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NOTES ON THE HISTORY OF MUSICAL LEXICOGRAPHY IN CZECHOSLOVAKIA

After the publication of the *Dictionary of Musicians and Musical Institutions in Czechoslovakia,* an urgent need became manifest here to concentrate systematic work of this nature at some musicological centre. This brought about in 1966 the establishment of the Section for Contemporary Music and Musical Lexicography at Brno's J. E. Purkyně University. Thus in the town which in the past had been a Czech music dictionary centre (Brno saw the origin not only of the dictionary mentioned above but also of *Pazdírek's Musical Encyklopedia*) further projects are afoot for which an indispensable preliminary is the thorough assessment of musical lexiography both in Czechoslovakia and abroad. The aim of this article is to provide basic information about work in this field in Czechoslovakia and a brief evaluation of its main evolutionary trends.

In the year 1701, a dictionary of musical terms was published by the Prague Master of Free Arts and Organist of the Tyn Church, Th. B. Janowka: *Clavis ad Thesaurum Magnae Artis Musicae* (Prague 1701, G. Labaun, 2nd edition 1715).[1] This is not only the first work of musical lexicography to emerge from our country but also in fact the first independent dictionary of music if we discount Joh. Tinctoris's *Terminorum Musicae Diffinitorium* (about the year 1473/4). Janowka heads the list of the three earliest dictionaries of music from

[1] That Janowka's work was generally well-known right from the time of its appearance is proved not only by its second edition, but also by the fact that J. G. Walther for example in one of his chapters from *Praecepta der mus. Kompos.* (1708), also defining musical terms in alphabetical order, makes frequent mention of Janowka. Janowka is cited by Fétis, Eitner among international dictionaries of music as well as naturally the older works in Czech; its value as a dictionary is described and assessed at some detail in *Musik in Geschichte und Gegenwart* (ed. Blume, Bürenreiter, Kassel...) under the entries "Janowka" (Bd. 6, 1957 — M. Ruhnke) and "Lexika der Musik" (Bd. 8, 1960, H. H. Eggebrecht). It is certain that the personality of Janowka and his work deserve exhaustive treatment in a book to itself, especially since the *Czech, Musical Dictionary* in 1963 alloted Janowka a mere 9 lines and among the literature, not mentioning the articles in MGG, refers to A. Burda's thesis written in 1946 (Charles University, Prague), which there again is lacking in Ruhnke.

the 18th century (after him came Brossard – 1703 and Walther – 1732). In Janowka's work, believed to be the first, the general musical section was to precede the biographical section, which, however, did not get published, possibly on account of the author's death (he was born in about 1660).

On 224 ottavo sheets he proceeds to explain 165 musical terms, arranged in alphabetical order. For the greater part of these he supplies a bald definition or a brief account; in a few cases, however, his work takes the form of small treatises so that merely nine of the concepts (Tactus, Tonus, Scala, Figurae Musicae, Transpositio, Intervallum, Notae Musicae, Clavis, Organum) take up more than half the space. Janowka was not acquainted with the work of Tinctoris; he places special emphasis on instrumental terminology, in particular that connected with playing the organ; in planning the work he relies heavily on the very oldest tradition (G. Reischius intervening). In his preface Janowka writes that some accounts he has assembled from other works, some parts he has worked up himself; he makes frequent reference to Reischius, Kircher and Carissimi.

After Janowka's work, important and well-known in the musical world of Europe of that time, it was long before any work emerged in our country to achieve more than local significance. This does not mean that the work that did go on was without importance. Though no important dictionary of music appeared here until the 20th century, certain printed and even some manuscript works, which will now be mentioned, have had nevertheless a basic significance for music history, lasting up to this very day, especially in Czechoslovakia – and music history in this part of the world is, in the final analysis, a part of the history of music in Europe.

It is necessary to mention works here even if they are not expressly dictionaries of music. A work in question is *Allgemeines historisches Künstlerlexikon für Böhmen und zum Theil auch Mähren und Schlesien* by the Premonstrate of the Strahov monastery in Prague, J. G. Dlabacz dating from the year 1815.[2] In his alphabetically arranged entries Dlabacz also takes account of graphic and plastic artists, engravers and architects as well as painters; in the field of music he records not only composers and performing artists, but also writers on music (Janowka is also mentioned here). In a flowing narrative he supplies their biography and a catalogue of their works (mostly the larger ones, numbered), at times he also gives literature. He collected material towards the dictionary from the year 1787, and made substantial use of all sources to which he had access in the abrogated monasteries and which he could study in libraries and church collections. Apart from this he kept up a lively correspondence (for example with J. L. Dusík, J. J. Ryba, J. Vaňhal and others)

