

# NOVÝ DOMOV



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## The Founding of the First Republic of Czechoslovakia

Throughout the 19th Century, the Czechoslovak lands were experiencing a renaissance of national self-esteem, nationalism in the older sense (closer to the way we use the word "patriotism" these days). It was largely related to the

cultivation and re-statement of the Czech language and carried out to great extent by cultural activities. Many of the time's leading political figures were scholars. This includes the first president of the Republic.

Masaryk was already very well known towards the end of the century. He had decided to face the public opinion on two occasions. One

was an anti-Semitic criminal case, where he defended the Jewish victim of the hatred campaign. The other was more damaging, as he argued the case against two fake Early Middle Age epics, written by two contemporary poets. The epics were widely accepted as true and statues were named after heroes of the texts. Together with a handful of other scholars, notably the linguist Jan Gebauer, Masaryk faced severe depiction. Many of the times' great cultural figures joined the newspaper headlines in labeling the scholars as agents of the Austrians or enemies of the nation. Several decades later, as he accepted the role of the first president, he may have been the most beloved figure in the state. There was a lot of enthusiasm and naivety, Masaryk was often treated as a Tsar-like Father of the Nation, flawless, perfect, undisputed. The twist in the perception of this man was extreme. Why? Maybe the public took time and realized that national identity and dignity can't be based on a lie, however well meant may it be. And he proved his devotion to the Czechoslovak independence transparently enough on many occasions. A respected figure, he developed strong ties with the Western powers, whose support was essential in 1918. Notoriously it was President Wilson's claim of a right for self determination and his explicit support of Czechoslovak independence. Not to forget Czechoslovak military units, the independent legions fighting abroad on the side of Allied powers.

What we should also bear in mind is the fact that there was no consensus about Czechoslovak independence within the

country itself. Prague was indeed the centre of the movement against monarchy, but there were various voices, some advocating the view that monarchy should be preserved. It was, in eyes of many, at least a stable subject and there were fears about

the new state's vitality. This view was not shared by the public and Masaryk became the symbol of the more radical, uncompromising stance, trusted that he will manage the new state and in most respects he did.

The days the republic was founded were marked with great political cultural activity. There were

political speeches, mass demonstrations and strikes, the general strike of January 22 for example. The 50th anniversary of the founding of the National Theatre turned into a celebration of Czech independence struggle. Leading political figures used the event to transform it into a political one and there seems to have been no problem with that: the atmosphere must have been very ecstatic and hopeful. The bloody, exhausting was ending, the Austrian-Hungarian Empire was in ruins and the hopes for an independent state had a strong basis, since Masaryk had negotiated with the world's major powers that they would accept the independent Czechoslovak state. On the other hand, it was very turbulent a time and harsh in many respects. What we tend to forget is the disastrous Spanish flu epidemic, which was devastating Europe those days. And, of course, the economy was weakened and the question of war reparations was hanging in the air.

What followed was an escalation of pressure: manifestations and strikes, independent assemblies. Emperor Karl I tried to settle tensions down by offering a federation,

but its shape was unacceptable as Czechs would lose the border regions and Slovakia would remain a part of Hungary. However, until October 27 the regime still proved strong enough to contain all-out political demonstrations.

On the mentioned day the foreign affairs minister of Austria-Hungary sent a letter to President Wilson, asking for peace talks. Although it was not a capitulation yet, it was interpreted as such by the public and, at the news center on Wenceslas square, in front of the exposed printed news, a demonstration was formed. Also, because the minister mentioned self-determination of Slavic states, it was seen as an approval of Czech and Slovak independence. Tens of thousands marched through Příkopy, crossed the Old Town Square and then returned to the Wenceslas Square. The numbers grew considerably and the new beginning was taken for granted.

Apart from Masaryk one ought to remember the role of, among others, Karel Kramář, Vladimír Svehla or Alois Rasin, who unfortunately became victim of assassination five years later.

were to follow, but there were certain communication problems due to lack of time and period technology, the result being that the declaration was mostly a Prague event. The Slovaks formally joined the Czech declaration several days later.

