

instrumentation: coro misto, picc, 2fl, fl becc, 2ob, cor ingl, 2cl, cl Es, bcl, 2fg, cfg, 4cor, 3trp, 3trb, tb, timp, perc, arp, pfte, corm, archi

description: score, parts

Harzo, march for Orchestra

instrumentation: 2fl, fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 2tbn, 2perc, archi

description: score, parts

duration: 3´

Heaven on Earth, overture and song from scenic music to theater drama*

text: Werich, Jan (1905 – 1980)

instrumentation: coro misto, fl, 2Asax, 2Tsax, Barsax, 5trb, 4tbn, timp, perc, chit, archi

description: score, parts

Heaven on Earth, song from scenic music to theater drama*

text: Werich, Jan (1905 – 1980), arranger Petr, Zdeněk (1919 – 1994)

instrumentation: Bar solo, coro misto, fl, 2cl, 2trb, tbn, perc, 2ac, 2chit, cb

description: score, parts

duration: 5´

Hen´s Polka

arranger: Švehla, Antonín (b. 1921)

instrumentation: 2fl/fl picc, ob, 3cl, fg, 2cor, 2trb, 2tbn, perc, chit, chit b

description: score, parts

Humour In Folk Song, medley of folk songs for Soloists, Children's Chorus and Orchestra

instrumentation: Bar solo, coro bamb, 2fl/fl picc, 2ob, 2cl, 2fg, 3cor, 2trb, tbn, timp, 2perc, pfte, archi

description: score, parts

duration: 19´

I Wish I Could Write Poems for Chorus and Orchestra*

text: Werich, Jan (1905 – 1980), redactor Palouček, Alois (1931 – 1986)

instrumentation: coro misto, fl, ob, 2cl, cl b, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi

description: score, parts

duration: 5´

In The Our Valley, song from music to drama Lady Marjánka, Mother Of The Regiment by J. K. Tyl*

text: Rachlík, František (1904 – 1980)

instrumentation: MS solo, 2fl, ob, 2cl, fg, 2cor, trb, 2tbn, timp, perc, arp, archi

description: score, parts

Indian March from cycle Children's Playes for Children's Choir and Small Orchestra

instrumentation: coro bamb, fl/fl picc, ob, cl/sax, 2fg, 3cor, perc, pfte, archi

description: score, parts

Joy Cirkus, suite, arrangement for Accordion Ensemble (Overture, Equestrienne)

arranger Bláha, Milan (b. 1927)

instrumentation: 2ac solo, fl, 2perc, xil, chit, Bsax, pfte, cb

description: score, parts

Joy Cirkus, suite, arrangement for Accordion Ensemble (Juggle Seals, Acrobats On Cross-bar)

arranger Bláha, Milan (b. 1927)

instrumentation: 2ac solo, fl, trb, 2perc, xil, vibf, chit, cemb, seg, pfte, cb

description: score, parts



La Lumia, passo doble for Orchestra**

instrumentation: S fiorito, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp picc, cast, tmbo, cel, gr c, ptti, archi

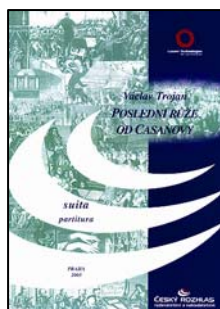
description: score, parts (score for sale R 032)

duration: 3´

Lady Marjánka, Mother Of The Regiment, overture to third scene from scenic music to drama by J. K. Tyl

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, timp, 2perc, arp, archi

description: score, parts



The Last Rose from Casanova, suite from music to film for Orchestra**

instrumentation: fl picc, 2fl, 2ob, 2cl in A, 2fg, 4cor, 3trb, 3tbn, timp, tamb picc, tmbo, trgl, gr c, ptti, archi

description: score, parts (score for sale R 036)

duration: 26´

Minuet from drama The Venetian Widow

arranger Kraus, Jaroslav

instrumentation: 2fl, 2ob, 2cl, cl b, 2fg, 3cor, 3trb, 2tbn, tb, timp, 2perc, arp, 2mand, archi

description: score, parts

Minuet No. 1 for Small Orchestra

instrumentation: fl, cl, arp, cel, archi

description: score, parts

Minuet No. 2 for Small Orchestra

instrumentation: fl, cl, arp, cel, archi

description: score, parts

Selection of Czech National Songs for Mixed Choir and Orchestra

orchestrated by Hertl, František (1906 - 1973)

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, archi

description: score, parts

Metropolis „Always With Smile“, festive march

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, archi

description: score, parts

duration: 3´30´´

Mourning March from music to drama August´s Sunday by F. Hrubín

instrumentation: 2fl, ob, cor ingl, 2cl, cfg, 2cor, 2trb, tbn, tb, timp, 2perc, arp, archi

description: score, parts

My Life Was Song, overture from music to radio drama

instrumentation: fl, ob, cl, cl b, cor2x, timp, arp, archi

description: score, parts

My Life Was Song, I. part from music to radio drama*

text: Knittl, Zdeněk (1889 – 1955)

instrumentation: S solo, fl, ob, 2cl, fg, 2cor, 2trb, timp, perc, arp, archi

description: score, parts

duration: 3´30´´

My Life Was Song, II. part from music to radio drama*

text: Knittl, Zdeněk (1889 – 1955)

instrumentation: S solo, coro misto, fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp

description: score, parts

duration: 4´

Keep Watch Little Moon, sousedská valse for Wind Orchestra

instrumentation: fl, ob, 2cl, cl in Es, Barsax, 2cor, 2flic, flic b, euf, 2trb, trb b, 2tbn, tb, gr c, ptti

description: score, parts

Old French Songs for Soloists, Male Choir ad lib. and Small Orchestra

instrumentation: MS solo, T solo, coro masch ad. lib., fl, ob, cl, fg, 2cor, perc, arp, cemb, archi

description: score

Our Country in Dance and Song for Soprano, Tenor, Mixed Choir and Orchestra

instrumentation: S T solo, coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, arp

description: score, parts

Polka from music to radio novel Yellow Rose

instrumentation: fl, ob, 2cl, 2cor, 2trb, perc, arp, cel, archi

description: score, parts

duration: 4´

Polonaise from music to radio novel Yellow Rose

instrumentation: fl, ob, 2cl, 2cor, 2trb, timp, perc, archi

description: score, parts

duration: 4´

Postmaster´s Polka for Wind Orchestra

instrumentation: fl, ob, 2cl, cl in Es, Barsax, 2cor, 2flic, flic b, euf, 2trb, trb b, 2tbn, tb, gr c, ptti