[2] Three parts, published by G. Haase in Prague. 447 pages. Dlabacz (Dlabač) is recognized in Czech and Slovakian literature with references especially in *Pazdírek II* and in the *Czech. Musical Dictionary* and also in foreign works (independent articles in the older editions of *Riemann* and at least a reference under the heading "Lexika der Musik" in MGG – no independent entry here). Dlabacz had many sides to his personality: he was a priest, a practical musician, a historian, an archivarian, a writer, a member of scientific societies – especially the Royal Academy of Science.

and before bringing out the dictionary published several single parts.[3] His dictionary has a basic importance today for its depiction of some of the figures of Czech musical life of the 17th and 18th centuries (moreover he also covers a number of artists from the 16th and 15th centuries). For its time the work is of sound quality, taking considerable advantage of direct study from the sources.

The contributions of several Czech writers on music are also of considerable importance to Czech music history, above all in the all-purpose *Musikalisches Conversations-Lexikon* by H. Mendel and A. Reissmann, then in the foremost general Czech dictionaries particularly in those of *Rieger* and *Otto* and its supplements (the so-called *Otto's Contemporary Encyclopedia*). Finally, biographical and bibliographical material now deposited in the National Museum in Prague should also be taken into account.

Mendel—Reissmann's Musikalisches Conversationslexikon (Leipzig 1870 — 1883, 12 volumes; A. Reissmann edited it after the death of H. Mendel in 1876) contains contributions in the field of Czech music by Emanuel Anton. Meliš (1831—1916). This adroit musical author and organiser holds a prominent place among compilers of music dictionaries in our country. Foremost among his work in Mendel's *Lexikon* is his essay „Böhmen" (30 pages) which describes the development of Czech music from the earliest to modern times.[4] The value of his contributions to the *Lexikon* lies in the fact that they appeared in German in a generally accessible work and that they included contemporary composers. Meliš also wrote a whole number of original monographic and bibliographic works, which are in the same way in indispensable aid in working on the history of Czech music.

Other distinguished entries on music can be found in the *Czech Encyklopedia* of Fr. L. Rieger (11 volumes including Supplements, Prague 1860/74, I. L. Kober. Before *Otto's Encyklopedia* the largest Czech general encyklopedia, emphasizing a breadth of information and the Slavonic world). Here again we find numerous contributions from Meliš but even more from the Czech composer and theoretician, J. L. Zvonař (1824—1865), who supplied items on general musical subjects and about foreign music. Attention is paid in Rieger to general and biographical entries, both Czech and foreign. There were a large number of contributors to the music sections but their entries, particularly the smaller general items, are not of general importance.

Attention should be paid to the entries on Czech music in *Otto's Encyclopedia* (28 volumes including Supplements, Prague, 1888—1909, J. Otto. One of the

[3] Again in German: "Etwas über die musikal. Instrumente... besonders von Böhmen" in Riegger's *Materialen zur alten u. neuen Statistik von Böhmen VII.* "Versuch eines Verzeichnisses der vorzüglichern Tonkünstler in oder aus Böhmen" (op. cit. VII — 1788 and XII — 1794) etc. see the entry in *Czech. Music Dictionary.*

[4] Particularly "Musikgeschichte Russlands" and various biographical entries on Czech music. The cipher designations are not consistent: apart from the whole name M or M-s occur while some contributions are without ciphers. The importance of Meliš's entries here for the history of Czech music is evident from the frequent references in *Pazdírek* and the *Czech. Music. Dict.* c. f. articles about Meliš in both cited dictionaries.