Source: www.prague-spot.com

### Final days

#### September 3, 1918

Czechoslovak National Council recognized as co-belligerent by Washington.

#### October 16, 1918

Masaryk sends draft of Czechoslovak Declaration of Independence to Washington

#### October 16, 1918

Official American recognition of the Czechoslovak National Council

#### October 18, 1918

Czechoslovak Declaration of Independence communicated to Washington

#### October 28, 1918

The new state was declared under the St. Wenceslas monument on Wenceslas square.

### Exhibition at Library of Congress Commemorating the Founding of Czechoslovakia.

An exhibition commemorating the 80th anniversary of the founding of Czechoslovakia will be on display at the Library of Congress September 18 through December 26.

The exhibition will contain a variety of materials drawn from the collections of the Library of Congress pertaining to the movement during World War I to create an independent Czechoslovakia, which was strongly supported by Czechs and Slovaks living in the United States.

On display will be photographs and correspondence of leaders of the independence movement, such as Thomas Masaryk, Milan Stefanik, and Edvard Benes, and a typescript copy of the Czechoslovak Declaration of Independence from the Woodrow Wilson Papers, as well as additional correspondence between President Wilson and Thomas Masaryk. Posters created in 1918 by the Czech artist Vojtech Preissig (1873-1944) in support of the independence movement and the U.S. war effort also will be displayed.

The exhibition will be located in the North Gallery of the Great Hall of the Thomas Jefferson Building, 10 First St. S.E. Exhibit hours are 10 a.m. to 5 p.m., Monday through Saturday.



First President T.G. Masaryk



A period poster "The birth of the Czechoslovak Republic" presents portraits of (from left) American President Woodrow Wilson, T.G. Masaryk, R. Šieřánik and Marshall Foch of France. The statue of Liberty is linked symbolically with the Czech heights of Vyšehrad.

The new state was declared under the St. Wenceslas monument on Wenceslas square at 11 am, 28 October. Other cities

## The story of making Czech Glass Beads

The oldest discovery of glass beads within the Czech Republic dates from the early Bronze Age, when this territory was populated by Celts who knew the technology of glassmaking and enamel. Archeological testimony confirms that glass beads were very popular in those times.

The range of medieval glass was surprisingly rich and includes graceful transparent glasses decorated with beads. The spectacular glass mosaic „Day of Judgment,” which adorns the golden gate of St. Vitus’s Cathedral in Prague, confirms the extreme delicacy and craftsmanship of medieval Czech glassmaking.

In the 1550’s a major glass industry was founded in the cities of Jablonec, Stanovsko, and Liberec in Bohemia (in the current Czech Republic). The area had three main attractions. First of all, nearby mountains contained quartz deposits that were easily mined. Second, Bohemia had an abundance of cheap skilled labor. Third, and most important, was the expansive Bohemian forests, an abundant source for wood to heat the large furnaces required to melt glass. The Bohemian factories turned out mainly glassware and cut glass stones. Beads were a secondary product.

From earliest times there have been many ways of forming glass beads. The earliest was to wind molten glass around a form and allow it to set and cool, creating round beads. The glass can also be blown into a form or mold, creating hollow shapes in the beads which are lighter than wound ones. A third method is to create blown glass beads without a mold. Beads made in this way are the lightest and most delicate.

All these methods have been known for thousands of years, but it was not until 1860 that the first pressed glass molds were developed in Bohemia, producing a product that is more durable and robust than earlier methods.

„Pressing” was a completely new process. A dollop of glass was taken up and placed in a pair of mold tongs, after it was formed it would be pierced by an iron rod. The bead was then drawn off the rod and allowed to cool slowly. This method left a wide seam around the circumference of the bead, which would be ground away after the bead cooled. Pressed glass beads are more dense than other types and the fact that the beads are pierced after they are formed means that offset or multiple holes are possible. The creative possibilities are endless.

