



**Karel
PAUKERT**

**Organ
Music
from
Prague**

The McMyler Organ

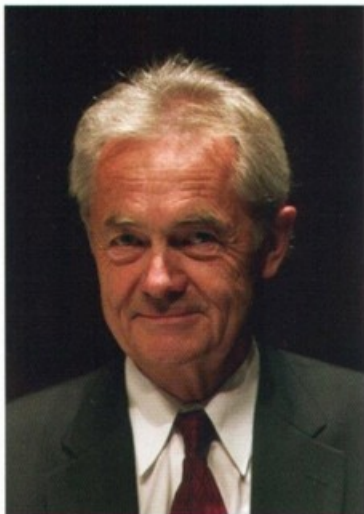
One morning in 1918, the Cleveland Museum of Art's first director, Frederic A. Whiting, overheard the sounds of a canary echoing in the museum's Interior Garden Court. So moved was he by the bird's sublime sound that he began plans immediately to bring music to the museum. Whiting called in the great organ builder Ernest Skinner to experience the building's acoustics, which were indeed, said Skinner, "of the rare quality that beautifies a musical tone to the last degree." Skinner wanted to install an organ at once.

In 1918, after extensive acoustical tests using phonographs donated by Thomas Edison, Skinner and Whiting agreed that the organ should be placed in the balcony of the Interior Garden Court. A gift given in memory of P. J. McMyler in 1920, by his wife and daughters, provided for the installation of the organ with another \$200,000 set aside to endow a department of Musical Arts. Skinner had built an "orchestral organ," meaning it could to some degree imitate the sounds of an orchestra and even such effects as cathedral bells.

The McMyler organ has been a focal point of music at the museum ever since. In 1971, thanks to a generous bequest from Ernest M. Gartner, the organ was rebuilt in the American Classic style by the Holtkamp Organ Company and moved to its current home in Gartner Auditorium. With 4,000 pipes and 52½ ranks, the organ continues to evolve with new technological innovations. In 1998, the organ was renovated with solid-state logic (digital switching) and installed with a midi-equipped console courtesy of the Musart Society. At a celebratory concert, the console was dedicated to Karel Paukert for his "artistry and vision."

—G. Paul Cox





Karel Paukert

From 1974 to 2004, Karel Paukert was curator of Musical Arts at the Cleveland Museum of Art, where he directed the year-round performing arts series and played numerous organ and keyboard recitals each season. He has performed more than 800 recitals and organ demonstrations at the museum, for young and old alike.

Born in the Czech Republic, Karel Paukert is a graduate of the Prague Conservatory and the Royal Conservatory in Ghent, Belgium. His

teachers included organists Jan Bedřich Krajs and Gabriel Verschraegen. After leaving his native country, he was principal oboist with the Iceland National Symphony Orchestra, and later a deputy organist of St. Bavon Cathedral in Ghent. He then immigrated to the United States and became a US citizen in 1972. Paukert has taught at Washington University in St. Louis, Northwestern University in Evanston, the Cleveland Institute of Music, the Oberlin Conservatory of Music, and the University of Kansas at Lawrence.

He continues to concertize extensively in prestigious venues in the US and abroad, and his performances have been acclaimed internationally for their perception, vibrancy, and excitement. Among the venues at which he has performed are the Cathedral of Saint John the Divine, Riverside Church, and Alice Tully Hall (all in New York),

the National Cathedral (Washington DC), Alice Millar Chapel (Evanston), Davies Hall (San Francisco), Royal Festival Hall (London), Notre Dame Cathedral and Saint Eustache (both in Paris), Gasteig (Munich), Saint Stephen's (Vienna), Smetana Hall and Rudolfinum (both in Prague), Gewandhaus (Leipzig), Oskar Kyrka, (Stockholm), and Uppsala Cathedral, as well as at the Prague Spring Festival, the Festival of Flanders, and Festival Musica Sacra in Nuremberg. In addition, he is in constant demand as a judge for international organ competitions.

Since 1979, he has held the position of organist and choirmaster of St. Paul's Episcopal Church in Cleveland Heights, Ohio.

Paukert has received three awards for programming new music from the American Society of Composers, Authors and Publishers (ASCAP)/Chamber Music America (CMA), an Excellence in Sacred Music award from the Cleveland Chapter of the American Guild of Organists, a Special Citation for Distinguished Service to the Arts from the Cleveland Arts Prize, a lifetime achievement award from the publishers of the magazine *Northern Ohio Live*, an honorary doctorate from the Cleveland Institute of Music, a Distinguished Citizen Award from the city of University Heights, Ohio, and the Joseph D. Pigott University Circle Leadership Award.

