

# OPERETTA CONFERENCE

## Czech Operetta and Its Transnational Contexts

23–25 March 2023  
Villa Lanna, Prague

### Conference program

and book of abstracts

Conference languages: English and German

This event is organized within the program *Music between Political Pressure and Autonomy* and financed by the Czech Academy of Sciences funding scheme *Strategy AV 21 – “Anatomy of European Society”*

## Program

DAY 1 Thursday, 23 March 2023

16:00–17:45

Opening/Welcome

Session I, Chair: David Vondráček (Czech Academy of Sciences)

William A. Everett, University of Missouri-Kansas City | ***The Peasant Girl (1915): Emma Trentini, Rudolf Friml, and the Transformation of a Continental Operetta for Broadway***

Andrea Jochmanová, Moravian Museum Brno (MZM) | ***Mary Bártů: The Journey of the Diva through Czechoslovak and German Stages***

☞ Dinner and socializing at a pub for all who like to eat (and drink) in company

---

---

DAY 2 Friday, 24 March 2023

9:15–11:00 Session II, Chair: Helena Spurná (Czech Academy of Sciences)

☞ in German

Steffen Höhne, Institut für Musikwissenschaft Weimar-Jena | ***Ein dubioses Genre? Franz Kafka und die Operette*** [A Dubious Genre? Franz Kafka and the Operetta]

David Vondráček, Czech Academy of Sciences, Institute of Art History | ***“Die Operette” und ihre Kontexte: Oskar Nedbal’s Polenblut*** [“The Operetta” and Its Contexts: Oskar Nedbal’s *Polenblut*]

Viktor Velek, University of Ostrava, Faculty of Fine Arts and Music, and Masaryk Institute and Archives of the Czech Academy of Sciences | ***Operette bei den Wiener Tschechinnen und Tschechen*** [Operetta of the Viennese Czechs]

11:25–13:10 Session III, Chair: Tereza Havelková (Charles University Prague)

Micaela Baranello, University of Arkansas Fayetteville | ***The Coasts of Slovakia: Truth, Fiction, and Amalgamation in Operetta’s Nations***


Daniel Molnár, Independent researcher | ***A Parallel Reality: The Operetta Repertoire of the Hungarian Minority Theatre Košice/Kassa in the First Czechoslovak Republic***

Miriam Blümlová, Independent researcher | ***Olomouc Theatre in the Interwar Period – the Scene for Albert Roussel’s Single Operetta *Le testament de la tante Caroline****

☞ Lunch break

14:50–16:00 Session IV, Chair: Martin Nedbal (University of Kansas)

Vojen Drlík, Independent researcher | **Einer Vision der Großstadt folgend....:**

**Operette in Brno** [Towards the Vision of a Metropolis....: Operetta in Brno]  in German

Tristan Willems, Independent researcher | **“Věčné Jaro(mír)”: Weinberger’s Use of Thematic Materials throughout His Operetta Career**  online

---

---

DAY 3 Saturday, 25 March 2023

9:15–10:25 Session V, Chair: Carolin Stahrenberg (A. Bruckner Private University Linz)

Šárka Gmíterková | **From Stage to Screen: Introducing the Production Cycle of Film Operettas**

Stefan Schmidl, Music and Arts University of the City of Vienna (MUK) and Austrian Academy of Sciences (ÖAW) | **“There is not only *Ein weißes Rössl*”: Jara Beneš and His Wachau-Operetta**


.....

10:50–12:35 Session VI, Chair: Nils Grosch (University of Salzburg)

Pavel Bár, Theatre Faculty of the Academy of Performing Arts in Prague (DAMU) | **Prague Operetta Theatres during the Nazi Occupation**

Vojtěch Frank, Charles University Prague, Faculty of Arts | ***The Girl from the Mining Settlement: Emancipation through Sentimentality in the First Miners’ Operetta***

Michal Štěpán, Institute of Musicology of the Slovak Academy of Sciences, Bratislava | **Operetta in the Slovak Republic (1939–1945): Performances and Compositions throughout the Times of the Client State of Nazi Germany**

 Lunch break

14:15–15:45 Session VII, Chair: Anja Bunzel (Czech Academy of Sciences)

Carolin Stahrenberg, Anton Bruckner Private University Linz, and Nils Grosch, University of Salzburg | **Mobile Networks and Intermedial Interfaces in Musical Theatre: Interweaving of Stage, Song, and Other Media**

Brian S. Locke, Western Illinois University | **Nomads in the Marketplace: Negotiating the Publication History of Czech Operetta, 1918–1948**  online

Closing remarks

.....