Perhaps, no other country in the world can point to as long a tradition of glassmaking as the Czech Republic. Extensive regions within Bohemia and Moravia continue to remain centers of Czech glassmaking and manufacture. From the earliest days, Czech glass set the tone in European, and world glassmaking.

At the end of 17th and the beginning of the 18th century, Czech glass achieved major reputation and world recognition. There was strong development within specialized Czech production, including the decorating of glass by painting, engraving and cutting. Czech glass of these times put to shame the previously favorite Venetian glass.

The demand for beads grew and production increased. The 19th century was also a period of industrial innovation. New

machines that could produce a vast variety of beads were developed, depending on a process of pressing molten glass into a heated mold. This meant that thousands of identical beads could be turned out quickly and inexpensively.

Political upheaval seems the normal state of affairs in Europe. In the early 20th century WWI not only disrupted, but nearly destroyed the bead making industry. After



the war , Bohemia became part of the new state of Czechoslovakia and by 1928 the Czechs were the largest bead exporters in the world. Czech glassmaking held its dominance through the early 20th century and until the Nazi invasion of 1938, when world markets disappeared in the smoke and ruin of World War Two. This was soon followed by another disruption - arrival of the communist regime in 1948, that caused Czechoslovakia to slide silently behind the Iron Curtain, not to be heard

from again until the Velvet Revolution of 1989. In 1948 the communist regime in Czechoslovakia nationalized the entire glass making industry. Beads were not a part of the official party line. It went into decline as a result. In these times of ‚yesterday’s news,’ sixty years is more than sufficient time for the world to have forgotten the centuries of Czech domination in the glassmakers art. Bohemia and Moravia are but clouded memories in a reconfigured Europe and yet these lands make up the present day Czech Republic, where the glassmaker’s tradition thrives once again. Today the Czech Republic is making and exporting large numbers beads and the Czechs are in the forefront of the world bead market.

„Runway 08” fashion show, hosted in Toronto by John Bead Corporation Ltd. in cooperation with Jablonex Group, offered a unique display of Jablonex jewellery, which draws on the unique tradition of glass and fashion jewellery production typical of the North Bohemian region in Czech Republic. The reputation of Jablonex jewellery can be attributed to the superior quality of workmanship and endless variety of jewellery and garment components manufactured. John Bead was featured as the only Canadian stop on the world tour for the Czech Republic manufacturing group. Transforming their showroom into a mélange of lights, music, models and jewellery, guests were treated to a dazzling display of finished jewellery. Top runway models from the Czech Republic combined glam, glitz and beauty drawing rounds of applause from the appreciative crowd. AK

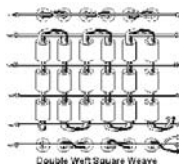
## Unusual connections Czech Glass beads in Native American Art

Beads are perhaps one of the earliest forms of Native American art. Beads are by their nature, intended to be strung on cord and various techniques have developed and evolved over the millennia in the eastern Woodlands. Some methods of stringing beads are similar to those used in textile and basket weaving. Beadweaving shares many technical traits with woven mats and twined baskets, and it may have developed alongside these other industries.

Woven Beadwork consists of two things: beads and string. The string used can range from animal proteins such as twisted sinew or hide thong to twisted cord from numerous plants, bark and roots. Twisted cordage needed to be made from otherwise short fibers for beadweaving, as it requires

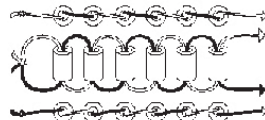


Seneca Hoquios Wampum 15/0-168 Single Weft Square Weave ©Hayes 198



a string long enough to go through a great length of beads. Dogbane stalks, basswood bark and cedar bark or roots are commonly made into cord for bead weaving. Though European threads were available during early contact, Natives continued to use their own cordage, which was also deemed of superior quality by Europeans.