Cover: *Amorpha, Fugue in Two Colors II*, 1910–11, oil on canvas, by František Kupka. Contemporary Collection of The Cleveland Museum of Art 1969.51

Antonín Dvořák (1841–1904)

Preludes and Fugues

Antonín Dvořák's father, a grocer and part-time violinist in the Czech towns of Nelahozeves and, later, Zlonice, recognized his son's musical talent early, and saw to it that the boy had such training as the provinces could provide before sending him to the Organ School in Prague for his professional studies in September 1857. The school, run by the Institute for the Cultivation of Church Music, emphasized the practical disciplines of music theory, counterpoint, organ-playing, and improvisation, and the only original composition that Dvořák is known to have attempted during his days there was a setting of the Mass, now lost (probably destroyed). During his second year of instruction, the seventeen-year-old Dvořák took classes in fugue and canon, and for his graduation exercises he produced five preludes and three fugues for organ in traditional styles. He performed one of each at his examination concert in July 1859, along with Bach's *Prelude and Fugue in A minor* (BWV 551), and was awarded second place in his class. One Sigmund Glanz, the son of a Bohemian bandmaster, received first prize, Dvořák being judged by Josef Krejčí, the school's stern director, as "excellent, but inclined to show a more practical talent. Practical knowledge and accomplishment appear to be his aim; in theory he is weaker." The Organ School's training, however, found more fertile soil in Dvořák than it did in young Glanz, who vanished into obscurity after graduation. Except for the little *Forget-Me-Not Polka* for piano that Dvořák created a year or so before he went off to Prague, the *Preludes and Fugues* are the earliest extant works of the composer who would become the voice of Czech music to the world.

Josef Bohuslav Foerster (1859–1951)

Fantasy in C major

Josef Bohuslav Foerster was born in Prague into an accomplished musical family: his father, Josef, was organist at St. Vitus' Cathedral and taught at the Prague Organ School and the Prague Conservatory; his uncle Antonín, a pupil of Smetana, was an organist, choirmaster, and conductor in Ljubljana. Young Josef trained at the Prague Organ School, and upon his graduation in 1882 was appointed organist at St. Adalbert's, a post that Dvořák had occupied from 1874 to 1877. During the following decade, Foerster composed steadily, became acquainted with Dvořák, Smetana, and other leaders of Czech music, directed the choir at Our Lady of the Snows, worked as a music critic, taught at local secondary schools, and married the soprano Berta Lautererová. In 1893, the year Foerster premiered his Second Symphony and his first opera, *Deborah*, Berta won a contract from the Hamburg Opera and the couple moved to that city, where Josef taught piano at the local conservatory, wrote criticism, and became friendly with the company's conductor, Gustav Mahler. Mahler was appointed director of the Vienna Court Opera in 1897, and five years later he summoned the Foerstes from Hamburg. Foerster built a solid reputation as a teacher at the Vienna Conservatory and as music critic for *Die Zeit* during the next fifteen years, and made such important additions to his creative catalog as the

operas *Jessika* (based on *The Merchant of Venice*) and *The Invincible Ones*, the Fourth Symphony (“Easter”), the Violin Concerto, and numerous chamber and vocal works. The Foerstes returned to Prague when the Czechoslovak Republic was established in 1918, following the fall of the Austro-Hungarian Empire. Foerster was appointed professor of composition at the conservatory the following year, and from 1920 he also taught at Prague University. After his retirement from the conservatory in 1931, he served as president of the Czech Academy of Sciences and Art until the outbreak of World War II. He died at his summer home in Vestec in 1951. His honors include an honorary doctorate from Prague University and recognition as a Czech National Artist.

Foerster’s many compositions, rooted in the 19th-century traditions of Central Europe, are notable for their lyricism and skilled handling of counterpoint. The *Fantasy in C major* of 1896 takes as its thematic seed the motive of two rising steps separated by a larger falling interval heard at the outset, treating it across several continuous sections in various guises, from meditative to triumphant.

Leoš Janáček (1854–1928)

Adagio

Postludium from the Glagolitic Mass

Leoš Janáček, the tenth of fourteen children born to a teacher and choirmaster in Hukvaldy, Moravia, was trained at the choir school of

the Augustinian Monastery in Brno and at the Brno *gymnasium* to follow in his father’s career path. In 1872, Janáček became director of a male choir in Brno, from which he took a leave of absence in 1874–1875 to further his professional education at the Prague Organ School. Back in Brno in 1876, he became director of the Beseda Singing Society, whose performing and programming standards he raised to levels not before known in that town. After brief but intense periods studying composition at the conservatories in Leipzig and Vienna, Janáček returned home in 1880 to help found and direct the Brno Organ School. The following year he married sixteen-year-old Zdenka Schulz, a talented piano student of his, but he showed more interest in his career than in his family, and, despite the birth of a daughter, they were separated within a year. Janáček threw himself into nurturing the musical life of Brno as conductor, teacher, writer, and performer but virtually gave up composing. When he was finally reconciled with Zdenka in 1884, his first new compositions in nearly three years were two *Adagios* for organ that apparently grew from his own improvisations. The *Adagio No. 1* is essentially serene in nature, though its mood is ruffled by a few apprehensive moments.