description: score, parts

Red Scarf from cycle Children´s Playes for Children´s Choir and Small Orchestra

instrumentation: coro bamb, fl, ob, 2cl, trb, perc, pfte, archi

description: score, parts

Signature Tune (Generall Type) for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 2perc, archi

description: score, parts

Song of Vocílka (Prologue) from scenic music to drama Švanda the Bigpiper

text: Tyl, Josef Kajetán (1808 - 1856)

instrumentation: T solo, fl, fl picc, ob, 2cl, fg, 2cor, 2trb, tbn, 2perc, archi, pfte

description: score, parts

Spring from cycle The Golden Gate, stage poem for Soloists, Children´s Choir and Orchestra*

text: Plicka, Karel (1894 – 1987), Hynková, Libuše

instrumentation: coro misto, fl picc, 2fl, zobc fl, 2ob, cor ingl, 2cl in B, cl in Es, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, pfte, corm, archi

description: score

Sousedská Valse on folk motives from cycle of folk songs Czech Village-Fair

instrumentation: coro misto, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, archi

description: score, parts

Sousedská Dance from cycle of folk songs Czech Village-Fair for Orchestra and monophonic Choir ad lib.

instrumentation: T solo ossia coro masch, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, archi

description: score, parts

Tarantella di Taranto, overture to third act of drama k 3.dějství hry The Venetian Widow

instrumentation: 1.verze: 2fl, 2ob, 2cl, 2fg, 2cor, 2trb, 2tbn, timp, perc, arp, archi / 2. verze: 2fl, 2ob, 2cl, cl b, 2fg, 3cor, 3trb, 2tbn, tb, timp, 2perc, arp, 2mand, archi

description: score

duration: 3´30´´

Train from cycle Children´s Playes for Children´s Choir and Small Orchestra

instrumentation: coro bamb, fl, ob, 2cl, trb, perc, pfte, archi

description: score, parts

Two Folk Songs for Mixed Choir and Orchestra

instrumentation: coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi

description: score, parts

Adam, Adolphe Charles (1803 – 1856): Christmas Concerto (Song) for Tenor and Orchestra

instrumentation: T solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, tbn, timp, perc, archi

description: score, parts

Vacek, Miloš (b. 1928)

Born to the family of an oboist, composer, and pedagogue Jindřich Vacek, Miloš Vacek attended the Prague Conservatory in 1943 – 47, studying organ with Jan Bedřich Krajs, Gregorian chant and theoretical subjects with Vladimír Němec, Metod Doležil, Zdeněk Hůla, and Emil Hlobil, and conducting with Pavel Dědeček. Afterwards, he entered the Music Faculty of the Academy of Performing Arts to study composition under František Pícha and Jaroslav Řídký. He graduated in 1951, and in the same year he took up the position of choirmaster and conductor of the Vít Nejedlý Army Art Ensemble. For some time he held high functions within the Union of Czech Composers and Concert Artists. Since 1954 he has been a freelance composer. He is the author of folk songs arrangements, compositions for entertainment orchestras and wood-wind ensembles, cantatas, choral pieces, and community songs. He has composed music for seven national Spartakiads (mass gymnastic festivals), a number of scores of music for film, television, and theatre. Among others, he wrote the signature tune of the Peace Race Prague – Berlin – Warsaw and theme music for the Czechoslovak Film Weekly. Many of his works belong to the so called “higher pop-music”. Apart from that, he has also composed operas, ballets, and musicals, and since the 1970s he has focused on composing various forms of concert music. His compositions have been awarded in a number of composers competitions.

17th November 1939, dramatic fresque for Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 4tbn, tb, timp, 3perc, pfte, archi
description: score
duration: 14´

20 Petite Compositions for Orchestra

instrumentation: fl/fl picc, ob, 2cl, fg, cor, trb, 3perc, xil/vibf, cel, ac, cemb, chit, chit b, 5vno
description: score, parts

About Sleeping Beauty, melodram*

text: Gajerová-Mauerová, Nad'a (b. 1928)
instrumentation: 1.version: rec, arp solo, fl/fl picc/Afl in C/Sfl becc, 2cor, timp, 10perc, archi / 2.version: rec, fl/fl picc/fl becc, ob, cl, fg, 2cor, sint, archi
description: score / score
duration: 30´

Amoroso for Dance Orchestra

instrumentation: fl, 2Asax, 2Tsax, 3trb, 3tbn, drums, arp, pfte, chit, archi
description: score, parts

Amoroso of My Country

instrumentation: fl, ob, 2cl, fg, 2cor, timp, perc, pfte, archi
description: score, parts

Boy´s Game

instrumentation: cl, cel, pfte, archi
description: score, parts

Burlesca for Violin and Orchestra

instrumentation: vno solo, 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, timp, 3perc, archi
description: score, parts
duration: 5´

Classic Serenade

instrumentation: fl, ob, 2cl, fg, 2cor, cpte, trgl, cemb, archi
description: score, parts
duration: 6´

Švec leží na márách, folk song

instrumentation: coro bamb, fl, fl picc, ob, 2cl, fg, 2cor, archi
description: score, parts

Concerto capriccioso for French Horn and Orchestra

instrumentation: cor solo, 2fl, fl picc, 2ob, 2cl, 2fg, trb, timp, 3perc, archi
description: score
duration: 22´

Concerto for Trombone and Orchestra

instrumentation: trb solo, archi
description: score
duration: 19´

Conscience of World, symphonic poem on memory of 40th jubilee of extermination of Lidice and Ležáky

instrumentation: 2fl picc, 2fl/fl picc, 2ob, 2cl, 2fg, 4trb, 4cor, 4trb, tb, timp, gr c, ptti, ptti a due, trgl, tamb picc, tamb mil, pfte/cel, arp, archi
description: score
duration: 12´

Dances in Old Style

instrumentation: 1.version: archi / 2.version: fl/fl picc, ob, cl, fg, 2cor, cemb/sint, archi / 3.version: 2Sfl becc, 2fl/fl picc, ob, 2cl, fg, 2cor, cemb, archi
description: score, parts / score / score
duration: 17´30´´

Early Morning Melody for Small Orchestra

instrumentation: fl, ob, 2cl, 3trb, 3tbn, 2perc, arp, pfte, Asax, 2Tsax, chit, archi
description: score, parts
duration: 4´

Eternal Duel, four comic songs about love for Bass and String Orchestra*

text: Gajerová-Mauerová, Naďa (b. 1928)
instrumentation: B solo, archi
description: score
duration: 15´