In weaving, as opposed to knotting or looping strings around each other, the bead represents an alternate way to secure strings together. Without the beads, loom work would fall apart! The earliest forms of weaving by Natives of North America were probably hand-held ‘finger-woven’ techniques, developed from simple forms of braiding, using techniques similar to braiding. This technique is often referred



double strand warpless [wire-weave]

to as ‘wire-work’. Ironically, though ‘wire-work’ is perhaps the first type of woven beadwork, the term comes from a 20th century type of beadwork using glass seed beads on thin wire to make rings and other commercial jewelry. Many Native artists today draw from the tradition of native woven beadwork and produce beautiful jewelry. Many products made by the native communities are made of the Czech glass beads, because of their high quality. The consistency of the shape and size allows for high quality of woven beadwork. European contact introduced metal tools, enabling the Native production of smaller shell beads, and also made available a flood of glass trade beads and iron needles. Native Americans developed ways to weave larger pieces of beadwork using smaller tools and supplies. It is more practical to anchor both ends of the long strings, the

warp, and to use a separate element, a weft, to secure on the beads. Separating the strings in two weaving elements, warp



Greg Dreawer in beaded native costume at John Bead show 2008.

and weft, required the use of a loom. The bow loom is the most elemental form of free-standing loom (meaning no part of the work is attached to the weaver).

Using a bow loom, beads can be individually strung on a doubled weft, which is parted and passed around each warp string, paired again and passed through a bead, and so on. This technique is called ‘double-strand square-weave’. The weave is ‘square’

because it progresses across each row to the next column, in a square direction.

The technique has parallels with Native American twined mats and baskets. The weft makes a pattern of X’s on the outer warps of the beadwork, showing how each weft crosses it mate as it moves to string on the next row of beads.

Another beadwork technique for the loom, commonly used today by many Native Americans, is ‘single-strand square weave’. With this technique, a single weft is used that passes through the same row of beads twice, before progressing to the next row. Because weft cannot secure the beads on either side of the warp one at a time, a needle must be used to get the weft through back through the entire row of beads. This method of beadwork has obviously been used for a long time, as wampum belts from the 1600’s through the 1800’s also use the ‘single-strand square-weave’ technique

For each of the basic hand-held and loom work methods, there are innumerable variations. An infinite number of effects can be achieved by wrapping or varying the number of warps, or by changing the way the weft goes around the warp. On a very local level, as the degree an intensity of European contact varied from area to area, there appears to be a chronological sequence from hand-woven multi-strand beadwork to needle-loomed single-strand beadwork, coming full circle back to a revival of hand-woven ‘wire work’ in this century.

AK, Source: [www.nativetech.org](http://www.nativetech.org)  
Photo: J.Kott

## Pilsner in Canada

After years of absence, the grandfather of all pilsners, Pilsner Urquell, found its way to taps at select Ontario restaurants. SABMiller, the importer, in co-operation with Consul General of the Czech Republic in Toronto Richard Krpač, hosted a grand-opening dinner at Toronto's Beer Bistro restaurant.

After a brief address by Mr. Krpač, in which he instructed the guests on the proper pronunciation of Czech toast "Na zdraví", the audience received a special treat: a presentation about the origin of Pilsner Urquell by Ryan N. Johnson, a beer specialist with SABMiller. He complemented his brief lecture with an explanation of proper ways to taste beer and enjoy Pilsner Urquell to its fullest.

After the dinner we asked Mr. Johnson and his marketing colleague Katie Rankin a few questions:

**ND: What makes Urquell unique among beers? Ryan mentioned the historical perspective and the 0-120 scale that beer geeks use...**

**RYAN JOHNSON:** Pilsner Urquell was the first and original golden beer. Before 1842 and Pilsner Urquell's birth, all beer was dark and cloudy. It is also a very hoppy, weighing at 36 International Bitterness Units- IBU's. That is relatively high for this style of beer and makes the beer that much more delicious than others in its class.