19:00 Concert with rare repertoire by Jaromír Weinberger and others

**Pavel Bár | Prague Operetta Theatres during the Nazi Occupation**

Operetta theatres in Prague experienced unprecedented prosperity during World War II. This paper focuses on the reaction of some of the important Prague operetta theatres and their owners (such as Hugo Kraus or Jiří Koldovský) to the German occupation in 1939. Using the example of Velká opereta (the Great Operetta Theatre), it concentrates on changes of the repertoire, acts of censorship or displays of anti-Semitism. How did theatres and their directors react to the new circumstances – through adaptation, collaboration, or did they perhaps attempt an inconspicuous resistance?

**Mgr. Pavel Bár**, Ph.D. is a dramaturge of the Musical Ensemble of the J. K. Tyl Theatre in Pilsen and a researcher at the Theatre Faculty of the Academy of Performing Arts in Prague. He graduated in Theatre Studies at Charles University in Prague and obtained a doctorate at the Theatre Faculty of the Academy of Performing Arts in Prague. His interest is focused on the history of Czech operetta and musical, about which he has published several books and studies, such as "Popular music theatre in Czechoslovakia after 1945" in *Popular Music Theatre under Socialism*, edited by Wolfgang Jansen, 2020.

**Micaela Baranello | The Coasts of Slovakia: Truth, Fiction, and Amalgamation in Operetta's Nations**

Operetta has often reveled in "Ruritanian" ambiguity that mixes and fictionalizes national groups, even at a time when Austria-Hungary's nationalists attempted to taxonomize the population as comprised of distinctive national groups. This paper examines the reasons and possibilities afforded by these fictions in Viennese repertory, which were both censor-imposed and enabled an acknowledgement of the situational character of national affiliation at this time. I also will consider the greater specificity of Franz Lehár's *Der Rastelbinder*, whose staging of assimilation as a journey from idealized Slovakian rural life to Viennese theatrical farce suggests Léon and Lehár saw a larger incompatibility between nationalists' imposed precision and suburban Viennese theater.

**Dr. Micaela Baranello** is assistant professor of music at the University of Arkansas and reviews editor of *Opera Quarterly*. Her book, *The Operetta Empire*, was published by the University of California Press in 2021, and her article on Franz Lehár's *Friederike* and middlebrow aesthetics of the Weimar Republic is forthcoming in *Cambridge Opera Journal*. She holds a PhD in musicology from Princeton University.

**Miriam Blümllová | Olomouc Theatre in the Interwar Period – the Scene for Albert Roussel's Single Operetta *Le testament de la tante Caroline***

The paper will depict the development of repertoire from German and Hungarian influences to the French and Italian ones. The core of the paper will be the analysis of the French influence on the Czech production and the premiere of Albert Roussel's *Le*

*testament de la tante Caroline* in Olomouc in 1936. Using this piece as an example one may see the development of the operetta genre, its merging with opera and the French connection with Czech culture during the interwar period.

**Miriam Blümlová, Ph.D.** studied musicology and English language and literature at Palacký University in Olomouc, where she also obtained her Ph.D. in musicology with a thesis on opera at the Olomouc theatre between the wars. In her research, she focuses on musical theatre about which she published two books discussing the history of opera and ballet, their interdisciplinary aspects, as well as the links between artistic activity and politics. Also, she is interested in gender and music, recently she has contributed to the publication *Composing Women. 'Femininity' and Views on Cultures [...]* (Hollitzer, 2022).

---

---

Vojen Drlík | **Einer Vision der Großstadt folgend...: Operette in Brno** [Towards the Vision of a Metropolis...: Operetta in Brno]

During the period of the First Czechoslovak Republic and the Protectorate, operetta in its stage form was available to Brno audiences in two languages and performed by two independent Czech and German ensembles. The duality of Brno theatre life had a competitive character. Unlike during the previous period of the Austro-Hungarian Empire, however, the Czech-language theatre increasingly outweighed the German one. Its predominance is best seen in the production of original works. Although these works mostly did not transcend the city borders of Brno, their frequency and, in some cases, also their reception (for example productions of *Na růžích ustláno – Auf Rosen gebettet* in Prague and Vienna theatres and also as a movie) resonated with the city's overall effort in positioning itself as the country's second metropolis.