largest encyclopedias ever).[5] In contrast to *Rieger's Encyclopedia* this represented a great step forward, both because the long publishing period of the work enabled it in the later and supplementary volumes to catch up with the rise of the youngest generation of Czech composers – at that time the very youngest – (Vít. Novák, J. B. Foerster, O. Ostrčil, L. Janáček etc.) and also because a generation of writers on music other than those in *Rieger* had an important share in the work. *Otto's Encyclopedia* thus brings together valuable new articles and at the same time represents a model and point of departure for a later basic work of musical lexicography – *Pazdírek's Musical Encyclopedia*. From the most important authors who contributed to the work, let us name above all the enthusiastic musical organiser and writer Jos. Srb-Debrnov (1836–1904), the distinguished Czech aesthetician Otakar Hostinský (1847–1910), the musical historian Zd. Nejedlý (1878–1962) and the music aestetician and composer Ot. Zich (1879–1934). The importance of the role of these four cannot of course be measured only by the number of their articles. Thus Zd. Nejedlý contributed apparently only the essay "Wagner"; O. Zich, in the Supplement of 1909 brought the entry on J. B. Foerster up to date and wrote a new entry on O. Ostrčil and expanded the entry on Vít. Novák; O. Hostinský's main contribution was the general classification part of the entry on "Music" and adition to the entry on Zd. Fibich. Their evaluations had in their time a deciding influence on the development of part of Czech music. One should not of course underrate the work of Jos. Boleška (it is surely to his credit that the names of L. Janáček, the Czech Quartet and Vít. Novák appear for the first time in a dictionary), Jar. Borecký (among others the entry on J. B. Foerster) or of K. Stecker (numerous general items and entries on foreign musicians). The contributions of J. Srb-Debrnov, the oldest member of the abovementioned quartet (Srb-Debrnov–Hostinský–Nejedlý–Zich), I have purposely left till last. We find here a personality from an altogether different world than that of his younger fellow-contributors. As a researcher perhaps not sufficiently critical, he neverthless gathered together a quantity of material towards the history of Czech Music, which he used both in *Otto's Encyclopedia* where he has a basic article of $14^1/_2$ pages on "The History of Music" under the entry on Bohemia, and in whole numbers of his own works and articles, which are partial contributions to a history of Czech Music; in particular he deals with the lesser-known musicians of the 19th century. Of the greatest value to Czech music lexicography however is his very valuable, albeit incongruous manuscript material towards a *Dictionary of Slavonic Musicians*, today deposited in the National Museum in Prague, which, similarly to the above-mentioned contributions by Meliš in *Mendel's Lexikon*, is frequently cited in the two contemporary Czech dictionaries of musicians.

After the reference to Srb-Debrnov's manuscript dictionary, it is perhaps fitting to also mention other material deposited in Prague's National Museum

[5] Jos. Boleška (1868–1914), the musical organiser and writer has here the greatest number of entries, also Borecký (1869–1951), musical critic and writer; K. Stecker (1861–1918), composer and theoretician. Other included for example the music historian H. Doležil (1876–1945). Altogether there were 20 contributors to the music section.

from the estate of the zealous collector of Czech Music documents – Ondřej Horník (1864–1917). Among it is biographical material towards a historical dictionary of Czech musicians and a cellection of old music. Likewise this material is frequently utilised and cited in both dictionaries of Czech musicians.

Another work can be mentioned here. This is the attempt at a dictionary of musical terms that is be found among the works of the Czech composer J. J. Ryba (1765–1815). After Ryba further works of a similar nature were written by J. N. Škroup – attempt to Czech musical terminology (published 1850) and V. V. Mareš – general and biographical (published 1863).

Let us turn however at this point to a work that was much better known, from its continually revised and supplemented editions, to numerous generations of amateurs and profession musicians as well. This is the *Musical Dictionary* (of terms and general subjects) by the Czech teacher and composer J. Malát (1843–1915). While his small first edition (Prague 1881, Fr. A. Urbánek) provides only the most brief explanation of terms, the second edition (1890–1891) is radically expanded particularly in its more detailed account of Czech music history. Despite its practical aims, the dictionary was a responsible work which in the absence of other literature in Czech was able to provide a basic textbook on the theory and history of music. In its explanations of terms and directions for the pronunciation of foreign words, Malát's dictionary[6] was a fundamental influence on the plan and execution of the General part of *Pazdírek's Encyclopedia.* Besides this very well known and widely used work of Malát's a number of smaller and larger dictionaries apeared, of both general musical terms or merelly nomenclature. Most of these come into the 20th century.[7]

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[6] 3rd ed.. 1922 Prague apart from slight additions, unchanged; only the 4th edition 1945, Prague, was revised complete by Mir. Barvík, now with the aid of the General part of *Pazdírek*; the 5th edition, 1960 Prague (Barvík–Malát–Tauš), up till now the latest, was prepared by M. Barvík with the use of certain manuscript material of the Brno writer on music. K. Tauš. This last edition has 415 pages, 12×16 cm.