**ND: Explain the difference between beer tasting and wine tasting. How do you properly drink and taste Urquell?**

**RJ:** With beer, the liquid must be swallowed to understand and enjoy the delicious bitterness. Bitter taste buds are at the rear of your tongue- so one must enjoy the finish

of beer to properly enjoy the experience. Beer glasses must be beer clean- meaning cleaned really well with little soap, rinse very well and then allowed to air dry. Never use a towel to polish, never use heavy soaps, never face down when drying, and always, always, always RINSE with hot water



Ryan Johnson

thoroughly. The beer should be served at 45 degrees F as well, so as not to freeze the taste buds and allow the full flavor of the beer to blossom on your tongue.

**ND: With all the intricacies of beer tasting, why is beer drinking considered not as cultivated as wine drinking?**

**RJ:** There are many more occasions when drinking beer than drinking wine and many of them aren't sensory analysis oriented. Whereas most wine occasions are. However, beer deserves all of the respect and honor that wine has been granted over the last 20 years because it is much more complex with many more ingredients, depending on

the style. Each liquid is delicious and both deserve their due. It just depends on the occasion and when and how and why and what is occurring when the liquid is being enjoyed that truly makes the experience.

**ND: What type of food goes best with Urquell? Are there restaurants that specialize in "beer friendly" food? How to find them?**

**RJ:** The Beerbistro on King in downtown Toronto is one of the best in North America. One should begin there to truly understand the beauty and scope of this wonderful culinary pairing phenomenon. With Pilsner Urquell the chef should just remember not to overpower the beers' subtle complexities and to attempt to bring out the caramelized sweetness from the Moravian barley malt. So I recommend pork tenderloin, mild to stronger tasting fish (halibut to salmon) and earthy vegetables as sides, such as roasted, buttery Yukon gold potatoes or Belgian Frites. The beautiful thing about Pilsner Urquell is that it is one of the friendliest beers in the world with a plethora of culinary dishes. Explore and have fun and drink a Pilsner Urquell!

**ND: How would you compare Urquell with its closest competitor?**

**RJ:** It has no competition; it is the "original." Every other clear golden lager wouldn't exist without it! Most of the other Czech beers are sweeter and don't have the spine of Pilsner Urquell. This beer deserves the most respect for those beers that are the most similar, typically other Czech beers.

**ND: Urquell is being 'reintroduced' here in Canada, after years of absence. Can you tell us something about what led to this happy event?**

**RJ:** Toronto beer lovers spoke and the world listened.



**KATIE RANKIN:** Pilsner Urquell has been in Canada a long time in bottles and tall boy cans which are available at the Beer Store and LCBO. New to Canada is Pilsner Urquell on draught which became available to Canadian consumers on August 20th. In order to bring the draught to Canada we wanted to grow the market and introduce the bottled product so that there would be a demand for the draught and it would be well received.

**ND: What are your plans with Pilsner Urquell in Canada? How can we find which restaurants / pubs have it?**

**KR:** Pilsner Urquell has seen dramatic growth in Canada over the last 5 years through increased sales of bottles and cans. Due to SABMiller's initiatives, many restaurants and bars across Ontario are carrying packaged Pilsner Urquell. Since draught has just recently been introduced, we are just starting to see restaurants carrying the draught. We expect Pilsner Urquell to continue to grow in Canada; we are very excited about the brand and are happy to provide draught to our Canadian consumers. Currently in Toronto there are some restaurants already pouring Pilsner Urquell draught such as Beerbistro, Boardwalk Pub, Fiddler's Dell, One, Spoke Club, Hair of the Dog and many more.

We would like to thank Katie and Ryan for their time, and wish them all success in bringing this wonderful beverage to Canadian consumers.

