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The Organ Compositions of Bedřich Antonín Wiedermann: Introduction to the topic^{*}

Orgelske skladbe Bedřicha Antonína Wiedermanna: Uvod v tematiko

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IZVLEČEK

Članek obravnava skladbe češkega organista Bedřicha Antonína Wiedermanna (1883–1951), ki je bil – za razliko od večine svojih sodobnikov – tudi skladatelj. Napisal je okrog 340 del, več kot četrtnina pa je namenjenih orglam. Večina skladb se je ohranila v zbirki njegovih rokopisov, ki jih hrani Češki glasbeni muzej (České muzeum hudby) v Pragi.

ABSTRACT

This article deals with the compositions of the Czech organist Bedřich Antonín Wiedermann (1883–1951), who, unlike his contemporaries, was also a composer. He wrote around 340 works, of which more than a quarter are for organ. Most survive in the collection of his manuscripts deposited at the Czech Museum of Music (České muzeum hudby) in Prague.

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The most important organist in the Czech lands in the first half of the 20th century was, without a doubt, Bedřich Antonín Wiedermann (1883–1951). He was the first Czech of that era to compose expressly for the organ. Nevertheless, composing organ music was far from being his only achievement. He also promoted the organ as a concert instrument, and was the Czech lands' most important organ performer, virtuoso, and teacher in the interwar years. This exceptional musician left a deep imprint on the organ culture of Czechoslovakia in the first half of the 20th century. It is difficult to explain, then, why he has not been systematically studied by musicologists. No monograph has ever been written about him, and he has essentially been forgotten by Czech scholars.¹ To this date, the total of research carried out on this extraordinary man amounts to three academic theses, a few articles for the general musical public (partly devoted to the reminiscences of his students),² and the three articles that I have recently written.³

Organ Music in the Czech Lands during Wiedermann's Lifetime

During the 19th century, Czech organ lofts still had an important place in the musical culture of the country. As the century drew to a close, however, liturgical music gradually became less significant to composers and to artistic life in general. This was partly the result of a general decrease in churchgoing, especially among the more educated strata of society. Church music was still played, and indeed printed in enormous quantities, but there was no longer much prestige associated with it. The number of composers writing church music declined, as did the number of composers specialising in this type of music. The social status that once belonged to organists and church choir directors disappeared. Monastic foundations vanished, and the once-flourishing Prague Organ School was absorbed into the city's conservatory in 1890. Church music became a particularly conservative branch of music, virtually unaffected by the latest musical developments. At the same time, "religious" works conceived for concert performance began to appear. These were often personal and original expressions of their composers' spirituality, free from the restrictions of the liturgy.⁴

It is noteworthy that the best-known and most frequently performed Czech composers of the 19th and 20th centuries – Smetana, Dvořák, Janáček, Suk, Novák, and Martinů – paid only infrequent attention to the organ. Much of what they did write is from their student years, or from the process of working out their own compositional

1 There are articles in *The New Grove Dictionary of Music* and *Die Musik in Geschichte und Gegenwart*, as well as a non-specialist article in the German *Organ: Journal für die Orgel*. Alena Němcová, "Wiedermann, Bedřich Antonín," in *The New Grove Dictionary of Music and Musicians*, vol. 20, ed. Stanley Sadie (London, Macmillan Publishers, 1991), 401–402; Josef Popelka, "Wiedermann, Bedřich Antonín," in *Musik in Geschichte und Gegenwart*, Personenteil 17 (Kassel, Bärenreiter 2007), 885–886; Martin Hřebíček, "Ein böhmischer Dupré: Der Organist, Komponist und Orgelpädagoge Bedřich Antonín Wiedermann (1883–1951)," *Organ: Journal für die Orgel*, no. 2 (2009): 30–38.

2 The last one was written by his pupil Bedřich Janáček, who lived in Sweden. Bedřich Janáček, "Vzpomínky na B. A. Wiedermann," *Varhaník: časopis pro varhanickou praxi* 3 (2005): 5–8.

3 See Bibliography and Sources at the end of this article.

4 Jana Michálková Slimáčková, "The Sacred and the Profane in the Organ Music of the Czech Lands in the 19th and 20th Centuries," *Muzikološki zbornik* 50, no. 2 (2014): 294.

language. There is also the occasional work for the organ written later in life out of some inner impulse, and there are a few pieces composed in connection with a specific historical event.

It could almost be said that up to the middle of the 20th century, the organ had no prominent advocates in the Czech lands; the two exceptions who proved the rule were Josef Klička, and then his student Wiedermann, both of whom were excellent organists themselves.⁵ Josef Klička was a renowned organist and conductor (he was the assistant conductor at the Provisional Theatre, behind Smetana). He also taught the organ at the Prague Organ School and then at the conservatory (where he also substituted for Dvořák when that famous composer was in America).