[7] E. g. K. E. Hrobský: *Dictionary of Music.* Supplement to the journal *Czech Music* VI – 1900, also separate print Ad. Svarc, Kutná Hora 1900. Jos. Málek: *Musical Terminology,* 7th ed. 1906, Prague, M. Urbánek. I. Urbánková *A Practical Dictionary of Music.* Šolc, Telč 1908 (?). Vl. Balthasar: *Dictionary of Music.* M. Urbánek, Prague 1922. R. Procházka: *Concise Dictionary of Music.* Čs. obec sokolská, Prague 1927. R. Tillinger: *German Musical Terms.* Melantrich, Prague 1943. Gust. Janouch: *Anglo-American Musical Terminology.* L. Nerad, Prague 1945. Jos. Bartovský: *A Concise Dictionary of foreign styles in the Printing of Music.* 3rd ed., Mareš. Plzeň 1948: Emil Votoček: *A Dictionary of Foreign Musical Expressions* Part I. Foreign Languages-Czech. Part II Czech-Italian. Hud. Matice Umělecké Besedy, Prague 1946. 537 pages. The most inmportant of the work mentioned here. E. Votoček (1862 až 1950) was profesor at a Czech Technical School, writer on music, composer and an excellent linguist. His dictionary is based on a great number of original musical quotations. The first part is in reality only Italian-French-Czech as English and German words are not mentioned here. One of the very newest

After the foregoing detour, let us return to the main line of Czech musical lexicography and straight to its most significant work, *Pazdírek's Musical Encyclopedia* (I. General Musical Terms, ed. G. Černušák, Brno 1929, O. Pazdírek; II. Biographical, ed. G. Černušák and Vl. Helfert, 1st volume A–K, Brno 1937, O. Pazdírek, unfinished 2nd volume, B. Štědroň also co-editor, Brno 1938–1940).[8] A work of this type needed among other things genuine personalities among its editors and – for Czech and Slovak music – a sufficiency of musical material that had been worked on or at least documented. This second requirement was partly fulfilled by the time of origin of the work; there was the material and collection of the above-mentioned Srb-Debrnov and Ondřej Horník to which biographical information about music of the 17th and 18th centuries was added by the writer J. Bušek (1866–1934) and for the second half of the 18th century and the first half of the 19th century by Alois Hnilička (1858–1939) etc. In Brno, Vl. Helfert founded (1919) and, with the aid of other fellow-workers, built up the Musical Archives of the Moravian Provincial Museum (today's Music Department of the Moravian Museum) which acquired or at least documented great quantities of music emanating from Moravia. In the National Museum in Prague further sources and researchers' inheritances especially from Bohemia were gradually brought together. Today the music department of the Czechoslovakian National Museum is the largest centre of musical sources of various types (concentration began as far back at the foundation of the Museum in the year 1818). About the second requirement for a work like PME – the genuine personalities of its editors – there can be no doubt. G. Černušák (1882–1961) was already well known for his contri-

of the smaller aids is the tiny booklet, Jiří Válek: *Italian Musical Terminology.* Panton, Prague 1966, 148 pages. (Italian–Czech and Czech–Italian dictionary of terminology.)

[8] I. General Part. Terminology, Theory, History, Organization of musical life. The overall publication date is 1929, but in fact the work came out in 12 booklets from the end of 1926 to 1929. The dictionary, like the later biographical part was preceded by a number of preparatory studies, excerpts from it appearing in Czech musical journals etc. Apart from the editor Černušák, the General part was 42 contributors. An overall number of 7001 entries; Černušák wrote 6048, the others 953. – II. Biographical Part. Volume I (A–K), incomplete volume II (L–Mužík V). O. Pazdírek, Brno 1937, Ed. Gr. Černušák and Vl. Helfert. The overall publication date is 1937, though in fact the work came out in 25 booklets, numbering 13–37 of the whole work from II. 1933 to VI. 1937 (A–K) and from II. 1938 to VI. 1940: (L and the fragment M); from booklet 24 i.e. VII. 1939 a further coeditor was B. Štědroň, who had been Helfert's assistent right from the beginning of the biographical part. Overall number of pages – 806 (A–Mu). Apart from Černušák and Helfert there were a further 15 contributors. The main guidelines of the edition were laid down for the general part in Černušák's article: "Introduction to the Dictionary of Music" in the magazine *Hudební rozhledy* (Musical Review) III, 1926–1927 pp. 13–14), and for the biographical part in the Černušák–Helfert article: "A Czech Eitner?" in the magazine *Tempo* XVII, 1937–1938, pp. 94–95. In the same number of this magazine there is also a review of the biographical part.

butions to foreign dictionaries when he took on the work. In the biographical section he was joined by Vl. Helfert (1886–1945), one of the leading Czech musicologists, in such a way that Černušák edited or wrote the foreign entries, Helfert the Czech and Slovak entries. Let us now examine both parts of the dictionary.