In 862 AD, the Moravian prince Rostislav sent a mission to Constantinople asking that the emperor provide teachers who could speak and write in the Slavonic language to help him establish Christianity in his country. The following year the brothers Cyril and Methodius arrived in Moravia from Greece. Cyril was charged with devising a script for what was, until that time, the spoken language known as Old Slavonic, and he created the “Glagolitic” alphabet (from the Old Slavonic word for “word”) to use for his translations of the Bible and other religious texts. Under pressure from Rome, Glagolitic

eventually yielded to Latin in the Slavic countries, but the script served as the basis for the Cyrillic alphabet still used in Russia.

In 1921, Janáček complained to Leopold Prečan, the archbishop of Olomouc, about the sorry condition of contemporary Czech church music, and the archbishop challenged him to write “something worthwhile.” Janáček did not want to use the traditional Latin Mass text (he had already abandoned one attempt at setting those words in 1908), and he asked Josef Martínek, a student in his class who was also studying religion, if he could find the verses for the Old Slavonic service. Martínek brought him a version of the text that had recently appeared in an issue of the church music magazine *Cyril*, but it was not until 1926, two years before his death, that Janáček got around to writing his *Glagolitic Mass*, perhaps intending it to honor of the upcoming tenth anniversary of the founding of the Czechoslovak Republic in 1928 and the 1,000th anniversary of the death of Wenceslaus, patron saint of Bohemia, a year after that. The penultimate movement is a thunderous organ solo based on a craggy repeating motive, music that is surprisingly unsettling as the postlude to the devotional words of the Mass.

Josef Klička (1855–1937)

Legend in D major

Josef Klička, one of Bohemia’s leading organists and choral conductors during the decades around the turn of the 20th century, was born in Klatovy, studied at the Prague Conservatory with František Skuherský (who also taught Foerster and Janáček), and directed various choral

societies in the city early in his career. In 1885, he was appointed professor of organ at the Prague Conservatory, a position he held until his retirement in 1924. He died in Klatovy in 1937. Klička’s son, Václav, taught harp at the Prague Conservatory and toured throughout Europe as a soloist. In addition to many pieces for organ, Josef Klička also composed an opera, several Masses, two oratorios, chamber works, and songs. The heart of his *Legend in D major* is occupied by a spacious central episode, unfolded around a winding melodic line, that evokes a hushed bardic retelling of some ancient tale. Framing this episode as introduction and postlude is a passage that begins as a bold processional but becomes more introspective as it proceeds.

Vítězslav Novák (1870–1949)

Prelude on a Walachian Love Song

Composer and teacher Vítězslav Novák was born in Kamenice nad Lipou, a village some fifty miles south of Prague. His father was a poor country doctor. The boy showed little promise as a musician until he entered secondary school in nearby Jindřichův Hradec, where the town’s music teacher and choirmaster, Vilém Pojman, fostered his natural talent and seeded his interest in composition. Novák wanted to attend the Prague Conservatory, but the family’s limited finances would not allow it, so he instead accepted an academic scholarship to study law at Prague University. Once in Prague, however, he attended just enough law lectures to keep his apparently generous stipend, and lived frugally enough that he was able to attend the conservatory. Novák showed sufficient promise to be admitted to Dvořák’s master class in composition, but he was lacking both creative direction and

self-confidence at the time of his graduation in 1892. (He carried on with his studies at Prague University for three more years, but never finished his degree there.) He supported himself for the next few years with private teaching, a small publishing contract, and a government grant available to students of Dvořák (a mark of enormous respect for that world-renowned musician and for the younger generation of Czech composers he had undertaken to nurture), but Novák remained dissatisfied that his creative work was too imitative and not representative of his own individual voice. It was his discovery of traditional folk music of Moravian Slovakia and Walachia (Walachia is the region of Moravia, in today's Czech Republic), during an excursion into remote regions of Bohemia and Moravia in 1896 that provided him with a solution to his problem. He collected many songs and dances during the following years, analyzed them minutely, and then infused the elements of their melodies and rhythms into the style that he had inherited from Dvořák to provide both the inspiration and the idiom for his original compositions. He tried out his new creative manner with a set of "synthetic" folk songs in 1898, and in 1902, began the series of orchestral works that brought him fame—*In the Tatra Mountains* (1902), *Suite from Moravian Slovakia* (1903), and *Eternal Longing* (1905).