Jaroslav Kott

## Taste of Prague

What if you were a King and didn't even know it? When it comes to great tasting and healthy food, Chef Tom Kral lives up to his name, which means 'King' in Czech. Tom's grandparents and parents came to Canada escaping communist Czechoslovakia, and were forbidden to ever visit their homeland. They started the Prague Deli as a way of staying in touch with their roots,

and giving other Eastern European immigrants a taste of home. Tom grew up barely able to speak the Czech language, but that was no barrier for him while helping in the family business. His first summer job at age 16 was at Cleveland's House Resort where he first fell in love with the passion of cooking.

He continued to pursue a career in cooking after high school, studying the Chef Training program at George Brown College. In the family business, Tom's father was training Susur Lee in the art of sausage making. This is how Tom was introduced to Susur, who noticed Tom's passion in cooking and would often ask him to help out in private catering events. It was Susur Lee who later introduced Tom to John Higgins, who offered Tom an apprenticeship at the King Edward

Hotel. Here he had the opportunity to assist Culinary Team Canada. After finishing the apprenticeship under John Higgins in 2001, Tom Kral has worked in some of the city's top restaurants. He worked at Pangaea Restaurant working numerous cooking stations, and later became Chef de Partie at Colony Café. From there he worked with Liberty



Entertainment Group where he catered media events, Sous Chef of Left Bank, and helping out in Liberty Grand banquets, Court House, Rosewater when needed. Tom never envisioned himself in the family business. It was only after Tom had the opportunity to visit the homeland of his parents and experience his rich background for himself that he saw his future in it. His first trip to Czech Republic was a major turning point in his career, as he realized that the

Prague Deli is one of the few places in Toronto where one can experience some of the wholesome tastes and flavours of central Europe. But Tom wanted more than just to experience these flavours; he wanted to share his excitement of Czech cuisine with all Torontonians. He started renovations to the old Prague Deli that would open up new opportunities for the business, as well

as Toronto's various communities. He would include new seating and offer customers the option of having full table service while they dine. He would still offer their well-known deli products, but open up and focus on being a restaurant as well. The goal was to please their regular customers, and to entice new people to experience the flavours of Prague. Tom has also started a catering service that would be as versatile as his 14 years of experience and skills have to offer. One thing The Prague will always have is hearty home cooked meals at an honest price. They are proud of their solid reputation and plan to impress the community even more in the coming years. For more of what they have to offer, including full catering service, please visit [www.theprague.ca](http://www.theprague.ca)

Kristina Kottova

## Tom's Kitchen

### PALACINKY

750ml. Milk, 300gm. Flour, 3 x Eggs Fresh, Pinch of Salt \*Recipe yields 6 Palacinky Blend together until smooth, no lumps. Heat a lightly oiled non-stick pan on med/ high Pour enough batter to coat pan Cook until golden brown on both sides.

You can prepare savory or sweet filling:

### Savory Filling:

8oz. Boneless, skinless, chicken breast strips 6 x Cremini mushrooms, cut in 1/4 x Roma Tomato, cut in 1/2 " pieces 1 tsp. Fresh garlic, chopped 1oz. White wine 2 x handfuls of baby spinach leaves 3oz. Brynza Cheese (or Feta) Salt & Pepper to taste In a separate pan, sauté chicken strips, mushrooms in olive oil Add tomato, garlic Splash of wine to deglaze pan Add spinach, salt & pepper until spinach is wilted Sprinkle Feta cheese inside Fold filling inside Palacinky.

### Sweet Filling:

2 x Banana, sliced 4 x Strawberry, sliced 1 x Orange, peeled, cut into 1/2" cubes 1 cup Plain Yogurt 1/4 cup Blueberry Compote Fold fruit inside Palacinky Top with yogurt and blueberry compote. Dust with sugar.



# The culture of our land: music

## Introduction

The mandate for the Masaryk Memorial Institute includes a requirement for educating our Canadian compatriots about Czech culture. Small countries like ours do not have much exposure in this area and a good example is art. We know, for example, the most famous artists from large countries - take Picasso for example - but you have to visit the Prague Gallery of Modern Art to see the treasure of modern paintings by Czech painters and sculptors to see that the world is poorer for not knowing about them. We will try to rectify this in one of the future articles in this series. We picked music as the starter, because here we seem to do better than in the other cultural fields.