These two musicians aside, the difficult state of affairs is illustrated by the fact that in the early 1920s, organ teachers warned that the Prague Conservatory was an academy with higher artistic goals, not the right place for training organists for the provinces.⁶ Nevertheless, when Klička retired in 1924, he advised against opening an advanced organ course, saying that there were not enough good instruments in Czechoslovakia to justify this step. His colleague, the composer Josef Bohuslav Foerster, agreed with him, although he did think that Germany would be a good place for such a school.⁷ By that time, Wiedermann was also teaching at the Prague Conservatory.

Moravian Organist in Prague

Bedřich Antonín Wiedermann was born in Ivanovice in Haná, about 40 km from Brno. He graduated from the classical lyceum in Prague, where his teacher for elective singing was the organist Josef Klička (who also taught at the Prague Conservatory). He worked briefly as a finance clerk in Kroměříž before deciding to study theology at Olomouc. During his studies in Olomouc, he was the organist and choirmaster at St. Wenceslas Cathedral. After seven semesters of study, shortly before he would have graduated, he abandoned theology and enrolled in the Prague Conservatory, where he would study from 1908 to 1910. Between 1910 and 1919 he worked as a church organist, first at the cathedral in Brno, then in Prague at the Emmaus Church and at the church of Saints Cyril and Methodius in Karlín. At the same time, he played the viola in the Czech Philharmonic for three years. In the meantime, he was appointed to the faculty of the Prague Conservatory, where he would teach from 1917 to 1944 and again briefly after the war. When the Academy for Performing Arts was founded in Prague in 1946, he began teaching there, too. He died in 1951, aged 68.⁸

5 Michálková Slimáčková, "The Sacred and the Profane in the Organ Music," 295–296.

6 Jana Michálková Slimáčková, "Bedřich Antonín Wiedermann - nejvýznamnější pedagog varhanní hry v meziválečné době," *Muzikologické fórum* 8, no. 1–2 (2019): 111.

7 Michálková Slimáčková, "Bedřich Antonín Wiedermann," 112.

8 Bohumír Štědroň, "Wiedermann, Bedřich Antonín," in *Československý hudební slovník osob a institucí*, vol. 2, M – Ž (Praha: Státní hudební vydavatelství, 1965), 950–951; Radek Poláček, "Wiedermann, Bedřich Antonín," in *Český hudební slovník osob a institucí*, ed. Petr Macek, Centrum hudební lexikografie Ústav hudební vědy Filozofické fakulty Masarykovy university, accessed March 28, 2019, http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&task=record.record_detail&id=2250.

Wiedermann as a Composer

Bedřich Antonín Wiedermann was very active as a composer. He was thoroughly trained in composition and while at the Prague Conservatory he briefly joined (1909–1910) the composition class of Vítězslav Novák, the most prominent teacher of composition in interwar Czechoslovakia. As a matter of fact, he had tried his hand at composition long before enrolling in that school. The first of his pieces dates from 1889, when he was only five years old.⁹

He started to compose seriously during his studies in theology at Olomouc. He completed his first work in 1905, when he was a first-year theology student. It was an *Ave Maria* for soprano with organ accompaniment. On this piece, the autograph of which is preserved at the Czech Museum of Music under the number Pnm LD 191, Wiedermann himself wrote the place and time of composition: Moravian Šilperk (today's Štíty in Northern Moravia), August, AD 1905.

Bedřich Antonín Wiedermann, far from being just an organist who composed music for his own instrument, was a multi-faceted and prolific artist. Some sheet music and documents relating to his life are in private hands in the Czech Republic, but his extensive personal collection of manuscripts and correspondence was



Figure 1: Bedřich Antonín Wiedermann in the Basilica of St. James the Elder in Prague's Old Town. Private archive of Irena Chříbková.

9 The manuscript is preserved in the private collection of Miluše Wiedermannová in Prague.

deposited at the Czech Museum of Music in Prague, a part of the Czech National Museum. These papers were then sorted by his nephew Jan Bedřich Krajs, who had studied under his uncle at the Prague Conservatory, and who had later taught there as well. On a sheet of paper inserted among Wiedermann's manuscripts (perhaps by Krajs) is the notice that Wiedermann composed 340 works. By Pavel Bärtl's count, the Czech Museum of Music has 338 compositions by Wiedermann, as well as eight arrangements.¹⁰ Radek Poláček, in the *Dictionary of Czech Music*, reports "approximately 340 compositions,"¹¹ while Bohumír Štědroň, in the *Czechoslovak Musical Dictionary of Czechoslovak Musicians and Musical Institutions*, reports "around 400 compositions."¹² There is also a concise list of Wiedermann's works in *Musik in Geschichte und Gegenwart*, compiled by Josef Popelka.¹³ The total number cannot, in fact, be precisely determined right now, as it is not yet known how many compositions survive in private collections. In 2018, the author began to catalogue Wiedermann's papers in the Czech Museum of Music. They include autograph versions of works, transcriptions (including authorised ones), printed music, and numerous sketches (some only a few bars long).