By 1910, when he composed *Pan*, a vast five-movement tone poem for solo piano, and the dramatic cantata *The Storm*, Novák was regarded internationally as the leading Czech composer of his generation. In 1909, he took over the master class at the Prague

Conservatory earlier taught by Dvořák, signed a lucrative publishing contract with Universal Edition the following year, and was elected to the Czech Academy and offered memberships in many illustrious societies. The period of Novák's efflorescence was brilliant but brief, however. By the end of World War I, when the extraordinary works of Leoš Janáček began to attract attention in Czech musical circles and the modernisms from Vienna and Paris swept into Prague, Novák was already regarded as old-fashioned. Like Strauss and Rachmaninoff, he maintained his creative personality for the rest of his life, but he devoted his greatest efforts to his duties at the Prague Conservatory, where he taught until his retirement in 1939. In 1945, Novák was given the title National Artist for his services to Czech music. He began his memoirs the following year, but had completed only the first volume before he died suddenly at his country home in Skuteč on July 18, 1949.

Novák wrote his *Prelude on a Walachian Love Song* in 1899, one of the earliest examples of the significant influence exerted on his compositions by the indigenous music of the Moravian Slovakia region.

Bedřich Antonín Wiedermann

(1883–1951)

Toccata and Fugue in F minor

Bedřich Antonín Wiedermann, born in Ivanovice na Hané, northeast of Brno, was introduced to music by his father, a schoolmaster and organist. Young Bedřich first studied for the priesthood at the

theological seminary in Olomouc (where he sometimes substituted at the local cathedral as organist and choir director), but he gave up his theological studies in 1908 to undertake formal musical training at the Prague Conservatory with Josef Klička (organ) and Vítězslav Novák (composition). Wiedermann quickly established a reputation in Czech music circles by serving as organist at the Brno Cathedral (1910–1911) and the Emmaus Monastery in Prague (1911–1917), and by directing the choir at Prague University (1917–1919); he also played viola in the Czech Philharmonic Orchestra during later years. He became highly regarded as an organ recitalist, giving concerts at the Emmaus Monastery and, after 1920, at Smetana Hall, broadcasting frequently, and touring to England, America, Germany, Sweden, and Belgium during the 1920s and 1930s. Wiedermann began his long tenure as professor of organ at the Prague Conservatory in 1917, teaching at the Master School there from 1944 and remaining after the institution's name was changed to the Prague Academy of Arts when the communists seized power in 1948. He died in Prague in 1951.

Wiedermann's *Toccata and Fugue in F minor* of 1912, like Bach's examples of the genre, juxtaposes two of music's least-related forms. The toccata was essentially a written-down improvisation whose history traces back to Italy in the late 16th century. Its name seems to have come from the Italian word *toccare*—to touch—indicating a “touching” with the fingers on the keyboard to create a series of virtuosic episodes. The fugue, on the other hand, is music's most tightly integrated structure, growing from a single theme that threads through each of the voices and dominates the seamless piece from beginning to end.

The lovely *Lullaby for Mita* is quiet and gently rocking, an evocation of the quiet moments of childhood, dedicated to the memory of a deceased son of his friends the Milota family.

The *Prelude on Chtic aby spal* (“*Wanting that He Would Sleep*”)

is Wiedermann's tender setting of a well-known Christmas song by Adam Václav Michna (ca. 1600–1676), a Czech composer, organist, and poet of the early Baroque era.

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Producer: Alan Bise

Recording engineer: Bruce Egre

Production advisor: Michael McKay

Organ tuner: Michael Shofar

Design and photography: Gregory M. Donley

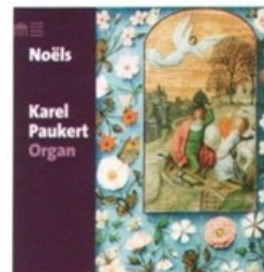
Recorded in Gartner Auditorium, May 24 and 25, 2004

Microphones: Sennheiser MKH-20 (2)

This recording is made possible in part by the Musart Society.

Also in this series:

THE
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Antonín Dvořák *Preludes and Fugues*

1. *Prelude in G major* 1:39
2. *Fugue in D major* 2:09
3. *Prelude in A minor* 1:47
4. *Prelude in B-flat major* 1:21
5. *Fugue in G minor* 2:27

6. **Josef Bohuslav Foerster** *Fantasy in C major* 7:52

7. **Leoš Janáček** *Adagio* 4:16

8. **Leoš Janáček** *Postludium (from Glagolitic Mass)* 2:52

9. **Josef Klička** *Legend in D major* 10:00

10. **Vítězslav Novák** *Prelude on a Walachian Love Song* 2:45

Bedřich Antonín Wiedermann *Toccata and Fugue in F minor*

11. *Toccata* 4:09
12. *Fugue* 6:36

13. **Bedřich Antonín Wiedermann** *Lullaby for Miša* 3:42

14. **Bedřich Antonín Wiedermann** *Prelude on "Wanting that He Would Sleep"* 5:34



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