I. General Musical Terms.

Although G. Černušák made use of works of international currency as can be seen from his introduction to the dictionary, he also took the home tradition (Otto, Malát) into consideration, where possible subjecting all facts to close scrutiny. This fact, Černušák's proverbial accuracy, exceptional practical knowledge and connections abroad al go to mean that the articles about music in the world are worked from their sources and even where they are shorter than in some foreign dictionaries they often provide original information. Černušák's modest remark in the preface: "A just critic will be able to make up his own mind as to the presence and extent of what is new and individual in the overall plan and execution of the work" is written with some awareness of the work's originality. The *Encyclopedia* really does bring something new in its planning, the selection of material and in its execution. On the one hand it affords as much information as possible about older and very old music (among other things a finely sifted article on Church Music) and on the other hand it tries to give similarly full information of some quality about new and the very newest music (Atonality, The Six, Expressionism, Modern Dance-music etc.); it covers musical nomenclature in great detail (apart from Italian, German, French and also English terminology it includes practical directions for the pronunciation), also the teaching of music, aesthetics and specific musicological questions; at the same time, however, it is also directed towards the practical needs of musicians, including topical information for instance about authors' rights, State Music Examinations, the organization of music in schools; within the framework of this General Music part it also includes the organization of music-associations, companies, publishing, journalism, foreign as well as Czech and Slovak; it briefly portrays musical life in various European and other cities and the musical development in different countries; into a relatively small area, but with the effective aid of compact formulation and a system of abbreviations, it packs in the greatest quantity of information. The General part combines the main qualitities of several foreign dictionaries: in contrast to the old-fashioned print of *Riemann's Musiklexikon* (10th Edition) 1922, it has a modern and easy-to-read type-face for all practical purposes the same as Einstein's German version of Eaglefield-Hull, *Das Neue Musiklexikon* (Berlin 1926, M. Hesse).

In the inclusion of articles about music in different states (nations) it approximates Eaglefield-Hull (but also the Czech *Encyclopedias* of Rieger and Otto and Malát's *Musical Dictionary*), whereas *Riemann*, apart from the entry on America where merely a bibliography is provided, lacks this aspect. Černušák above all concentrates on portraying as much as possible about Czech and Slovak (and also Slavonic) musical life, especially about what cannot be found in other dictionaries — he works on the assumption that some of the shorter articles can be filled out by reference to standard international works,

thereby gaining space for the Czech, Slovak and Slavonic entries. Sometimes some of the standard entries are however not only executed in a different way but also at greater length than for example in *Riemann*, vying with it in quality. Despite the comparatively small number of pages of this General part (438), it is indeed difficult to alight on something basic that is missing; all the more creditable when we take into account how much space was taken up in the almost exhaustive coverage of Czech and Slovak musical life (for example the entry on Czech Opera Houses alone fills out four pages of text). G. Černušák himself worked on more than 6/7ths of the General Part entries; apart from hundreds of smaller items he produced a number af articles on history, style, musical theory, instruments etc. Vl. Helfert as the most important of the contributors to the General Part undertook 38 basic entries, most of them from the field of musical history, style, aesthetics etc., all of an original, critical and objective character.[9] For most of the specialized entries, Černušák sought out prominent Czech or Slovak experts; in particular, K. B. Jirák wrote on musical forms (139 entries), Ot. Šín on harmony (133), Jar. Ušák on wind instruments (86), D. Orel on the older church music (42), J. Hutter on notation and music of the middle ages (51), Jan Mařák on the violin (47), B. A. Wiedermann on the organ (132), L. Kundera and V. Káprál on the piano and performance (34), O. Zítek on Modern Dance etc. (20) etc. Specialists contributed even in field represented by only a few entries, such as folk song, the art of singing and acoustics. Černušák further gained the services of collaborators for subjects only distantly connected with music. It is thus possible to assert that the scope and contents of the articles was not a matter of mere compilation — the *Encyclopedia* is to a large extent an original piece of work, with special emphasis on the subject of Czech and Slovak musical life; the entries have been written almost without exception by well-known experts in the appropriate field; Černušák himself carefully edited all contributions with a view to their content and presentation. The General Part, while aimed consciously at a wider musical public, measures up to strict specialist standards.