Wiedermann and the Organ

Wiedermann composed in many genres: orchestral music, chamber music, incidental music for the theatre, choral music, church music, songs, and music for piano. Obviously, there are also many pieces for his own instrument, the organ. He observed, early on, the all too minor role the organ played in music and society, and made extensive and varied efforts to promote the organ as an artistic and concert instrument. At times this was a struggle. His 102 Sunday matinee concerts at the Municipal House in Prague, at which he and other outstanding artists performed between 1920 and 1932, were sometimes sparsely attended according to contemporary witnesses. One report on these concerts was even published outside of Czechoslovakia. Written by Srečko Koporc, it is a long article in the Slovenian periodical *Cerkveni glasbenik* concerning one of Wiedermann's recitals in April, 1928.¹⁴

Alongside his efforts to promote the organ in secular circles, Wiedermann also played in church concerts, starting with his arrival in Prague. As the organist of the Benedictine Monastery at Emmaus (1911–1917), he performed in sacred concerts with remarkable programmes that were well received by listeners. In the 1940s Wiedermann performed in concerts at the Church of St. James in Prague's Old Town. Nor did Wiedermann restrict himself to Catholic churches; between the wars he also played in Protestant churches like the of the Czechoslovak Hussite Church in Dejvice and Vinohrady.¹⁵

10 Petr Bärtl, "Životní dílo Bedřicha Antonína Wiedermanna" (Master's thesis, Charles University, Prague, 1980), 103–132.

11 Poláček, "Wiedermann."

12 Štědroň, "Wiedermann," 951.

13 Popelka, "Wiedermann, Bedřich Antonín," 886.

14 Srečko Koporc, "Bedřich Wiedermann," *Cerkveni glasbenik* 51 (1928), 75–77.

15 Concert programmes in the private collection of Marek Čihař, Prague.

Over the course of his concert career, Bedřich Antonín Wiedermann studied and performed a vast repertoire. At the forefront of his interests were the giants of the organ repertoire, but Wiedermann was particular in selecting from their works. From Bach he played toccatas, preludes, and fugues, as well as the most impressive and melodic chorale preludes. He was very fond of late romantic composers, like the Frenchmen César Franck, Alexandre Guilmant, Charles-Marie Widor, Camille Saint-Saëns, and Louis Vierne. His favourite Italian composer was Marco Enrico Bossi, and of the Germans he performed music by Joseph Rheinberger, Robert Schumann, Felix Mendelssohn-Bartholdy, Johannes Brahms; only rarely did he play music by Max Reger. He also liked Franz Liszt's music, sometimes playing his organ works, sometimes works for piano adapted for the organ. He also performed arrangements of piano and orchestral works by Frederic Chopin, Hector Berlioz, Richard Wagner, Sergei Rachmaninov and others. He put together thematic programmes built around specific composers, or around music from specific countries. He also devoted his energies to playing Czech music from the Baroque to his own times. He presented works by his teachers Josef Klička and Vítězslav Novák, his conservatory colleagues Josef Bohuslav Foerster and Miroslav Krejčí, and the Brno Conservatory organist and teacher Eduard Trégler. Wiedermann was, at the same time, a pioneer in the discovery and performance of organ music from the 17th and 18th centuries, but that music never made up a significant part of his repertoire.¹⁶

Organ Composer

The advanced organ course at the Conservatory had been closed in 1924 upon the death of Klička, and Wiedermann tried for many years to get it reopened. He applied for the post numerous times, was finally given it in 1936, and then saw the course cancelled again.¹⁷ Wiedermann was also aware that after 20 years of an independent Czechoslovakia, the organ was still more or less peripheral to musical life. In an interview that he gave to the Ostrava evening newspaper just before Christmas of 1939 under the title "The Cinderella of Our Musical Culture: Will Our Organ Tradition Survive?", Wiedermann said that "the cultivation of composition for the organ is still almost negligible here in this country. Aside from the works of Eduard Trégler and Josef Klička, you would be hard pressed to find anything specifically for the organ. That's why, among my compositions, I write especially for the organ – so that we preserve this tradition."¹⁸

Organ compositions make up more than a quarter of Wiedermann's total output, and have attracted considerable scholarly interest; several young organists have written their academic theses about these organ works. Petr Bärtil, in his Master's thesis (1980), listed 85 works for organ of which 19 were undated.¹⁹ In his Bachelor's thesis (2011), Ondřej Mucha listed 93 items in the archives of the Czech Museum of Music, but

16 Bärtil, "Životní dílo Bedřicha Antonína Wiedermanna," 90; Slimáčková, Jana. "Bedřich Antonín Wiedermann - Pioneer of the Organ as a Concert Instrument," *Musicologica brunensia* (forthcoming).

17 Michálková Slimáčková, "Bedřich Antonín Wiedermann," 112.

18 "O Popelce naší hudební kultury: Bude pochována varhanní tradice?" *Ostravský večerník: List Národního souručenství* 7, no. 282, 16. 12. 1939, 3.