Evenings on Peklůvka, suite for French Horn and Strings

instrumentation: cor solo, archi
description: score, parts
duration: 12´

Fanfaron, cirkus valse

instrumentation: trb solo, tbn, tb, perc, xil, org, mand, cemb, chit, chit b, pfte
description: score, parts

Fairy Tale´s Suite for Wind Orchestra

instrumentation: fl picc, fl, 2ob, 3cl, cl in Es, 2fg, 4cor, cb, 2tb, 2flic, 2euf, 3trb, 2trb in Es, trb b, 3tbn, timp, perc
description: score

The Farmer Goes From The Forest, folk song

instrumentation: coro bamb, fl, ob, 2cl, fg, 2cor, archi
description: score, parts

Festive Day, symphonic march

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, gr c, ptti, tamb picc, trgl, archi
description: score
duration: 9´

Five Fairy Tales For Tomášek, Children´s Choir cycle with Small Orchestra*

text: Havlíč, Ivo (1923 – 1991)
instrumentation: coro bamb, fl, pic, ob, 2cl, fg, cor, trb, perc, arp, pfte, archi
description: score
duration: 15´

Furiant for Symphony Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 4trb, 4tbn, tb, timp, 2perc, archi
description: score, parts
duration: 5´

Gold Musicianly Office, folk song for Voice and Small Orchestra

instrumentation: voc solo, 2cl, cor, archi
description: score, parts

Do lesíčka na čekanou, folk valse*

text: Kalčík, Rudolf (1923 – 1980)
instrumentation: fl, 2cl, 2Asax, Tsax, 2cor, 2trb, 2tbn, perc, pfte, ac, archi
description: parts
duration: 3´

Into New Tomorrows, symphonic march

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 4trb, 4tbn, tb, timp, 4perc, archi
description: parts
duration: 5´

Jiskerka-Čiperka, music to Ural myth

instrumentation: fl solo, cel, archi
description: score, parts

Joyful Journey, estrade scherzino

instrumentation: fl picc, fl, ob, 2cl, fg, 3cor, timp, perc, ac, vibf, xil
description: score, parts

Lada´s Christmas from opera Mikeš the Tomcat *

text: Gajerová-Mauerová, NadĎa (b. 1928)
instrumentation: coro bamb, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 4tbn, tb, timp, 2perc, arp, corm, archi
description: score
duration: 9´

The Lone Sailor, symphonic picture (to Jaromír Nohejl)

instrumentation: fl picc, 2fl/fl in G, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 4tbn, tb, timp, trgl, tamb picc, ptti, ptti gr, tam-t, gr c, 4perc, xil, camp, vibf, mar ad lib., pfte, cel, arp, archi
description: score
duration: 18´

Love Preludium for Organ, Strings, Flute, two Clarinets and Bassoon

instrumentation: org solo, fl, 2cl, fg, archi
description: score, parts

Lovers for Chamber Orchestra

instrumentation: fl, cl, arp, vibf, pfte/cel, archi
description: score, parts

March of Friendship

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 3cor, 3trb, 4tbn, tb, timp, 3perc, archi
description: score, parts

Maverick Leafs From Love-Diary, cycle of petite compositions for Small Orchestra

instrumentation: 2fl/fl picc, ob, 2cl, fg, 2cor, pfte, archi
description: score, parts
duration: 13´

May Ditty, song for Choir and Orchestra*

text: Šiktanc, Karel (b. 1928)
instrumentation: 2fl, ob, 2cl, fg, 3cor, 2trb, 3tbn, timp, camp, xil, archi
description: score, parts

Memories Of Old Auguste for Accordion and Symphony Orchestra

instrumentation: ac solo, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, xil, arp, archi
description: score, parts
duration: 7´30´´

The Moon Up Brook, valse song*

text: Havlíč, Ivo (1923 – 1991), arranger Clar, Vít (b. 1936)
instrumentation: voc solo, fl, ob, 2cl, fg, 2cor, 3perc, arp, cel, chit, chit b, archi
description: score, parts

Morning Street for Estrade Orchestra

instrumentation: fl, ob, cl, cl b, trb, 4perc, cel, ac, chit, fisch, pfte, archi
description: score, parts
duration: 5´

Musica poetica for Violin and String Orchestra

instrumentation: vno solo, archi
description: score
duration: 15´

Musicians, Let You Begin, valse from film „Catherine and Her Children“

instrumentation: cl in Es, 2cl, 2flic, euf, 2cor, tb, perc
description: score

Olympic Flame, symphonic picture

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, cfg, 4cor, 4trb, 4tbn, tb, timp, 3perc, arp, pfte, archi
description: score
duration: 14´

Our Place in Vrší, sousedská dance from film „Catherine and His Children“

instrumentation: cl in Es, 2cl, 2flic, euf, 2cor, tb, perc
description: score
duration: 2´15´´

Petite Songs for Children´s Choir and Orchestra

instrumentation: coro bamb, fl, ob, cl, fg, cor, trb, perc, archi
description: score
duration: 5´

Plain Dedication

(written and dedicated to J. Dvořáček and his Chamber Orchestra of Czechoslovak Radio)
instrumentation: vno solo, chit, pfte, archi
description: score, parts

The Players' Fairy Tale, suite No. 1 from ballet

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, 5perc, arp, cel, archi
description: score, parts
duration: 22´

The Players' Fairy Tale, suite No. 2 from ballet

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, trb, 3tbn, tb, timp, 5perc, arp, cel, archi
description: score, parts
duration: 22´

Poema About Killed Heroes for Alto and Orchestra

instrumentation: A solo, fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 3tbn, tb, timp, 3perc, pfte, archi
description: score
duration: 22´

Romantic Serenade

instrumentation: fl, ob, 2cl, fg, 2cor, vibf, chit, timp, archi
description: score, parts
duration: 7´

Running Scherzo for big Estrade Orchestra

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 3perc, cel, pfte, archi
description: score, parts
duration: 3´20´´

Scherzo of Orlice

instrumentation: fl, cl, arp, cel, vibf, pfte, archi
description: score, parts

Song of Káča from Drda´s Comedy „Games With Devil“

instrumentation: voc solo, fl, ob, 2cl, fg, cor, perc, archi
description: score, parts

Songs of Heroes, introductory scene from film about ensemble from Korea in ĀSR

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, arp, cel, archi
description: score, parts

Sousedská Dance for Estrade Orchestra

instrumentation: 1.verze: voc solo, fl, 2cl, 2trb, 2tbn, perc, 2ac, archi / 2.verze: 2cl, ac, pfte, archi
description: part-writing, parts / score
duration: 4´