**Vojen Drlík, PhD.** studied philosophy, Czech and art history at the Faculty of Arts of the University of Brno. Before his retirement, he was the head of the Memorial of Literature in Moravia. He is interested in Czech-German cultural history of the 19th and 20th centuries. Drlík has published in anthologies and journals, and books such as *Brněnská usměvavá múza* [Brno's Smiling Muse] (2004), *Ve službách operety* [In the Service of Operetta] (2018), *Šťastně v Říši* [Happily in the Reich] (2018), *Zapomenuté album* [Forgotten Album] (2022). He also prepared numerous exhibitions.

////////////////////////////////////

William A. Everett | **The Peasant Girl (1915): Emma Trentini, Rudolf Friml, and the Transformation of a Continental Operetta for Broadway**

When *The Peasant Girl* opened at the 44<sup>th</sup> Street Theatre on 2 March 1915, it was much more than just another continental operetta adapted for Broadway. Although Oskar Nedbal and Leo Stein's *Polenblut* constituted the underlying source material, Edgar Smith's revision of the book and Rudolf Friml and Clifton Crawford's additional musical material made *The Peasant Girl* a wholly distinctive work. Much of this had to do with its stars. Emma Trentini was a, or even perhaps *the*, leading operetta soprano of the

time. The score was fashioned to function largely as a showcase for her formidable singing talents.

**Prof. William A. Everett** is Curators' Distinguished Professor of Musicology Emeritus at the University of Missouri-Kansas City Conservatory, where he taught classes ranging from medieval music to the American musical theatre. He has published widely on musical theatre and other topics and is contributing co-editor to *The Cambridge Companion to the Musical* (with Paul R. Laird, 3<sup>rd</sup> ed., 2017), *The Palgrave Handbook of Musical Theatre Producers* (with Laura MacDonald, 2017) and *Intertextuality in Music: Dialogic Composition* (with Violetta Kostka and Paulo F. de Castro, 2021). He currently edits the series Cambridge Elements in Musical Theatre, published by Cambridge University Press.

.....

### Vojtěch Frank | **The Girl from the Mining Settlement: Emancipation through Sentimentality in the First Miners' Operetta**

The 1942 operetta *Děvčátka z kolonie* (*The Girl from the Mining Settlement*) by the prominent Czech composer Rudolf Kubín, allegedly the first operetta from the mining milieu, achieved significant success notably in the industrial regions of then-Czechoslovakia. In seeking "the right musical language of miners", Kubín employed a pastiche of various genres from different sources and with different connotations. However, the overall character of the piece can be described as sentimental. The paper explores the emancipatory role of the operetta in shaping the "authentic" popular style of mining regions.

**Vojtěch Frank** studied Musicology and East European Studies at Charles University, Prague, where he is currently preparing a doctoral dissertation on Soviet operettas in Czechoslovakia, their cultural and political meanings, the processes of cultural transfer, and Socialist Realism in operetta. His recent publications include a study of Isaak Dunayevsky's operettas in Czechoslovakia (*Historical Studies on Central Europe* 2022/1) and an article on the first Soviet musical in Czechoslovakia (*Studies in Musical Theatre* 2022/3). His other professional activities include literary translation (from Russian) and theatre music composition.

.....

### Šárka Gmíterková | **From Stage to Screen: Introducing the Production Cycle of Film Operettas**

Anglo-american histories of cinema tend to treat film versions of operettas as just one tiny fraction of the genre of musical. Looking at the early years of sound cinema, there is a tendency for musical cinema not only in Hollywood but in many small national cinemas as well. However, instead of all singing, all dancing revue movies as was the Hollywood preference, Czech cinema demonstrated a tendency towards film adaptations of operettas of domestic origin. Treating these films as a production cycle, peaking in the mid-1930s, I am going to introduce the core Czech titles, their aesthetic

and production characteristics, and their reception. These trends will be discussed by way of two specific case studies: *Na růžích ustláno* (Bed of Roses, dir. Miroslav Cikán, 1934) and *Na tý louce zelený* (On that Green Meadow, dir. Karel Lamač, 1936).