II. Biographical (A—M, incomplete)

It is a sad fact, due to the occupation of Czechoslovakia (III, 1939), the censureship and the arrest of Helfert (XI. 1939) that the biographical part of the *Encyclopedia* remained a torso. Apart from the account of figures of world music, a task of some magnitude was implied here: the description of Czech and Slovak music up to the present day and the greatest possible concentration of Slavonic and Eastern European music. It was thus decided right from the beginning that the foreign entries would be brief and carefully selected. The aims of the biographical part were fulfilled particular on the subject of South Slavonic, Rumanian and Soviet music, bringing a number of new entries; German creative activity in Czechoslovakia is naturally also included; moreover it is important that the remaining entries were not limited to restat-

[9] For example the basic entries 'Czechoslovakia', 'Baroque', 'Expressionism', 'The Philosophy of Music', 'The Mannheim School' etc. I. Poledňák gives a catalogue of Helfert entries in the General part in his 'Catalogue of the work of Vl. Helfert' in the magazine *Musikologie 5*, Prague 1958, also separate print.

ing material from German and other dictionaries but were complemented answers to a questionaire sent out not only to Czechs and Slovaks living at that time, but also to many personalities living in other countries. Apart from this, the smaller foreign entries are filled out with generous selections from Czech music journals about the relations of the given personality to Czechoslovakia, thus supplying additional information. Although Černušák and Helfert chose most of their authors from Czechs and Slovaks, there were others as well: E. Steinhard for German music, G. Bakardžiev-Jantarský for Bulgarian and Lusation music, Fed. Steško for Ukranian and some of the Russian entries. For the Yugoslavs, Černušák made use of his own foreign contacts. Not only composers are represented in the *Encyclopedia* but to a proportional extent also performing artists, musicologists and teachers, publishers and manufacturers of musical instruments etc. And in spite of this selection, the biographical part supplies a generous number of entries about Western, Northern and Southern Europe. The overall number of items between the letters A to Mu is 9140; 2851 of these deal with Czech and Slovak music, 6289 with the rest. Thus two thirds of the work are devoted to foreign music. Černušák edited all the non-Czech entries and wrote nine tenths of them himself: Helfert edited the Czech and Slovak entries, writing some three-quarters of them himself. Among the other contributors the greatest number of entries were written by G. Bakardžiev-Jantarský, F. Steško mentioned above, also E. Trolda, who dealt with the smaller figures of older Czech music, E. Hula – Slovakia, and in the last phase of the work, B. Štědroň. The biographical section is a work founded to a large extent on original information, making an outstanding contribution to the coverage of Slavonic nations and of Eastern Europe, with an instructive and critical evaluation of the most important figures both at home and abroad. A practical system of abbreviations is used, bibliographical data supplied; the work offers good all-round information. Its main and greatest import lies in the description of musical life and work in Czechoslovakia, and to a considerable extent in the other Slavonic countries. Both complementary parts of *Pazdírek's Musical Encyclopedia* are fundamental and the most significant works of Czech musical lexicography.

For the period between the two world wars mention should be made of further Czech contributions to international music dictionaries and to general Czech encyclopedias. Above all there are Černušák's contributions to *P. Frank* and W. Altmann: *Kurzgefasstes Tonkünstler-Lexikon* (Regensburg, 14th edition 1936, Bosse) – a greater part of the Slavonic and almost all the Czech entries. Apart from this, Černušák preparedd items for the Czech *B. Kočí: Little Encyclopedia* (2 volumes Prague 1929, B. Kočí), where his ability to say as much as possible as accurately as possible in a small space cameinto its own.

Václav Štěpán and E. Steinhard contributed to Eaglefield-Hull: *Dictionary of Modern Music and Musicians* (London 1924, Einstein's German version, Berlin 1926); Štěpán wrotes about Czechs and Slovaks, among others about various contemporary figures, Steinhard about Germans living in Czechoslovakia. Some of the contributions to *Masaryk's Encyclopedia* (Prague 1925–1933, 7 volumes) are valuable, despite the inadequate space alloted to music. J. Hutter, Ot. Šín, A. J. Patzaková, E. Trolda, L. Vycpálek wrote the musical entries