19 Bärtil, "Životní dílo Bedřicha Antonína Wiedermanna," 103-109.

sometimes there is more than one manuscript of the same individual composition.²⁰ Petr Čech worked not only with the sources at the Czech Museum of Music, but also with a list compiled by Wiedermann's nephew Vojtěch²¹ and with sheet music in the archives of the Basilica of St. James the Elder in Prague's Old Town. Čech's list must therefore, for the time being, be considered the most complete. In his dissertation (2011), Čech listed a total of 94 different items, 75 dated and 19 undated. He listed them chronologically by date of composition (where that was known). This list contains the following works (publication information is found after the dash, if applicable):²²

1. *Etude in Es [in E flat Major]* (1909).
2. *Pastorale č. 1 in F [No. 1 in F Major]* (1910).
3. *Adorace [Adoration]* (1912).
4. *Tisíckrát bud' pozdravena [Be Greeted a Thousand Times]*, chorale prelude (1912) – Prague: Český rozhlas, 2007.
5. *Ó, Beránku Boží, Kriste! [O Lamb of God, Christ!]* (1912) – Prague: Český rozhlas, 2007.
6. a) *Tristezza* (1912) – Prague: Český rozhlas, 2007.
b) *Capriccietto* (1912) – Prague: Český rozhlas, 2007.
c) *Ave Maria in H [in B Major]* (1912) – Prague: Český rozhlas, 2007.
7. *Toccata e fuga in f* (1912) – Prague: Orbis, 1951.
8. *Krátká preludia: in G – in h [Short preludes: in G Major – in B Minor]* (1913).
9. *Jak růže krásná z Jericha [Like a Beautiful Rose from Jericho]*, chorale prelude (1913) – Prague: Český rozhlas, 2007.
10. *Nevidaná, neslychaná [Unseen, Unheard]*, chorale prelude (1913) – Prague: Český rozhlas, 2007.
11. *Anděl Gabriel [Angel Gabriel]*, chorale prelude (1913) – Prague: Panton, 1984.
12. *Pastorale in A* (1919).
13. *Preludium in e* (1919, revised 1943) – Prague: Český rozhlas, 2007.
14. *Vánoční elegie [Christmas Elegy]* (1920) – Prague: Orbis, 1951.
15. *Preludium in a* (1920).
16. *Studie pro varhany [Studies for Organ]* (1920).
17. *Preludium alla Toccata* (1920).
18. *Preludium in c* (1925).
19. *Svatý, svatý Bůh Otec náš, fantazie [Fantasia on "Holy, Holy God Our Father"]* (1927).
20. *Tři chorálové předehry [Three Chorale Preludes]* (1927/1928) – 1st edition Prague: Hudební matice Umělecké besedy, 1944, 2nd edition 1949.
a) *Hlas přísný po temnostech zní [A Stern Voice in the Darkness Sounds]*.
b) ***
c) *Chtíc, aby spal (Zpívala Synu Matička) [Wishing that he would sleep (The Mother Sang to the Son)]*.

20 Ondřej Mucha, "B. A. Wiedermann – varhanní dílo" (Bachelor's thesis, University of Hradec Králové, 2011), 24–31.

21 The nephew Vojtěch Wiedermann's list is not accessible at this time.

22 Petr Čech, "Bedřich Antonín Wiedermann: Tvůrce novodobé orientace českého varhanního umění v první polovině 20. století" (Doctoral dissertation, Academy of Performing Arts in Bratislava, 2011), 90–93.