Spring Song for Soprano and Orchestra*

text: Pokorný, Antonín (1890 - 1975)
instrumentation: S solo, 2fl, 2ob, 2cl, 2fg, 3cor, 2trb, timp, 2perc, archi
description: score, parts
duration: 3´

Spring Suite for Flute, English Horn, Clarinet and String Orchestra

instrumentation: fl, cor ingl, cl, archi
description: score, parts
duration: 10´

Stop The War, cantata for Baritone, Tenor, Mixed Choir and Orchestra*

text: Skála, Ivan (1922 – 1997)
instrumentation: T solo, Bar solo, coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts, piano reduction

Suita festiva for big Wind Orchestra

instrumentation: fl picc, fl, 2ob, 2cl, 2cl in B, cl in Es, 2cl b, 2fg, 2sax in Es, 2sax in B, Barsax, 4cor, 2flic, 2euf, 2trb in Es, 4trb, trb b, 4tbn, 2tb, (pfte)
description: score, parts
duration: 14´

The Sun Is Going Down, folk song

instrumentation: coro misto, fl, ob, 2cl, fg, cor, perc, archi
description: score

Symphony No. 2

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 3trb, 4tbn, tb, timp, 3perc, pfte/cel, archi
description: score
duration: 30´

Thinking Country for Orchestra

instrumentation: fl picc, 2fl, 2cl, 2fg, 4cor, 3trb, 4tbn, tb, timp, perc, arp, cel, archi
description: score, parts
duration: 5´40´´

To Brigade-Workers on Folimanka

instrumentation: 2cl, ac, pfte, archi
description: score, parts

To My Kamenice nad Lipou, suite for Symphony Orchestra

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 3perc, cel, archi
description: score
duration: 21´

Valse With Girlfriend for Small Orchestra

instrumentation: fl, ob, 2cl, fg, cor, perc, pfte, archi
description: score

Victorious March

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 2perc, archi
description: score, parts
duration: 4´

Wedding Polka from film „Catherine and Her Children“

instrumentation: cl in Es, 2cl, 2flic, euf, 2cor, tb, perc
description: score

We´ll Live Jointly Song for Mixed Choir and Orchestra*

text: Noha, Jan (b. 1908)
instrumentation: 2fl, 2ob, 2cl, fg, 2cor, 2trb, 2tbn, timp, 2perc, vibf, archi
description: score, parts

The Wind In The Hair, suite No. 1 from ballet

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 4trb, 4tbn, timp, 2perc, pfte, org el, archi
description: score
duration: 21´

The Wind In The Hair, suite No. 2 from ballet

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 4trb, 4tbn, tb, timp, 4perc, cel, xil, pfte, org el, archi
description: score, parts
duration: 18´

Winter Song for Solo Voice, Children´s Choir and Instrumental Ensemble*

text: Dusil, Viktor
instrumentation: voc solo, coro bamb, pfte, cb, 3perc, cel, vibf, camp, echo, org, cemb
description: score, parts

Vačkář, Dalibor Cyril (1906 – 1984)

An author of concert, film, and popular music, D. C. Vačkář was born to the family of a composer, music life organizer, and conductor Václav Vačkář. In the years 1922 – 29 he attended the Prague conservatory, studying violin with Rudolf Reissig and composition with Otakar Šína. He then went on to the Master School where he studied violin with Karel Hoffmann and composition with Josef Suk. He also applied himself to conducting that he studied under Otakar Ostrčil. For one year Vačkář was a member of Jaroslav Ježek's Orchestra at the Liberated Theatre, and together with Ježek and E. F. Burian he worked for the revolutionary group Devětsil (Butterbur). Between 1934 and 1945 he was a member of the Czechoslovak Radio Symphony Orchestra, and from 1945 to 1947 he worked as a screenwriter and dramaturge in a film studio. Afterwards, he became a freelance composer and writer. Under the pseudonym Dalibor C. Faltis he published several collections of poems and a play entitled Veronika that was to serve as the subject-matter of Rafael Kubelík's opera of the same name. As a composer he contributed to many genres, his music is comprehensible and rewarding for the listener. In the inter-war period, influenced by the Neo-Classical musical speech, he wrote symphonic (for example five symphonies), chamber, and vocal compositions. Apart from concert music he also wrote pop-music pieces, using the pseudonym Pip Faltis, Petr Filip, Tomáš Martin or Karel Raymond. He composed music to fourteen full-length pictures, including Vacation with Angel (Dovolená s Andělem, 1952), The Proud Princess (Pyšná princezna, 1952), or Music from Mars (Hudba z Marsu, 1955). Together with his father, he is the co-author of the publication Instrumentation of Symphonic and Wind Orchestra (Instrumentace symfonického orchestru a hudby dechové, 1954).

Children's Voice, song cycle for monophonic and declamatory Choir and Orchestra, op. 18*

Song on Willow Whistle (text Seifert, Jaroslav 1901 – 1986)

Prayer for Pilgrim (text Vačkář (pseud.Faltis), Dalibor C.)

Swings (text Vačkář-pseud.Faltis, Dalibor C.)

Brick-box (text Vačkář-pseud.Faltis), Dalibor C.)

instrumentation: coro bamb, 2fl, 2ob, cor ingl, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, perc, arp
description: score, parts

Concerto for Clarinet with String Orchestra, Brass Instruments and Percussion

instrumentation: cl solo, pfte, 3cor, 3trb, 2tbn, tb, perc, archi

description: score, parts

duration: 20´

Concerto for Harpsichord, Wind and Percussion

instrumentation: cemb solo, 2fl, 2ob, 2cl, 2fg, cor solo, 2cor, 2trb, 2tbn, tb, perc

description: score

duration: 22´

Concerto for Trumpet, Piano, Celesta, Double Bass and Percussion

instrumentation: trb solo, pfte, cb, 5perc, cel

description: score

Concerto grosso for Soprano Saxophone, Guitar, Accordion and Orchestra

instrumentation: Ssax solo, ac solo, chit solo, fl/fl picc, ob, cl/cl b, fg, cor, trb, perc, vibf, pfte, archi

description: score, parts

duration: 25´

Devilish History, suite from film music „Alena“

instrumentation: 2fl, 2ob, 2cl, cl b, 2fg, cfg, 2cor, 3trb, 3tbn, timp, 2perc, arp, cel, pfte, archi

description: score, parts

Estrade Galop from film The Secret of Blood

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 2tbn, timp, 2perc, archi

description: score, parts

From Children's World, suite for Small Orchestra, op. 4

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, 2tbn, timp, 2perc, arp, archi

description: score, parts

Heads Up for big Wind Orchestra

orchestrated by Vačkář, Václav (1881 – 1954), Kudelásek, Eduard (1904 – 1995)
instrumentation: 3fl, 2ob, cl in Es, 3cl, 5sax, 2fg, 4cor, 3flic, flic b, euf, 5trb, trb b, 4tbn, 2tb, 2perc, cb
description: score, parts
duration: 3´