**Dr. Šárka Gmíterková** is an assistant professor at the Department of Film Studies and Audiovisual Culture at Masaryk University, Brno, Czech Republic. In her research she focuses on contemporary as well as historical forms of stardom in cinemas of small nations, film acting, and costuming. In 2022 she published a monograph on Oldřich Nový, a star actor, who managed to work throughout various ideological regimes and in multiple cultural industries. Her work was published internationally in *NECSUS* (2017), in *Journal of Celebrity Studies* (2016) and in the edited volume *Popular Cinemas in East Central Europe* (2017).

~~~~~  
Nils Grosch  see Carolin Stahrenberg

.....  
Steffen Höhne | **Ein dubioses Genre? Franz Kafka und die Operette** [A Dubious Genre? Franz Kafka and the Operetta]

After a visit of Carl Millöcker's *Viceadmiral* at the Švanda Theater in Prague-Smíchov in 1908, Franz Kafka wrote to his friend Max Brod that "when a play has to be written, one can only learn from operettas." Kafka's surprising statement points to the fascination of popular formats of the performing arts not only in terms of diversion or entertainment. In fact, Kafka was fond of (Viennese) operetta, of which notes and reports, but also motifs and thematic references in the work provide sufficient evidence. Based on a cultural-scientific approach to the topic of Kafka and the operetta, the question will be what one could learn "only from operettas" and what this learning process has brought about in Kafka's work.

**Prof. Dr. Steffen Höhne** is Professor at the Institute for Musicology in Weimar-Jena (Hochschule für Musik "Franz Liszt" Weimar/Friedrich-Schiller-Universität Jena), he teaches cultural studies and -management. From 2013 to 2019 Dean of faculty III. President of *Herder Forschungsrat*, Marburg and board member of *Collegium Carolinum*, Munich. He co-edited *Interkulturalität, Übersetzung, Literatur – am Beispiel der Prager Moderne* [Interculturality, Translation, Literature – the Example of Prague Modernism] (Böhlau 2022) and *Kompendium německé literatury českých zemí* [Compendium of German Literature in the Czech Lands] (Academia 2022), among others.

.....  
Andrea Jochmanová | **Mary Bártů: The Journey of the Diva through Czechoslovak and German Stages**

Mary Bártů (1904–1960) was one of the famous divas devoted to operetta of the interwar period, who performed on Czechoslovakian, the Protectorate and the Third

Reich stages. On her journey, she increasingly found satisfaction not only in acting, but also in directing which she started to pursue more intensely after working with Oldřich Nový in Brno in the 1930s. At the beginning of the afterwar period she commenced work as a director in Brno where she used some innovations that she gained during her performative career.

**Mgr. Andrea Jochmanová, Ph.D.**, researcher in Czech theatre history, interested in the intersections between theatre and folklore, theatre and gender studies, cultural anthropology, storytelling and theory of games. Since 2006 she works as a curator of manuscripts and scenography collection at the Department of Theatre History at Moravian Museum Brno, presently she works as well as an assistant professor at the Department for Theatre Research at JAMU (Janáček Academy of Performing Arts) Brno. Andrea is a co-author of the *Theatre Theory Reader: Prague School Writings* (2017) and of *Osvobozené divadlo – na vlnách Devětsílu* [The Liberated Theatre – On the Devětsíl's Wave] (2022) with Ladislava Petišková.

.....

Brian S. Locke | **Nomads in the Marketplace: Negotiating the Publication History of Czech Operetta, 1918–1948**

Operetta repertoire formed one of the core genres of Czech popular music in the period 1918–1948 and drove a substantial proportion of its publishing revenue. The publication history of Czech operettas provides a vital, tangible link to an ephemeral genre, mirroring both social trends and political upheavals. But Czech operettas also reveal a complex relationship between a complete, live production and its various, partial publication formats. A half-dozen excerpted songs would of necessity represent the whole work, stripped of their dramaturgical contexts and relying either on generic lyrics or musical genre characteristics. Using a theoretical construct defined by Kevin Korsyn in his *Decentering Music*, in this paper I analyze the musical and dramatic identities of operetta excerpts by Piskáček, Beneš, Jankovec, and Stelibský as “nomads.”