21. *Ave Maria in G* (1928).
22. *Air in Es* (1929).
23. *Scherzo* (1931) – Prague: Orbis, 1951.
24. *Fantasia na liturgické hebrejské motivy* [*Fantasia on Hebrew Liturgical Motifs*] (1932).
25. *Monolog* [*Monologue*] (1933) – Prague: Český rozhlas, 2007.
26. *Dumka* (1933) – Prague: Český rozhlas, 2007.
27. *Impetuoso* (1933) – Prague: Panton, 1984.
28. *Ó, hlavo plná trýzně*, chorálová předehera [*O Sacred Head Now Wounded*, chorale prelude] (1934) – London: United Music Publishers, 1951; Prague: Panton, 1984.
29. *Elegie* [*Elegy*] (1934) – Prague: Orbis, 1951.
30. *Mířova ukolébavka* [*Lullaby for Mířa*] (1935) – London: United Music Publisher, 1955.
31. *Svatební pochod č. I in Es (alla Händel)* [*Wedding March No. 1 in E flat Major (alla Händel)*] (1935) – Prague: Hudební matice Umělecké besedy, Fr. A. Urbánek and Sons Prague 1936, Prague and Bratislava: Supraphon, 1970.
32. *V slavnostní chvíli* [*For a Festive Moment*] (1936).
33. *Ukolébavka* [*Lullaby*] (1936).
34. *Variace a fuga na moravskou národní píseň z doby Napoleonovy* [*Variations and fugue on a Moravian National Song from the Napoleonic Era*] (1937).
35. *Pastorella in G* (1941).
36. *Andante pastorale in G* (1941) – Prague: Český rozhlas, 2007.
37. *Andante quasi pastorale in F* (1941) – Prague: Český rozhlas, 2007.
38. *Andante elegiaco in a* (1941).
39. *Preludium in C* (1941).
40. *Allegro maestoso* (1941) – Prague: Český rozhlas, 2007.
41. *Slavnostní pochod „Stále vpřed“* [*Festive March “Still in Front”*] (1941) – Prague: St. Hrubý, 1945.
42. *Svatební pochod č. III in C* [*Wedding March No. 3 in C major*] (1942).
43. *Quattro pastorali in tono ecclesiastico* (1942).
 - a) *Pastorale dorico* – 1st Edition SNKLHU Praha 1954, 2nd Edition Prague: Supraphon, 1978.
 - b) *Pastorale frygico* – Prague: Český rozhlas, 2007.
 - c) *Pastorale lydico*.
 - d) *Pastorale mixolydico*.
44. *Burlesca* (1942) – Prague: Český rozhlas, 2007.
45. *Notturmo* (1942) – London: United Music Publisher, 1954.
46. *Pastoralle in G* (1943).
47. *Pastorella in C* (1943).
48. *Pastorella in G* (1943).
49. *Ave Maria in A č. I* [*No. 1*] (1943).
50. *Svatební pochod č. IV in G* [*Wedding March No. 4 in G Major*] (1943).
51. *Svatební pochod č. V in D* [*Wedding March No. 5 in D Major*] (1943).

52. *Lístek do památníku* [*Album Leaf*] (1943) – Prague: Český rozhlas, 2007.
53. *Humoreska* [*Humoreske*] (1943) – Prague: Český rozhlas, 2007.
54. *Toccata diatonica in C* (1943) – Prague: Český rozhlas, 2007.
55. *Pastorella* (1944).
56. *Ricordanza č. II in A* [*No. 2 in A Major*] (1944).
57. *Ricordanza č. III in a* [*No. 3 in A Minor*] (1944).
58. *Svatební pochod č. VI in D* [*Wedding March No. 6 in D major*] (1944).
59. *Vít Stoss* (*Veit Stoss*), incidental music (1944).
60. *Humoreska in g* [*Humoreske in G Minor*] (1944).
61. *Ukolébavka in As* [*Lullaby in A flat Major*] (1945).
62. *Preludium in D, in a, in A* [*Preludes in D major, in A minor, in A major*] (1945).
63. *Elegiaco in a* (1945).
64. *Pod československou vlajkou a rudým praporem* [*Under the Czechoslovak Flag and the Red Banner*] (1946).
65. *Legenda* [*Legend*] (1947).
66. *Pastorella in F* (1947).
67. *Fantasia na žalm 150 Chvaltež Nejmocnějšího* [*Fantasia on Psalm 150 Praise Ye the Lord*] (1947).
68. *Fantasia pro dvoje varhany* [*Fantasia for two organs*] (1947).
69. *Marcia pro novis organis* (1947).
70. *Missa pro organo solo*, parts 1 to 11 (1912, 1948).
71. *Toccata in e* (1948) – Prague: Panton, 1984.
72. *Marcia funebre* (1948).
73. *Preludium supra Terribilis est locus iste* (1948).
74. *Variace na vlastní téma* [*Variations on an Original Theme*] (1948).
75. *Pochod slavkovský* [*Slavkov March*] (1949).

Compositions without date:

76. *Ejhle, chasa naša*, Christmas carol.
77. *Finale in g*.
78. *In memoriam*.
79. *Finale* – Prague: Český rozhlas, 2007.
80. *Chorálová předehra in g* [*Chorale Prelude in G minor*].
81. *Koleda in G* [*Carol in G major*].
82. *Preludium Kde domov můj* [*Prelude on the Czech National Anthem "Where is my homeland"*].
83. *Ave Maria in H č. I* [*in B Major No. 1*].
84. *Ave Maria in H č. II* [*in B Major No. 2*] – Ostrava: Antonín Jablunka, 1947.
85. *Ricordanza č. I in Es* [*No. 1 in E flat-Major*].
86. *Svatební pochod č. II in C* [*Wedding March No. 2 in C Major*].
87. *Fantasia*.
88. *Slavnostní preludium* [*Festive Prelude*].
89. *Beatus vir*.
90. *Raduj se nebes Královno* [*Rejoice, O Queen of Heaven*].

91. *Etuda pro varhany* [*Etude for Organ*].
92. *Smuteční předehra* [*Funeral Prelude*].
93. *Miletínský menuet* [*Miletín Minuet*] – Prague: Český rozhlas, 2007.
94. *Sonata C dur* [*Sonata C Major*].