Heart On The Palm, concert valse

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3trb, timp, perc, archi
description: score
duration: 5´

Life Is Beautiful, song from film „Vacation with Angel“*

texts: Mottl, Jaroslav (1900 – 1986), Vlček, František (1910 – 1981), Neuberg, Josef (1901 – 1970)
instrumentation: coro misto, fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, archi
description: score, parts

May Valse from film „We Are Loving“

instrumentation: fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, 2perc, ac, pfte, archi
description: part-writing, parts
duration: 3´

Oboe Concertante, concerto for Oboe and Orchestra

instrumentation: ob solo, fl picc, 2fl, 2cl, 2fg, 2cor, 2trb, 2tbn, pfte, archi
description: score, parts
duration: 20´

Optimistic March

instrumentation: fl picc, cl in Es, 3cl, 2cor, 2flic, flic b, euf, trb, 2trb in Es, trb basso, 3tbn, 2tb, tamb picc, gr c e ptti, xil
description: score, parts

Preludium and Metamorphoses for Orchestra

instrumentation: 3fl/fl picc, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 4trb, 3tbn, tb, timp, gr c, ptti, 4perc, camp, cel, arp, archi
description: score
duration: 29´



The Proud Princess, music from film**

instrumentation: S solo, 3fl, 2ob, cor ingl, 2cl, 2fg, Asax, 4cor, 4trb, 3tbn, tb, timp, 2perc, arp, cel, pfte, org
description: score, parts (score for sale R 191)
duration: 13´30´´

Scherzo symphonique, op. 32

instrumentation: fl picc, 2fl, 2ob/cor ingl, 2cl/cl in Es, 2fg, cfg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi
description: score
duration: 9´

Smoking Symphony

instrumentation: fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, cfg, 4cor, 3trb, tb, timp, tam-t, xil, gr c, pfte, archi
description: score
duration: 32´

Song From Joy from film „We Are Loving“

instrumentation: fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, 2perc, ac, pfte, archi
description: part-writing, parts

Symfonietta for Strings, Piano, French horn and Timpani

instrumentation: cor, timp, pfte, archi
description: score

Švanda the Bigpiper, suite No. 1 from ballet

instrumentation: 3fl, 2ob, cor ingl, 3cl, 3fg, 4cor, 3trb, 3tbn, tb, timp, 5perc, 2arp, pfte, archi
description: score, parts
duration: 19´

The Time Came, march song

arranger Leopold, Bohuslav (1888 – 1956)
instrumentation: 2fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, perc, ac, chit, pfte, archi
description: part-writing, parts
duration: 3´

Three Movements for Timpani, French Horn, Piano and String Orchestra

instrumentation: timp, cor, pfte, archi
description: parts
duration: 30´

Victorious Runner (dedicated to Major Emil Zátopek)

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, 3perc, archi
description: score, parts

Year 1848, music cycle from film „Matouš the Cobbler“

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 3trb, 3tbn, tb, timp, perc, arp, archi
description: score, parts

Vačkář, Václav (1881 - 1954)

One of the most prominent representatives of Czech popular and dance music, Václav Vačkář studied the violin and the flugelhorn as a child, and was a member of a local band in his hometown of Dobřejovice. Because of his social position he could not afford to study at a conservatory. He thus enrolled as an apprentice with a military band. After three years, however, he was invalidated out of military service owing to a hearing disorder. Afterwards, he became a soloist in a concert orchestra in czarist Russia. From the age of nineteen, he worked for several years as a conductor of Josef Faltys' theatrical company. In 1903 he became a soloist and assistant conductor with a municipal band in Šibenik, Yugoslavia. Between 1908 and 1912 he was a conductor in Boskovice, and for a short time he worked at a theatre in Krakow. In 1913 he settled down in Prague for good. He was a violinist and, later on, a solo trumpeter with the Czech Philharmonic Orchestra. In 1919, on Otakar Ostrčil's recommendation, Vačkář joined the orchestra of the Vinohrady Theatre. He was also a member of Šak's Philharmonic Orchestra. After this orchestra had been disbanded, he accepted the post of conductor in the Alma and Minuta cinemas in Prague. It is his popular piece "The Remembrance of Zbiroh" (Vzpomínka na Zbiroh) that made him go down in Czech music history in the first place, yet he also composed other music, orchestral marches, polkas, and waltzes. Together with his son he published the book Instrumentation of Symphonic and Wind Orchestra (Instrumentace symfonického orchestru a hudby dechové, 1954).

Around Hradec, march, op. 294

instrumentation: fl picc, fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, perc, ac, pfte, archi
description: part-writing, parts
duration: 3´

Awakening, march, op. 164

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: part-writing, parts
duration: 3´

Ballet Suite, op. 239

instrumentation: fl, pic, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, ac, pfte, archi
description: parts
duration: 12´

Blue Eyes, polka, op. 15

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, pfte, harm, archi
description: part-writing, parts
duration: 3´

Brunette, polka

instrumentation: fl, ob, 2cl, 2cor, 2trb, 3tbn, perc, archi
description: parts

Comic Overture

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, pfte ad lib., harm ad lib., archi
description: score, parts
duration: 8´

Czech Overture on the Motives of National Songs, op. 304

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, ac, pfte, archi
description: part-writing, parts
duration: 8´

Dance of Roses, valse intermezzo, op. 60

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 3cor, 2trb, 3tbn, timp, perc, harm, pfte, archi
description: part-writing, parts
duration: 4´

Don't Remember That I Love You, valse, op. 198

instrumentation: fl, 2ob, 2cl, Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, perc, cel, harm, pfte, archi
description: part-writing, parts
duration: 7´30´´

Dream of Love, valse

arranger Leopold, Bohuslav (1888 – 1956)
instrumentation: fl, ob, 2cl, 2Asax, Tsax, fg, 2cor, 2trb, 2tbn, perc, harm, pfte, archi
description: score, parts
duration: 6´