## About Czech music

Canadian music lovers have no problem recognizing Dvořák as a Czech composer. More obscure composers hail from the early music period. This refers to the repertoire from the historical period preceding the Middle Ages and Baroque eras. The first epoch of Czech nationalism (the Hussite revolution 1419 - 1434) gave birth to the early appearance of original Czech music in the form of war songs (Who are the warriors of God...) and also the translation of the Gregorian Chant into Czech. Czech composers participated mainly as employees of the aristocracy in their various castles and chateaux, as well as churches promoting compositions of liturgical chants. One of my idols of the Baroque era is Jan Dismas Zelenka (1679 - 1745) who, by the way, was very much admired for his work by Johann Sebastian Bach. Zelenka's legacy: several masses and oratorios as well as many instrumental compositions.

Between 1750 and 1820, considered the Classical Era of music, composers such as Haydn, Mozart and Beethoven developed a new, simpler musical style more in tune with contemporary music lovers' values. Almost all subsequent musical compositions have some relationship to those of these three masters. Czechs pride themselves on the then newly built Prague's Nostic Theatre (now Stavovské divadlo) which became the venue of first performances of such operas as Mozart's Don Giovanni (1787) and La Clemenza di Tito (1791). It was the time when the city's musical life flourished, with many instrumental music concerts in churches and various halls big and small. The programming in Prague's theaters at the time included classical opera and other musicals including singspiels in German, adaptations of French comic operas and Viennese operettas.

Czech composers worked in several European centres (in composing operas) such as Mysliveček (Il Bellerofonte), Benda (Ariadne on Naxos and Medea), singspiels and ballets by Vranický, Josef Kohout in Paris (French operas comiques). The latest trends in instrumental music also made way into the Czech lands at that time. Probably the best known Czech composer

here is Václav Stamic (1717 - 1757). As was usual at the time composers made a living as conductors while composing in parallel. Stamic brought international fame to the leading German orchestra of Mannheim with his impeccable rendering of his own symphonies (he wrote 58 that survive to this day). He was also a



Bedřich Smetana



Antonín Dvořák

competent violinist. Four other members of his family including his sons Karel and Jan became prominent musicians. Another interesting personage of that time was Jan Ladislav Dušek (1760 - 1812). Something of an early Romantic, Dusek was feted from London to St. Petersburg as a touring piano virtuoso and composer. His concertos and sonatas are considered by some experts as more adventurous than Mozart's or even Beethoven's. If you don't know the Bertramka in Prague, it is worth a visit. It was Dušek's home and now houses a small Mozart museum. Mozart often visited there. Anton Reicha (1770 - 1836) was another prominent Czech composer of that period. His instrumental works were widely performed. He befriended Haydn and Beethoven and they with Berlioz and Liszt admired his forward-looking ideas. In 1818 Reicha was appointed professor at the Paris Conservatory.

The growth of nationalism in Europe influenced what historians now describe as the Czech national revival. Among others, this resulted in the founding of the Prague conservatory, of the well-known choral society Hlahol and chiefly the building of the Czech National Theater (1868 - 1881). The latter, to this day, is the venue of celebrating patriotic occasions. This was the time to establish a strong portfolio of national operas - a chief provider of these being Bedřich Smetana, chiefly known here as the composer of the tone poem Moldau (Vltava) and the opera Bartered Bride. However, his opera Libuše based on the Czechs' most powerful queen, became the symbol of the nation's self-confidence and newly-found pride. Smetana produced many operas, little known here, which is a pity, as for example the Kiss (Hubička) and the Devil and Kaca. For the first time heard in Toronto in September 2008, was his cycle of six tone poems Ma vlast (My Country) inclusive of the Moldau. This work traditionally opens the annual Prague Spring International Music Festival, held in the famous Dvořák Hall, considered by experts as one of the top world concert centres for acoustics. Smetana's two string quartets in E-minor, „From my Life“ and his piano trio in G-minor are among his most

Ernie Zucker

performed works.