**Prof. Brian S. Locke** is a Professor of Musicology at Western Illinois University. Originally from Toronto, Canada, he received the Ph.D. from Stony Brook University in 2002, specializing in the history of music in the Czech lands. His book, *Opera and Ideology in Prague: Polemics and Practice at the National Theatre, 1900-1938* (University of Rochester Press, 2006) was followed by a complete edition of Otakar Zich's opera *Vína* in full score (A-R Editions, 2014). He has published articles on such varied topics as The “*Wozzeck* Affair”; Novák's opera *Lucerna*; the legacy of Eliška Krásnohorská; Czech Swing under the Protectorate; and the relationship between Erwin Schulhoff and the Czech sci-fi novelist, Karel Josef Beneš.

.....



## Daniel Molnár | **A Parallel Reality: The Operetta Repertoire of the Hungarian Minority Theatre Košice/Kassa in the First Czechoslovak Republic**

After 1920, the previously dominating Hungarian culture was reduced to a minority in the former Upper Hungarian Territories (Slovensko and Rusínsko). The one remaining Hungarian professional company used “operetta diplomacy” to strengthen its position in the new state. Although these attempts failed, the repertoire of the Košice/Kassa based company had a significant influence on the musical theatre of Czechoslovakia. The talk analyses the possibilities of Hungarian theatre in the new political-cultural context and the intercultural significance of operetta in the region.

**Daniel Molnár PhD** is a theatre researcher focusing on musical entertainment. He curated four exhibitions about the history of show business, and his theatre credits include the Budapest Operetta Theatre and the Komische Oper Berlin. His latest publication is *Show und Business in Pest-Ofen: SeilgängerInnen, Automaten und andere Kunststücke von Weltruf* (with Katalin Teller); currently he is working on his new book for Cambridge University Press: *The Revue in 20th-Century Budapest: From Cosmopolitan Night-Clubs to Stalinist Dogma*.

---

---

## Michal Štěpán | **Operetta in the Slovak Republic (1939–1945): Performances and Compositions throughout the Times of the Client State of Nazi Germany**

In this paper, I examine the position of operetta in the Slovak National Theatre operation during the Second World War. With a view to the historical circumstances, the discussion is focused mainly on the question of how totalitarian propaganda influenced the work of Gejza Dusík and other Slovak composers. Finally, I illuminate the reactions of the ideologically motivated music critics of the time, as well as of the people involved in the management of the most important cultural institution in the country.

**Mgr. Michal Štěpán PhD.** (born 1986, Bratislava) studied from 2008–2013 at the Department of Musicology of Comenius University in Bratislava. Since 2013, he has been working at the Institute of Musicology of the Slovak Academy of Sciences. After publishing his monograph focusing on the prominent Slovak composer Tadeáš Salva (2020), he is currently engaged in studying the development of musical culture and musical institutions in the 20th century in Slovakia. His research interests also include biographical accounts of musicians persecuted under the Nazi and Soviet totalitarian regimes.

## Stefan Schmidl | **“There is not only *Ein weißes Rössl!*”: Jara Beneš and His Wachau-Operetta**

This paper will consider Czech composer Jara Beneš and his operetta *Gruß und Kuß aus der Wachau* (1938), which is significant in several respects. On the one hand, it was premiered shortly before Austria’s “Anschluss” to Hitler-Germany and thus typifies a last example of interwar musical theater. On the other hand, it represents the artistic

discourse about the Wachau, the famous Austrian region. Both aspects are to be discussed in detail as well as the later history of the operetta – its revision for the restaging in 1949 and its filmic adaptation in 1950. In this context it is revealing which elements have or have not been taken over from Beneš' original work.

**Prof. Dr. Stefan Schmidl** studied musicology and art history at the University of Vienna. In 2013 appointed as a professor for music history at the Music and Arts University of the City of Vienna (MUK). There he heads the competence centre *Film / Film Music* and is deputy director of the Institute for Science and Research (ZWF). In addition, he heads the working group *Audiovisual Media* at the Austrian Academy of Sciences (ÖAW). His monographs include *Filmmythos Wachau. Die Inszenierung einer Landschaft* [Film Myth Wachau. The Staging of a Landscape] (2022) and *Die ewige Schlacht. Stalingrad-Rezeption als Überwältigung und Melodram* [The Eternal Battle. Stalingrad Reception as Overwhelming and Melodrama] (together with Werner Telesko, 2022).

#### Carolin Stahrenberg & Nils Grosch | **Mobile Networks and Intermedial Interfaces in Musical Theatre: Interweaving of Stage, Song, and Other Media**

Musical Theatre has been shaped by mobile networks and exchange from scratch. This paper explores the relation of cultural transfer across an intermedial dispositive, manifested by the sheet music industry, the star system, depending on artists of international fame, and the exploitation of newly invented technical devices, like the Gramophone or film projection. The notion of popular song blurs the temporal, spatial, and social limits of musical theatre, becoming crucial for popular music and the reception of popular musical theatre in the early 20th century.