Dream Under Slovak Heaven, nocturno, op. 204

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, 2tbn, perc, harm, pfte, archi
description: parts
duration: 5´

Enthusiasm in the Spirit, march

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: parts
duration: 3´

Erna, valse, op. 304

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, ac, pfte, archi
description: part-writing, parts
duration: 6´

Evening on the Sea, concert valse

arranger Ulrich, Antonín (b. 1915)
instrumentation: 2fl, fl picc, 3cl, 2fg, 3cor, 2trb, 2tbn, perc, chit, archi
description: parts
duration: 7´

Evening on the Sea, concert valse

instrumentation: fl picc, fl, 2ob, 2cl, Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, 3perc, harm, pfte, archi
description: part-writing, parts
duration: 7´

False Cat, grotesque overture to film comedy, op. 182

instrumentation: fl, ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp/perc, harm, pfte, archi
description: part-writing, parts

Favorit, march, op. 292

instrumentation: fl, pic, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: part-writing, parts
duration: 3´

Fialinka, hit-polka, op. 202*

text: Jiskra, A. V.
instrumentation: voc solo, fl, 2cl, Asax, Tsax, 2cor, 2trb, tbn, perc, ac, bj, pfte, archi
description: part-writing, parts

For Freedom of People, march, op. 316 (present to republic to IX. congress of KSČ)

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, archi
description: score, parts

Frajírenka, Slovak march, op. 177

instrumentation: fl picc, fl, 2ob, 2cl, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: parts
duration: 3´

Freedom, march, op. 171

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: part-writing, parts
duration: 3´

Glory for Winners, march, op. 200

instrumentation: fl picc, fl, ob, 2cl, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: parts
duration: 3´

Golden-haired Girl, polka

arranger Fryda, Jan (1913 – 1984)
instrumentation: 2fl, ob, 2cl, cl b, 2cor, 2perc, archi
description: score, parts
duration: 3´

Golden-haired Girl, polka, op.125

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, harm, pfte, archi
description: parts
duration: 3´

Grandfather talked it, mazurka, op. 54

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, pfte, harm, archi
description: part-writing, parts
duration: 3´

Greeting for Listeners, march, op. 273

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: part-writing, parts
duration: 3´

Happily Onward, march

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, harm, pfte, archi
description: parts

The Heart, lyric song for Small Orchestra

instrumentation: fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, harm, pfte, archi
description: part-writing, parts
duration: 3´

Heart on the Palm for Orchestra

arranger Kafka, Milhoš (1928 – 1993)
instrumentation: fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 3perc, archi
description: score, parts

Hoy, We Be in Our Village, polka*

text: Sieger, Rudolf

instrumentation: voc tutti, fl, 2cl, 2cor, 2trb, tbn, 2perc, 3sax, ac, archi

description: part-writing, parts

Humoresque, op. 144

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, harm, pfte, archi

description: part-writing, parts

duration: 4´

Hundred and Better Seven, polka, op. 213*

text: Brožík, Emanuel (1887 – 1936)

instrumentation: voc tutti, fl, ob, 2cl, Asax, Tsax, fg, 2cor, 2trb, 2tbn, perc, ac, pfte, archi

description: parts

duration: 3´

In the Shade of Lime Tree, overture to opera by Fran Krajovan, op. 283

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, harm, pfte, archi

description: part-writing, parts

duration: 7´

In the Sign of Grapevine, valse, op. 330

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 3perc, arp, archi

description: score, parts

It Was in May, valse

instrumentation: 1.version: fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, perc, ac, pfte, archi / 2.version: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, ac, pfte, archi

description: part-writing, parts

duration: 6´

Jubilant-March, op. 174

instrumentation: fl, pic, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, harm, pfte, archi

description: parts

duration: 2´

Just To The Jump, polka*

text: Livorová, Anna

instrumentation: fl, 2cl, 2Asax, Tsax, 2cor, 2trb, 2tbn, perc, ac, pfte, archi

description: part-writing, parts

Kiss from Sympathy, valčík

instrumentation: fl, 2cl, 2cor, 2trb, tbn, perc, pfte, archi

description: part-writing, parts

duration: 6´

Looking Back, three songs for Baritone and Orchestra*

text: Klášterský, Antonín (1866 – 1938)

instrumentation: Bar solo, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, archi

description: score, parts

Love and Lovemaking, op. 212*

text: Brožík, Emanuel (1887 – 1936)

instrumentation: voc tutti, fl, ob, 2cl, Asax, Tsax, fg, 2cor, 2trb, 2tbn, perc, ac, pfte, archi

description: parts

duration: 3´

March of „Czech Actors“, op. 53

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, archi

description: parts

March of Huntsmen, op. 72

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, pfte, harm, archi
description: part-writing, parts
duration: 2'30''

March of Work

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: part-writing, parts
duration: 2'

Melodies by Václav Vačkář, medley

arranger Aust, Alois (1889 – 1961)
instrumentation: fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, perc, ac, pfte, archi
description: part-writing, parts

Memory to Zbiroh, serenade, op.180

instrumentation: 1.version: vno, vlc solo, fl, ob, 2cl, fg, 2cor, harm, pfte/arp, archi / 2.version: 2fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, timp, perc, ac, pfte, archi
description: part-writing, parts
duration: 5'

Memory to Zbiroh, serenade

arranger Fridrich, Jaroslav
instrumentation: cemb, ac, arp, cel, pfte, archi
description: score, parts
duration: 5'

Memory to Zbiroh

orchestrated by Čipera, Bohumil (b.1920)
instrumentation: 2fl, cor ingl, 3cl, cl b, cor, arp, cel, archi
description: score, parts
duration: 5'

Midnight Valse, op. 262

instrumentation: 2fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, arp, harm, pfte, archi
description: part-writing, parts
duration: 4'

Minuet for Estrade Orchestra

arranger Aust, Alois (1889 – 1961)
instrumentation: fl, 2cl, 2Asax, Tsax, 4cor, 2trb, tbn, timp/perc, pfte, archi
description: parts
duration: 4'

Minuet for Orchestra, op. 145

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, arp, archi
description: score, parts
duration: 4'

Mother's Request, lyric composition for Small Orchestra, op. 240

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, tbn, timp, archi
description: score, parts

Neighbourly Valse, op. 266*

text: Rozvald, František
instrumentation: voc solo, fl/ob, 2cl, 2Asax, Tsax, 2cor, 2trb, 2tbn, perc, ac, archi
description: parts