Now we come to Dvořák (1841 - 1904), perhaps the best known and most-performed Czech composer in this part of the world. Dvořák's father was an innkeeper and butcher in Nelahozeves, a village outside of Prague, and the young Dvořák was destined for the same trade. However, he showed promise as a viola player and after studying at the Prague Organ School, took a position with the Bohemian Provisional Theater Orchestra. He started composing and won the competition for best work which drew the attention of Johannes Brahms. Through this connection, Dvořák's reputation grew first in Europe and then in the United States where he became a director of the National Conservatory of Music in New York. He and Brahms became friends and admired each others' music. Dvořák's symphony #7 ranks among the finest of the genre. Equally important are his Slavonic Dances and his Cello Concerto, Op.104.

The two giants of Czech music Smetana and Dvořák, were followed by several other composers of world renown such as Josef Suk (1874 - 1935), actually Dvořák's son-in-law, his best known work performed here being the Serenade for Strings. His Asrael Symphony is probably his finest composition. Leoš Janáček (1854 - 1928) is considered to be one of the most significant opera composers of the 20th century. A late „bloomer“, he was nearly fifty before he completed his first successful opera Jenůfa. Six other operas followed, the last being From the House of the Dead, also being produced in Toronto recently. His other often-performed compositions include the Sinfonietta and the Galgalitic Mass. The latter being one of many choral music compositions he produced. Bohuslav Martinů (1890 - 1959) whose compositions combined the tradition of Czech folklore influence with jazz, for example. The results of his work: 15 operas, a ballet (the Kitchen

Variety Show), Concerto Grosso, the cantata The Opening of the Wells, the 4th piano concerto, the 6th symphony etc.

Czechs contributed and continue to contribute to musical life in Canada as well. Oskar Morawetz (1917-2007), teacher and composer, garnered two Junos for Best Classical Composition. He composed over a 100 orchestral and chamber works. Among other Czech-Canadians whose work enhanced Canadian musical life

count Antonín Kubálek (piano virtuoso and teacher), Karel Ančerl (conductor of the Toronto Symphony Orchestra) and many other Czech-Canadian musicians past and present, active in composing and performing.

The author is a member of the Board of Directors of the Masaryk Memorial Institute who has been very active in the effort to



Oskar Morawetz



Antonín Kubálek

His opera Rusalka was recently performed in Toronto. During his American stay, he composed the popular symphony #9 from the New World and the „American“ string quartet in F-major. Returning to Prague, he became an early conductor of the Czech Philharmonic Orchestra and teacher at the Prague Conservatory of Music.

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## Canadian Communities Unite to Remember Victims of Crimes of Communism

TORONTO: Representatives from Canada's ethno-cultural communities have created a non-profit organization,

### Tribute to Liberty

to establish a memorial in Ottawa to the Victims of the Crimes of Communism.

“Because of this project Canadians will have an opportunity to learn about the Crimes of Communism, and how they have affected the lives of so many Canadians. Public awareness is very low in terms of the huge number of Canadians who have suffered under Communism in the countries they came from, and this memorial will change that,” says Philip Leong, Tribute to Liberty Board Chair. “Ambassadors and their delegates from 14 countries have written to the Prime Minister calling for the creation of a memorial,” says Leong. “We hope to build on that broad international endorsement with comparable support from Canadians coast to coast to coast.”

Proponents of the project are engaging with representatives from a range of communities in Canada including Afghan, Armenian, Chinese, Cuban, Czech, Estonian, Hungarian, Korean, Latvian, Lithuanian, Mennonite, Polish, Russian, Slovakian, Tibetan, Ukrainian and Vietnamese, among others.

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