for it. Rather more important were the musical items in *Otto's Contemporary Encyclopedia* also the *Supplements to Otto's Encyclopedia,* (Prague 1930–1943, incomplete, reaching the letter U, 6 parts of two volumes each) which followed directly onto *Otto's Encyclopedia* mentioned above. Among its numerous contributors was again Černušák with his 385 general and biographical entries – he also was a member of the editorial board; V. Štěpán[10] who was the chief editor of the *Encyclopedia* up to his illness in 1939; Jos. Hutter, also editor; H. Doležil, who had been a contributor to the old *Otto Encyclopedia,* E. Steinhard; M. Očadlík; O. Šourek; F. Stěsko; J. Racek; Jar. Fiala; G. Bakardžiev and others. It is significant that this Encyclopedia not only had a fine selection of music-contributors of high calibre but also that it gave an important place to music. Thus some entries (for example "Music" in various countries from Černušák's pen) could be elaborated at greater lenght than had been possible in the General part of *Pazdírek's Encyclopedia;* besides this, different – and at the same time distinguished-authors from those in Pazdírek worked on many of the entries; also the fact that despite the war situation the *Encyclopedia* got at least to the letter U, while *Pazdírek* only to M meant that the musical contributions to *Otto's Contemporary Encyclopedia* had an independent value, even against Pazdírek, which it thus complemented.

After the year 1945 the number of Czech contributors to foreign musical dictionaries considerably increased. Apart from G. Černušák, who in the years 1948–1951 collaborated on *Grove's Dictionary of Music and Musicians* (5th edition 1954, ed. E. Blom, 9 volumes), contributing about 200 entries and bringing many of the older entries on Czech and Slovak music up to date in various foreign languages, a small but increasing number of Czechs and Slovaks worked above all on the monumental edition *Musik in Geschichte und Gegenwart* (edited Fr. Blume, Bärenreiter, Kassel–Basel–London–New York) as for example Jar. Bužga, E. Zavarský, Zd. Nováček, A. Heřejš, Zd. Výborný, M. Poštolka, J. Racek, B. Štědroň. Further individuals contributed to other works: J. Racek to *Enciclopedia musicale Ricordi,* P. Eckstein to *H. Seeger's Musiklexikon* (Leipzig 1966, VEB), Zd. Nováček and the Slovakian researcher, now living in Austria, Fr. Zagiba, to the 12th edition of *Riemann* (1959).

As for work on dictionaries of music in Czechoslovakia, mention should be made especially of the Slokian attempt to produce an all-round dictionary of music of the same overall coverage as perhaps *Pazdírek;* the editor of this project – *Musical Dictionary* – was Fr. Zagiba.[11] It is difficult to estimate what the quality of work would have been from the introductory torse; it is nevertheless a great pity that the project folded up.

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[10] Václav Štěpán (1889–1944) was a many-sided and outstanding figure in Czech music, a pupil of Zd. Nejedlý in musicology. See the above reference to his contributions in the *Eaglefield-Hull Dictionary.*

[11] It began to come out in booklets, stopping with Fr. Zagiba's resettling abroad not long after the beginning of the work. It was published by the publisher of scientific and artistic literature, J. Orlovský, Bratislava 1948. Many foreign collaborators had been announced but only Fr. Zagiba, O. Ferenczy and J. Andreis contributed to the first number.

The smaller music dictionaries were designed as informative handbooks helping to propogate music.[12]

After *Pazdírek* the largest and most important work is undoubtedly the *Dictionary of Musicians and Musical Institutions in Czechoslovakia* (2 volumes, Prague; volume 1 — 1963, volume 2 — 1965). Edited by Gr. Černušák and B. Štědroň — Czech entries, Zd. Nováček — Slovakian entries. 852 + 1080 pages, 9000 entries. Its preparation began in 1952 and made use of material from the previous *Pazdírek*. It is not the aim of this article to describe and assess this extensive work which exhaustively depicts the leading figures of the Czech and Slovakian musical culture.[13] The *Czech. Musical Dictionary* established the foundations for systematic lexicographical work; its publication opened the way to a new era of musicological activity, of which the main problems are perhaps a matter of lay-out and theoretical analysis than the object of historical criticism.

Translated by John Tyrrell

K HISTORII HUDEBNÍ LEXIKOGRAFIE V ČESKOSLOVENSKU

První samostatný hudební slovník byl vydán v Praze. Byla to práce Th. B. Janowky: Clavis ad Thesaurum Magnae Artis Musicae (1701) — věcný slovník evropského významu (vydaný před slovníkem Brossardovým a Waltherovým). Pro hudební historii v našich zemích znamená mnoho J. G. Dlabacz (Dlabač) svým Allgemeines historisches Künstlerlexikon für Böhmen... (Praha 1815), dále E. Meliš svými příspěvky o české hudbě v německém Mendelově Musikalisches Conversationslexikon (Lipsko 1870—1883) a českém Riegrově Slovníku naučném (Praha 1860—1874).

