

Slavoj. Časopis zájmům výhradně hudebním věnovaný
(Prague, 1862-1865)
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Slavoj [SLA] was published in Prague regularly, every first and fifteenth day of the month, from July 1 1862 until June 15 1865. The complete *Slavoj* set consists of six half-year volumes, with every volume being compiled from 12 issues. The main editor and founder of the journal was Josef Ulm (1826-1865), with a close circle of cooperators: Zikmund Kolečovský (1817-1868), Jan Leopold Zvonař (1824-1865) and Adolf Pozděna (1836-ca1900). In 1865 Vojtěch Kubelka overtook the leadership of the journal; he continued as editor after Ulm in 1865, but during that time the journal was dissolved and new issues of *Slavoj* after June 15 1865 were never published.

Every volume is numbered consecutively, beginning with the number 1 in 1st issue, ending with last page of 12th issue. Each issue contains cca 20 pages; every volume has between 232 to 280 pages. Only the year 1864 (ie. vol. 4 and 5) continues numbering through both volumes and contains 424 pages.

The purpose of the journal was not only to inform readers about musical life in Czech lands and abroad, but also to publish articles concerning musical theory, history and pedagogy of music. Another important part of the journal is reviews of individual concert and opera performances, as well as of new Czech music publications. Its attempt to influence cultural life is remarkable. The articles react against the situation in church music, posing commentaries and solutions according to efforts of Caecilian movement. *Slavoj* was well-disposed to the activities of B. Smetana; on the contrary, J. N. Maýr was especially negatively criticised. In *Slavoj* 1865, J. Ulm attempted to influence the choice of Prague Conservatoire director after B. Kittl, for the sake of Z. Kolečovský.

Slavoj kept the same structure through whole time of its continuation. The beginning of each issue was dedicated to articles on music theory, history, aesthetics and edification, and sometimes also special reflections of current musical life. “Úvahy“ [Reflections] was a regular review of new Czech compositions and music publications with recommendations to the reader. The subsequent section, “Feuilleton“, contained the following subsections: “Domáci zprávy” [Domestic News], “Divadlo” [Theater], “Koncerty” [Concerts], “Dějepis spolků zpěváckých” [Choir Societies Chronicle], Dopisovatel [Correspondent], Rozmanitosti [Miscellany], from time to time also Zprávy literární a umělecké [Literature and Art News].

“Domáci zprávy“ gave information on musical life in Czech lands, especially in Prague. There is frequent news from Umělecká beseda, Prague Hlahol and Prague music educational institutions.

The “Divadlo” and “Koncerty” columns were reviews of performances in the Czech Provisional Theatre, Prague German Theatre, Konvikt and Žofín concert halls, later also Žofín Theatre. Examples of more significant reviews include Prague performances of R. Wagner (1863), one-legged dancer Donato (1864), D. Popper (1864) and C. Schumann (1865).

“Dopisovatel” gives news from correspondents outside of Prague and informs mainly about activities of Czech choir societies, cultural events, visitors and important changes in the cultural

life of the area. In 1863, news concerning choir societies was separated into the section „Dějepis spolků zpěváckých“, also based on news from local correspondents. The information focused not only on performances, but also on how the societies functioned, their charters, meetings, excursions, and detailed information about their members, property, standards, repertoire, and chair members.

The section „Zprávy literární a umělecké“ appears from 1864 and focuses on non-musical cultural events, including the restoration of the Romanesque Holy Cross chapel in Old Town or news in the world of drama and literature.

“Rozmaniosti” are regular conclusions from musical life abroad. Usually, they include information from foreign journals, especially from *Recensionen und Mittheilungen über Theater und Musik* and *Signale für die Musikalische Welt*. The most frequent information concerns opera houses, journeys and engagements of famous opera singers (especially A. Patti, C. Patti or D. Artôt), performances famous instrumentalists (Jaëll, F. Laub, C. Schumann) and obituaries.

Every issue ends with „Listárna redakce“ [Letters to the Editor], messages to correspondents and information concerning *Slavoj* subscriptions, borrowing and bonuses of music material to subscribers. The *Slavoj* editors offered their subscribers borrowing rights for music books and scores for a pre-determined amount of time. Some of the music titles were also offered as a bonus for subscribers. Lists of possible bonus titles were added as supplements to issues on December 15 1863, January 1 1864 and March 1 1864.

Music supplements appear irregularly as part of the *Slavoj* issues. The most significant of these is probably the Vocal Mass no. 2 op. 49 by L. Zvonař, composed for Velehrad celebration of the Cyril and Method millennium in 1863, added to the 6th volume of *Slavoj*. Other supplements were not included in the *Slavoj* volumes, however, in *Slavoj* we are informed about the following supplements:

1863

15th October: not specified *Veni sancte*

15th November: Z. Kolečovský, Sbor pohřební pro mužské hlasy

1864

15th January: V. E. Horák, Sbor při oddavkách pro mužské hlasy

1st February: V. E. Horák, *Po sňatku*, sbor pro mužské hlasy

15th March: Fr. Blažek, Sbor pohřební pro mužské hlasy

15th July: Albín Mašek, Moteto, skladba kostelní pro ženské hlasy

1st December: A. Jelen, Moteto *Ave*

1865

1st January: J. L. Zvonař, Mše pro mužské hlasy

1st March: V. Proška, *Zdravas Maria*

One of the main cooperators in the *Slavoj* editorial board was Z. Kolečovský, who also had published his articles in *Dalibor* since 1859. Due to his high publishing standard, Kolečovský is

considered one of the founders of Czech musical journalism and criticism. In *Slavoj*, he published his sequel *Několik slov o českém slohu hudebním* [A few Words about Czech Music Style; 1862, vol. 6], concert and opera reviews (1862-1864, vol. 1-5) with especially remarkable reviews of *Tři jezdci*, choir by Bedřich Smetana (1862, p. 265) and *Koncert Richarda Wagnera* [Concert of Richard Wagner; 1863, p. 73).

Another remarkable author was J. L. Zvonař, who also contributed to other journals including *Pražské noviny*, *Dalibor*, *Sborník učitelský*, *Národní listy* a *Obrazy života*; he is also the author of music entries in *Riegerův Slovník naučný* [Rieger's Encyclopaedia]. In *Slavoj* his articles *Zkumné příspěvky ku poznání povahy a ducha české hudby* (1863, vol. 3), treating Czech folk song, *Hudební vychovávání* [Music Education] (1863, vol. 3; 1864, vol. 4) considering questions of music pedagogy and theory, similarly to *Listy ředitelům zpěváckých sborů* [Letters to Choir Directors] (1862, vol. 1; 1863, vol. 2), *Příspěvky k vědomostem varhanickým* [Contributions to An Organist's Knowledge] (1864, vol. 4) and *Slovo hudebním učňům* [A Word to Music Apprentices] (1865, vol. 6) are found.

A. Pozděna was an author of a number of articles about musical theory, pedagogy and history, focused especially on piano playing technique: *Několik slov o přednesu klavírním* [A Few Words on Piano Execution] (1862, vol. 1), *Několik slov o tempu* [A Few Words on Tempo] (1862, vol. 2), *Vychovatelské listy hudební* [Educational Music Letters] (1864, vol. 5; 1865, vol. 6). His *Damasus Brosmann* (1864, vol. 5) is the first extensive study concerning work and life of this Czech baroque composer.

The extensive sequel *Z theorie hudby slovanské* [From the Slavic Music Theory], which is attempt to articulate principals of Slavic music from anthropological view, is highly remarkable. The sequel is signed by abbreviation „Sl. Bdč.“, but the author is not yet known.