If the work I have done on Wiedermann's compositions in the Czech Museum of Music up to this point is anything to go by, it will be no easy task to determine an exact number of organ works, because at times one cannot tell if a given work was written for the piano, the organ, or some other keyboard instrument. What is more, the sketches in the collection (some only a few bars long) are difficult to classify. Bärthl, Mucha and Čech all worked with this collection, but the manuscripts have yet to be studied in detail, compared, and classified. Nobody has analysed how the works came into being or looked for the sources of Wiedermann's inspiration. This is the long project which awaits me, the eventual goal being a catalogue of Wiedermann's compositions.

Notes on Wiedermann's Works

It is clear even from Bedřich Antonín Wiedermann's very first pieces that he was a conscientious composer. He often noted the year, month, and day he composed something, sometimes even the hour (often late at night). He also noted the place of composition, and all of this not only at the end of a piece, but sometimes while in the middle of it. Thus one can follow Wiedermann's travels around Bohemia and Moravia by the annotations on his manuscripts.

Wiedermann often wrote dedications on his compositions, especially the shorter, occasional pieces. For example: he wrote the *Marcia funebre* (Composition no. 72, Pnm LD 71) for organ (harmonium) or piano (harpsichord) on the 6th of September 1948 and dedicated it to Alois Gottwald at Jevíčko. The *Andante pastorale* (No. 36, Pnm LD 72) for organ or harmonium was written at Jevíčko on the 22nd of June 1941. *Wedding March No. 3 (Marche nuptiale; No. 42, Pnm LD 51)* for organ (harmonium) or piano (harpsichord) was composed at Blansko on 17 July 1942 and dedicated to the newlyweds Teodor Fukal and Květoslava neé Havelková from Blansko on the day of their wedding, July 18, 1942.

Wiedermann dedicated several organ pieces to his students at the Conservatory: *Tristezza* (No. 6a, private collection of Irena Chřibková), *Capricietto* (No. 6b, private collection of Irena Chřibková), choral preludes *Ó, Beránku Boží Kriste* (No. 5, private collection of Irena Chřibková), *Jak růže krásná z Jericha* (No. 9, private archive of Irena Chřibková), *Burlesque* (Composition No. 44, Pnm LD 15) to Milan Šlechta, later a professor at the Prague Academy of Performing Arts, the *Toccata diatonica in C* (No. 54, Pnm LD 39) and *Prelude in c* (No. 17, Pnm LD 75) to his nephew and pupil at the Conservatory Jan Bedřich Krajs, and the *Toccata in e* (No. 71, Pnm LD 28) to Jiří Roppek, later a teacher at the Prague Conservatory. Composition No. 69, Pnm LD 59, dated February 14, 1947 at Praha-Karlín is annotated "Marcia pro novis organis instauratis

Panu učiteli Janu Petrovi v Borotíně u Velkých Opatovic

Pastorela

Allegretto pastorale
III. Hoboj 8
II. Dolce 8 Kryt 8
legato sempre

Musical example 1: Pastorela; dedicated to Master Jan Petr in Borotín by Velké Opatovice.

in habitaculo Domini E. Š. BAW organis in monumento liberationis in monte Žižkov Pragae.” It is thus a composition for the new organ installed in the apartment of Emil Špolc, organist at the National Monument on Vítkov Hill in Prague.

One of Wiedermann’s most popular compositions is, without a doubt, his *Wedding March alla Händel* (No. 31, Pnm LD 61), which he wrote on February 27, 1935 and dedicated to “Mrs. Věra Zunová”. It was printed the following year and then many times.²³ It was even performed in orchestral version.

One short work worthy of note is the organ *Lullaby for Míťa* (No. 30, Pnm LD 48), which Wiedermann dedicated to “Little Míťa Milota” in 1935. It was printed in Prague in 1944 by Josef Milota and again in London in 1955. But Milota himself did not hear it

²³ Josef Chuchro, ed., *Varhanní knížka populární skladby k různým příležitostem pro varhany nebo harmonium* (Prague: Supraphon, 1972).

until August 26, 2018, when the organist Irena Chřibková played it at the Basilica of St. James in Prague.²⁴

From Wiedermann's first years as a composer we have the *Toccata and Fugue in F Minor* (No. 7, Pnm LD 2) from 1912, which is, even today, one of his most often performed works. It is a virtuoso piece which shows what a superb technique Wiedermann had, especially in his fingers. It is clear that the composer performed using the manuscript, which is now in the Czech Museum of Music, for it indicates fingerings, manuals, dynamics, phrasing, etc. At the end of the *Toccata* we see, written in red pencil, the duration "4 (4 1/2)," and at the end of the fugue (also in red pencil) "4 min (4 1/2)."

The *Organ sonata in C Major* (No. 94) must have been noteworthy as well, even if we do not know where or when it was written, since no copy of it has survived. A certain author "H. D." (likely Hubert Doležil) wrote an article about Wiedermann in the magazine *Tempo*, in 1934, wherein he mentions this "great concert sonata in C major."²⁵ Nevertheless, we have no indication that Wiedermann played the piece in any of his concerts.