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[12] E. g. Č. Gardavský and others: *Composer of today.* Panton, Prague 1961. (Purely a practical handbook about Czech composers). J. Matějček: *90 tschechische Komponisten von Heute* (in German, Knižnice Hudebních rozhledů, Praha 1957). J. Kozák and others: *Czechoslovakian Concert Artists and Chamber Groups.* Prague 1964. Václav Kučera: *'Micro-Encyclopedia of Soviet Music'* in his book: *Talent, Mastery, Weltanschauung,* Prague 1962, pp. 103—241. A very small encyclopedia in the form of a dictionary of people and institutions.

[13] Articles about this dictionary: Gr. Černušák: *"The Czechoslovakian Musical Dictionary"* in Hudební rozhledy VI, 1953, pp. 158—159. Gr. Černušák—B. Štědroň: *"The Czechoslovakian Musical Dictionary"* in Hudební rozhledy VII, 1954, pp. 51—54. B. Štědroň: *"The Czechoslovakian Musical Dictionary"*, Musikologie 5, Prague 1958, pp. 230—231. M. Černohorská: *"The Czechoslovakian Musical Dictionary"* in Hudební rozhledy XIV, 1961, pp. 814—817; reference by Jar. Volek, *op. cit.* XVI, 1963, p.. 418.

Reviews of the dictionary:

T. Volek: *"The Dictionary and its problems"*, Hudební rozhledy XIX, 1966, pp. 38—41 — on the Czech part.

L. Mokrý: *"The Dictionary and its problems"*, Hudební rozhledy XIX, 1966, pp. 72—74 — on the Slovakian part.

Cenné jsou hudební příspěvky Jos. Srba-Debrnova v různých časopisech, v Ottově slovníku naučném (Praha 1888—1909) a zejména jeho rukopisná pozůstalost ke Slovníku hudebních umělců slovanských v Národním muzeu v Praze. Ottův slovník naučný přinesl řadu informací o české i světové hudbě, nejvíce z pera Josefa Bolešky, Jar. Boreckého a K. Steckera; celkem měl Ottův slovník naučný na 20 hudebních přispěvatelů. Z řady praktických věcných hudebních slovníků a slovníků názvoslovných se nejvíce ujal znovu a znovu vydávaný Hudební slovník J. Maláta (Praha [1]1881, [5]1960). Drobná práce mnoha badatelů v oblasti starší české hudby, pozůstalosti uložené v pražském Národním muzeu a evidence hudebních památek v Praze i v Brně (zde v Hudebním archívu Moravského muzea, založeném roku 1919 prof. dr. V. Helfertem) byly jedním z nezbytných podkladů pro vytvoření Pazdírkova hudebního slovníku naučneho (I. Část věcná, red. Gr. Černušák, Brno 1929; II. Část osobní, nedokončeno, vydáno po písmeno M, Brno 1937, red. G. Černušák — zahraniční hesla, Vl. Helfert — česká a slovenská hesla, ke konci redigoval B. Štědroň). Kromě redaktorů přispívalo do věcné části 42 odborníků, do osobní části 15. Již věcná část slovníku má v rozvrhu i zpracování hesel ráz původní práce a spolu s částí osobní, která se soustředila na zachycení české a slovenské hudby, přináší mnoho nového i pro ostatní Slovany a východní Evropu. Pazdírkův slovník částečně doplňují i četná a obsáhlá hudební hesla v Ottově slovníku naučném nové doby (Praha 1930—1943, nedokončeno u písmene U), kde hudebním redaktorem byl zvláště Václav Štěpán. Čeští a slovenští autoři přispívají již od doby první republiky až do dneška do zahraničních hudebně-lexikálních prací (zvláště G. Černušák, V. Štěpán před II. světovou válkou, Černušák, B. Štědroň, E. Zavarský, J. Racek a četní další po druhé světové válce), uplatňujíce česká, slovenská a slovanská hesla. Po Pazdírkově slovníku je největší československou hudebně-lexikální prací Československý slovník osob a institucí (dva svazky, Praha 1963 a 1965, red. G. Černušák, B. Štědroň a Z. Nováček).