Oh, Beauty Hu-Ho-Hi, Foxtrot, op. 203*

text: Červený, Jiří (1887 – 1962)
instrumentation: voc solo, fl, 2cl, Asax, Tsax, 2cor, 2trb, tbn, perc, ac, bj, pfte, archi
description: part-writing, parts

Old Prague Polka

instrumentation: fl, 2cl, 2cor, 2trb, tbn, perc, pfte, archi
description: part-writing, parts
duration: 3´

Perhaps Already Today, Perhaps Tomorrow, march, op. 183

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: parts
duration: 3´

Polka of Dobřejovice

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, ac, 3sax, pfte
description: part-writing, parts

Polka of Dobřejovice

arranger Ulrich, Antonín (b. 1915)
instrumentation: fl, 3cl, 3cor, 2trb, 2tbn, perc, archi
description: score, parts
duration: 3´

Prague Girls, blues

instrumentation: fl, ob, 2cl, 2cor, 2trb, 3tbn, perc, archi
description: part-writing, parts

Riviera, march

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: part-writing, parts
duration: 3´

Rose from Slovácko District, valse, op. 210

instrumentation: fl, pic, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp/perc, harm, pfte, archi
description: parts

Slovac Overture on Motives of Slovak National Songs, op. 80

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, archi
description: score, parts
duration: 5´

Slovac Dance No. 1, op. 68

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, gr c/ptti, tamb picc, archi
description: part-writing, parts
duration: 6´

Slovac Dance No. 2, op. 68/2

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, harm, pfte, archi
description: part-writing, parts
duration: 4´

Slovac Dance No. 3, op. 231

instrumentation: fl picc, 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, harm, pfte, archi
description: part-writing, parts
duration: 6´

Slovac Dance No. 4, op. 238

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, 2perc, harm, pfte, archi
description: parts
duration: 4´

Soldier Sweik, march

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: parts
duration: 2´

Songs of Love, valse, op. 105

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, pfte, harm, archi
description: part-writing, parts
duration: 4´

Sport-March

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, tbn, perc, archi
description: parts
duration: 3´

You Silver Rye, march with singing, op. 186

instrumentation: voc tutti, fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, harm, pfte, archi
description: part-writing, parts
duration: 2´30´´

Šohaj, march

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, ac, 3sax, pfte
description: part-writing, parts
duration: 3´

Šohaj, march

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, ac, 3sax, pfte
description: part-writing, parts
duration: 3´

Tears of Love, elegy for Orchestra, op. 146

instrumentation: 2fl, 2ob, 2ck, 2fg, 4cor, 2trb, 3tbn, timp/perc, arp, archi
description: score, parts
duration: 6´

Tempo, march, op. 183

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, pfte, archi
description: part-writing, parts
duration: 3´

Three Brothers, characteristic composition for Clarinet, Cornet and Trombone with Orchestra, op. 20

instrumentation: cl, trb, tbn solo, fl, 2ob, cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: part-writing, parts
duration: 4´

Triumphal March, op. 175

instrumentation: fl picc, fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: parts
duration: 4´

Trumpeters of Peace, concert march, op. 320

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, tb, timp, 2perc, archi
description: score, parts

Under Flowering Conkers, romance, op. 296

instrumentation: 2fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, timp, perc, arp, archi
description: score, parts

Upon Sleeping Bigpiper, Bigpiper´s serenade for Small Orchestra, op.241

instrumentation: fl, ob, 2cl, fg, 2cor, 2trb, tbn, timp, archi
description: score, parts

Victorious Comeback, march, op. 153

instrumentation: fl/fl picc, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, perc, harm, pfte, archi
description: parts
duration: 4´

Vivat president, march

instrumentation: fl, 2ob, 2cl, 2fg, 2cor, 2trb, 2tbn, perc, harm, pfte, archi
description: parts
duration: 2´

When The Heart Aches, valse

instrumentation: fl, ob, 2cl, 2cor, 2trb, 3tbn, perc, archi
description: parts

Whirl of Fairies for Flute (Trombone) and Small Orchestra

instrumentation: fl/trb solo, fl, ob, 2cl, fg, 2cor, 2trb, tbn, perc, harm, pfte, archi
description: parts
duration: 3´

Youth Onward, march, op. 243

instrumentation: fl picc, fl, 2ob, 2cl, 2Asax, Tsax, 2fg, 4cor, 2trb, 3tbn, perc, ac, pfte, archi
description: part-writing, parts

Youth-Joy, polka, op. 215

instrumentation: fl, ob, 2cl, Asax, Tsax, fg, 2cor, 2trb, 2tbn, perc, ac, pfte, archi
description: part-writing, parts
duration: 3´

Vačkář, Václav (1881 - 1954), Vačkář, Dalibor Cyril (1906 – 1984)

So I Swear, march*

text: Špilar, Václav (1902 – 1968)
instrumentation: fl, 2ob, 2cl, 2fg, 4cor, 2trb, 3tbn, 2perc, ac, 3sax, archi
description: part-writing, parts

Viklický, Emil (b. 1948)

Emil Viklický, a pianist, composer, music arranger and jazz music promoter was born on 23rd November 1948 in Olomouc to the family of a visual artist (his father was Jan Zrzavý's assistant). Ever since the beginning of his career as a composer, Viklický has strived for creative innovations, taking his inspiration, among other sources, from the compositional techniques usual in artificial music, partly also within the movement of the so called New Music. It was therefore merely a matter of time before Viklický, who refined his compositional mastery also in the courses led by the composers Václav Kučera and George Crumb, would try his fortune in this field as well. The author's tendency to compose artificial music has become stronger over time, so that, at present, his production in this field is more numerous than in the field of jazz music. Viklický's musical speech reveals his acquaintance with the traditions of the 20th century music and his well-developed sense for sound colours.