Among the organ compositions in the manuscripts Wiedermann left when he passed away is incidental music to the play *Veit Stoss* (No. 59) by the German playwright Hermann Heinz Ortner. Stoss was an early-16th-century German sculptor, and the play was performed in Prague in a translation by František Vrba. Manuscript Pnm LD 68 consists of 34 written pages, on which Wiedermann kept a running record of when he composed each part of the music. He began on January 6, 1943 at 3 o'clock in the afternoon, writing four pages on that day. On page 7 is the date January 7. On January 8, at 9 in the morning, he began on page 8, and page 20 still has that same date. Six days later, on January 14 at 7:30 in the evening, he returned to it, starting on page 21 and stopping on page 25 at midnight. The next day, January 15, starting at 2:30 in the afternoon, he continued from page 27. Page 30 is annotated January 14, 1943, 10 pm., and finally, on page 33 we see January 18, 10:30 pm. In the music for this play Wiedermann used a free paraphrase on the melody of the chorale *Maria zart von edler Art* in the style of the time the play was set in.

We should also mention the *Missa pro organo solo* (No. 70, Pnm LD 1), also labelled the *Missa sine cantu*, whose first part Wiedermann composed in September of 1912, shortly after arriving in Prague from Brno. In July of 1948 he returned to the manuscript and wrote parts 2 through 11. He dedicated the mass to his fourth and last wife Františka.

Many of Wiedermann's organ works were also published, as noted in the above list from Petr Čech. This occurred between the wars, during the World War II, and after it; a few works were even printed under the communist regime. The most recent and extensive edition of Wiedermann's organ works, prepared for Czech Radio Prague by Josef Popelka, a teacher at the Prague Conservatory and at the Academy of Performing Arts, was published in 2007. Some of Wiedermann's works were also published in London in 1951, 1954, and 1955.

²⁴ Irena Chřibková, personal interview, February 24, 2020.

²⁵ H. D., "B. A. Wiedermann," *Tempo: Listy Hudební matice* 13, no. 3 (1934): 87-88.

I. TOCCATA E FUGA

B. A. WIEDERMANN
(* 1883)

Energico, appassionato

MANUAL *ff*

PEDAL

poco accel. *trium* *ritardando molto*

Musical example 2: Beginning of the Toccata and Fugue in F Minor (No. 7, Pnm LD 2).

FUGA
Allegro moderato

II.Man.

I.Man.

II.Man.

I.Man.

Musical example 3: Beginning of the fugue of the Toccata and Fugue in F Minor (No. 7, Pnm LD 2).

In an article written for the general musical public, Martin Hřebíček called Wiedermann the “Czech Dupré”.²⁶ This comparison would seem apt at first glance since the two were nearly contemporaries, Dupré (born 1886) being just three years younger. Dupré, nonetheless, was born into and grew up in a completely different historical situation, with very different organ traditions, and above all, with incomparably better instruments. Hřebíček has compared Wiedermann’s *Variations and double fugue on a Moravian national song from the time of Napoleon* (1937, Pnm LD 3) because of the demands it makes on the performer, with Dupré’s *Variations sur un Noël*, op. 20 (1922). Wiedermann’s long and difficult work is based on the song *Pod Slavkovem, pod tú horú* [*Under Slavkov, Under that Mountain*] from the region where Wiedermann was born (Slavkov, known in German as Austerlitz and where that famous battle took place in 1805, lies about 25 km from Wiedermann’s Ivanovice). At its conclusion, *La Marseillaise* appears in the pedals.

One of the more noteworthy of his organ pieces is *Impetuoso* (No. 27, Pnm LD 18), composed on June 10, 1933. It is a virtuoso organ piece, containing some of Wiedermann’s most modern harmonic progressions, altered chords, and elements of modality.

Wiedermann’s starting point was the compositional language of his teacher Vítězslav Novák, whose late Romantic, in places “impressionist” style was considered reasonably modern in the first two decades of the 20th century. Wiedermann’s musical language is late Romantic with some elements of more modern harmony and above all with a modern instrumental feel. The larger works demand considerable virtuosity. He is fond of traditional forms and church modes with chorales or vocal melodies.²⁷ He was clearly influenced by the music that he performed, especially the French composers of the late 19th century,²⁸ but above all he remained anchored in the musical traditions of the Czech lands.

Conclusion

In summary, we can see that Wiedermann wrote liturgical, concert, and occasional music (often with dedications). There are long pieces and miniatures, for solo organ, for other keyboard instruments (harpsichord, piano, harmonium), and even a piece for two organs. Some pieces are unfinished, some exist only in the form of sketches, some are in the composer’s own hand, some in others’. There are varied forms like toccatas, fantasias, fugues, preludes, chorale preludes, masses, several *Ave Maria*’s, pastorales, carols, marches (especially wedding marches), variations, lullabies, album leaves, and others. Some pieces are untitled and offer only for tempo or expression markings.