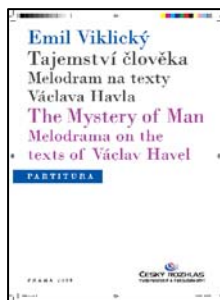
Concerto for piano and orchestra E major**

instrumentation: fl, ob, cor ingl, cl Es, cl, cl b, 2fg, 2cor, trb, tbn, timp, perc, arpa, pfte solo, archi
description: score, parts (score for sale R 226)



Double Concerto for Harp, Oboe (Flute) and String Orchestra**

instrumentation: arp solo, ob (fl) solo, archi
description: score, parts (score for sale R 149)
duration: 17´



The Mystery of Men, melodrama on the texts of Václav Havel**

text: Havel, Václav (b. 1936)

instrumentation: 2rec, trb solo, 2Asax, 2Tsax, Bsax, 3trb, 3tbn, pfte, cb, perc

description: score, parts (score for sale R 166)

Vycpálek, Ladislav (1882 – 1969)

A Czech composer born in Prague - Vršovice. Following his upper-secondary studies at Vinohrady grammar school he studied the German and the Czech language at Charles University in Prague (1901 – 1906). He started playing the piano and the violin at the age of six (during his university studies he was a member of several string quartets). In 1907 he started working at the university library (the present-day National Library). Here he founded the Musical Department in 1922 becoming at the same time its first head. Between 1908 and 1912 he studied composition privately with Vítězslav Novák. Ladislav Vycpálek's compositional legacy consists predominantly of vocal music (the melodrama *The Silent Reconciliations* (Tichá usmíření, 1907); the song cycles *The Silent Reconciliations* (1908 – 1909); *Lights in the Darkness* (Světla v temnotách, 1910); *In God's Palm* (V Boží dlaní, 1916)). Most of the lyrics he used come from the Czech poets Sova, Březina, Theer, and from Moravian folk music (under Novák's influence). He also composed chamber music (the string quartet (1909)). During the years of the World War I he devoted himself to the study of folk songs and social matters. Following 1918 Vycpálek composed his most significant works (*Cantata on the Last Things of Man* (Kantáta o posledních věcech člověka, 1921) the cantata *Blessed Is the Man* (Blahoslavený ten člověk, 1933); *The Czech Requiem* (České requiem, 1940)). As a composer Vycpálek is marked for his artistic discretion, intellectual concentration and strict compositional discipline. Inspired by Novák's deep affection for the Morava region and the Moravian folk songs, he always strives for his works to articulate his spiritual attachment to a human being, and to advocate noble humanity (frequent religious and mystic motives). Vycpálek's mode of musical thought could be described as predominantly vocal-polyphonic, which also determines the melodic and harmonic facet of his music. Firm consistence in harmonic structure and voice leading is typical of Vycpálek's work. The polyphonic mode of thought also serves as the basis for his polyharmonic system that he used and that secured Vycpálek the position of one of the predecessors of polytonality and new musical conceptions based on melodic and harmonic linear system.

Awakening*

text: Toman, Karel (1877 – 1946)

instrumentation: S solo, fl picc, 2fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, trb, 3tbn, timp, perc, archi

description: score

Cantata on The Last Things of Man

german translation: Adler, Friedrich (1957 – 1938)

instrumentation: S, Bar solo, coro misto, fl picc, 3fl, 2ob, cor ingl, 2cl, cl b, 2fg, 4cor, 2trp, 3trb, timp, perc, archi

description: score

Up Heart

instrumentation: 2fl, 2ob, 2cl, cor ingl, cl b, 2fg, 4cor, 2trb, 3 tbn, tb, perc, archi

description: partitura

duration: 13 ˆ

Zahradník, Václav (1942 – 2001)

A well-known conductor, composer, and music arranger, Zahradník first attended and finished a civil engineering high school, before commencing his studies at the Prague Conservatory. Here he graduated in the field of composition and conducting, having studied the former with František Kovaříček and Zdeněk Hůla, and the latter with František Hertl. During his studies he earned his living as a pianist and conductor at the Theatre of Jiří Wolker. Later on he became a member of Quax, an experimental ensemble led by Petr Kotík. From 1973 to 1990 he held the position of chief conductor of the Czechoslovak Television Orchestra, with which he participated in many music-entertainment programmes. At the same time he composed and recorded many scores of incidental and film music. For instance, Zahradník wrote music to the film *You Make the World Fun* (S tebou mě baví svět), or to TV bed time stories and other fairy tales. He aroused broader public notice as the author of songs and arrangements for the beat band The Rebels that are recorded on an album from 1967 called *The Sleeping Beauty*. Zahradník was a co-author of several jazz music projects: in 1969, for example, he recorded the album *Jazz Goes To Beat* with a studio big-band. Apart from these pursuits, he composed jazz orchestral pieces and musicals, e.g. *Pets* (Mazlíčkové), 1974; or *The Tower of Babel* (Babylónská věž), 1975. He also applied himself to arranging popular film music and musical pieces for the Czech Philharmonic Orchestra, the Prague Symphony Orchestra FOK, and the Czech Radio Symphony Orchestra.

Film Melodies, medley

instrumentation: fl picc/Afl, 3fl, 3ob/cor ingl, 2cl, 4fg, 4cor, 4trb, 4tbn, tb, pfte, arp, 5perc, timp, archi
description: score, parts

Melodies of Georg Gershwin

instrumentation: 4fl, 4ob/cor ingl, 4cl, 4cor, 4fg, 4trb, 4tbn, tb, pfte, arp, perc, timp, vb, mb, archi
description: score, parts

Bernstein, Leonard (1918 - 1990): West Side Story

instrumentation: 4fl/Afl, 4ob/cor ingl, 4cl, 4fg, 4cor, 4trb, 4tbn, tb, mar, arp, perc, timp, archi
description: score, parts
duration: 3´

Lane, Burton (b. 1912): Look to the Rainbow

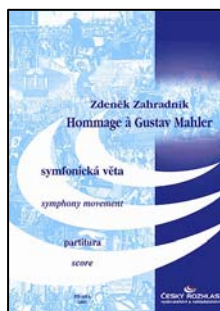
instrumentation: 4fl/Afl, 4ob/cor ingl, 4cl, 4fg, 4cor, 4trb, 4tbn, tb, arp, perc, timp, archi
description: score, parts
duration: 3´

Webber, Andrew Lloyd (b. 1948): Memory

instrumentation: 3fl/Afl, 2ob, cor ingl, 2cl, 4fg, 4cor, 4trb, 4tbn, tb, arp, batt, perc, timp, archi
description: score, parts
duration: 3´

Zahradník, Zdeněk (b. 1936)

Zdeněk Zahradník, born on 3rd June 1936 in Lomnice nad Popelkou. After completing the grammar school in Semily, he took a degree in composition at the music faculty of the Music Academy in Prague in 1958. In the following years he worked as a teacher at the State Conservatory in Prague and after 1966 he became a music director and then a dramaturge of the record editorial office at the publishing house Supraphon. There he participated in realization of many symphonic and opera music recordings, many of which received the highest world awards.



Hommage a Gustav Mahler, symphonic movement**

instrumentation: fl picc, 2fl, 2ob, 2cl, cl b, 2fg, 4cor, 2trb, 2tbn, tb, timp, 2perc, xil/camp, arp, archi
description: score, parts (score for sale R 126)
duration: 17´

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