Bedřich Antonín Wiedermann took up the baton from his organ teacher of the previous generation, Josef Klička, who composed for the organ and performed widely

26 Hřebíček, “Ein böhmischer Dupré,” 30–38.

27 The first one to deal thoroughly with the organ works was Petr Bärtil (“Životní dílo Bedřicha Antonína Wiedermanna,” 5–78), followed by Petr Čech more than 30 years later (“Bedřich Antonín Wiedermann,” 40–72).

28 See above.

IMPETUOSO

(1933)

B. A. WIEDERMANN

$\text{♩} = 138 - 160$

MANUAL

ff ben ritmico

PEDAL

ff ben ritmico

The musical score is presented in four systems. The first system includes the tempo marking $\text{♩} = 138 - 160$ and the dynamic *ff ben ritmico* for both manual and pedal. The manual part begins with a treble clef and a bass clef, while the pedal part uses a bass clef. The second system continues the melodic line in the manual part. The third system shows a more complex rhythmic pattern. The fourth system concludes with a *staccato sempre* instruction.

Musical example 4: Beginning of the Impetuoso.

II. (Flauto 8', 4')

pp
ben legato

III. (Salicional 8', Viola 8', Flauto dolce, Vox humana), trem.

The score consists of four systems of music. The first system is in bass clef and features a melodic line with triplets and a tremolo accompaniment. The second system continues the melodic line with a change in articulation. The third system introduces a treble clef for the melodic line, which includes fingerings (1, 2) and a trill. The fourth system continues the melodic line with further fingerings (1, 2) and a trill. The accompaniment in all systems consists of sustained chords and tremolos.

Musical example 5: The middle part of the Impetuoso after which the introductory *tocatta* returns.

on that instrument, but not with anything like the same purposefulness or the same intensity as Wiedermann would do. Bedřich Antonín Wiedermann is already considered the founder of the school of Czech organ playing and an important teacher, but his compositions make him just as remarkable in that field of endeavour. He was the most prolific Czech organ composer since Josef Ferdinand Norbert Seger in the 18th century. What is more, it was Wiedermann who opened a path for Czech organ music into the 20th century. His works for organ deserve thorough study analysis. In order to facilitate that work, there is need of a definitive catalogue of these works on the basis of his manuscripts, copies, and printed music.

Translation: Adrian Hundhausen.

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POVZETEK

Bedřich Antonín Wiedermann (1883–1951), češki cerkveni in koncertni organist ter učitelj na Praškem konservatoriju in na Akademiji za uprizarjajoče umetnosti v Pragi, se je razlikoval od svojih sodobnikov po tem, da je postal tudi odličен skladatelj. Temeljito skladateljsko izobrazbo si je pridobil na Praškem konservatoriju v razredu Vítězslava Nováka. Napisal je skoraj 340 skladb, od katerih je skoraj četrtina za orgle (po seznamu, ki ga je ustvaril Petr Čech, jih je 94). Večina se jih je ohranila v skladateljevih rokopisih, ki so shranjeni v Češkem glasbenem muzeju v Pragi. Gre za liturgične, koncertne in priložnostne skladbe (v slednjih je najti tudi nekaj specifičnih posvetil). Nekatere skladbe so dolge, druge kratke, spet druge za solistične orgle ali za druga glasbila s tipkami (čembalo, klavir, harmonij); obstaja celo delo za dvoje orgel. Nekatera so nedokončana, najti pa je tudi takšna, ki so zgolj v obliki skic. Ena so čistopisi, druga prepisi. Pojavlja se mnogo oblik: tokate, fantazije, fuge, preludiji,

korali, maše, ena Ave Maria, pastore, hvalospevi, koračnice (še zlasti poročne), variacije, uspavanke, listi iz albuma itn. Nekatere skladbe so označene zgolj s tempi ali z oznakami izraza. Wiedermann je pogosto označil ne samo leto nastanka, ampak tudi natančen datum, včasih celo uro in kraj. Pogosto je skladbam dodal tudi posvetilo, še zlasti, ko je šlo za priložnostna dela. Nekatera Wiedermannova dela za orgle so bila natisnjena, najbolj nedavna in najpomembnejša je izdaja iz leta 2007. Zaenkrat monografije, ki bi bila posvečena Wiedermannu, še ni, obstajajo pa tri univerzitetna zaključna dela, ki se ukvarjajo z njegovimi orgelskimi deli: o Wiedermannu so tako pisali Petr Bärtl (magistrsko delo na Karlovi univerzi v Pragi iz leta 1980), Ondřej Mucha (BA-diploma, Univerza Karlovy Vary, 2011) in Petr Čech (najbolj obsežno in najbolj temeljito delo, doktorska disertacija na Akademiji za uprizarjajoče umetnosti v Bratislavi, 2011). Toda o delu in življenju B. A. Wiedermannja je treba raziskati še veliko. Leta 2018 sem začela sestavljati katalog njegovih rokopisov, shranjenih v Češkem glasbenem muzeju v Pragi, to delo pa bo trajalo še nekaj let.