**Prof. Dr. Carolin Stahrenberg** is a professor for musicology at Anton Bruckner Private University in Linz, Austria. She studied Music, German and Musicology at the University of Music, Drama and Media (HMTM) in Hannover, Germany. In 2011 she gained her PhD with a thesis on popular music in Berlin between the wars, focusing especially on composer Mischa Spoliansky. In 2018 she was applied junior professor for musicology and gender studies at the University of the Arts in Berlin. Her research interests are popular music, musical theatre, music and gender studies, music and migration, and musical life in the Weimar Republic.

**Prof. Dr. Nils Grosch** holds the chair in Musicology at the University of Salzburg, Austria where he is also Head of Department for Art History, Musicology and Dance Studies. He gained his doctorate at the University of Freiburg i. Br. with a dissertation about Music and *Neue Sachlichkeit* and completed his habilitation at the University of Basle with a thesis about the sixteenth-century German Lied and Media. His major research interests are music and mobility and musical theatre. Projects co-headed by Nils are "The Representation of History in Musicals" (FWF funded) and "Music, Migration and Mobility" (AHRC funded). Recent articles in *Studies in Musical Theatre* 16/3 (2022) and in *Die Tonkunst* 17/1 (2023), among others.

Viktor Velek | **Operette bei den Wiener Tschechinnen und Tschechen** [Operetta of the Viennese Czechs]

Around 1900, the Czech-speaking enclave formed the largest national minority in Vienna. Two Czech music scenes existed side by side: the first consisted of associations of academics, tradesmen, civil servants, intellectuals, etc., the second of variously oriented workers' associations. Operetta and, before that, comic opera were among the favourite numbers on the programmes of concerts and gatherings of both scenes. This paper will not only present the original operettas of Czech Viennese authors, but will also focus on Viennese performances of operettas by composers from Bohemia and Moravia, with an emphasis on the migration of the musical repertoire. The paper will map the operetta production from the end of the 19th century up to 1939.

**Mgr. Dr. Phil. Viktor Velek, Ph.D.** – Czech musicologist, graduate of the University of South Bohemia in České Budějovice, Masaryk University in Brno and Universität Wien. He works at the Faculty of Fine Arts and Music of the University of Ostrava and at the Masaryk Institute and Archives of the Czech Academy of Sciences. Recent publications: *Hudební umělci mezi Ostravou a Vídní = Tonkünstler zwischen Ostrau und Wien* [Musicians between Ostrava and Vienna] (four volumes, 2018–2021), and “‘Servus Březina!’, or On the History of a Viennese Anti-Czech Hetz” in *Festschrift für Lothar Höbelt* (Böhlau 2022).

David Vondráček | **“Die Operette” und ihre Kontexte: Oskar Nedbal's *Polenblut*** [“The Operetta” and Its Contexts: Oskar Nedbal's *Polenblut*]

This paper traces the at times strange transformations undergone by the operetta *Polenblut/Polská krev*, by far Oskar Nedbal's best-known contribution to the genre with a libretto by Leo Stein. I do not want to claim that operetta overthrows all conventions and traditions, however, it makes us take a second look at supposed certainties: where does the text end, where does the context begin? Where does the work end and where does its reception begin?

**Dr. David Vondráček** is a researcher at the Czech Academy of Sciences, Institute of Art History with specialization in the history of operetta. He completed his doctoral thesis *Jaroslav Ježek zwischen Avantgarde und Jazz* (Allitera 2021) at the University of Munich (LMU), where he also worked as a teaching assistant. Among his recent publications is the edited volume *The East, the West, and the In-Between in Music* (Allitera 2021). Study stays led him to the universities of Tallinn, Kharkiv, and Sarajevo, among others.

Tristan Willems | **“Věčné Jaro(mír)”: Weinberger's Use of Thematic Materials throughout His Operetta Career**

From Weinberger's first operetta (*Tom Warwick*, 1921) through to one of his last compositions (*Eine Waltz Overture*, 1962), I will survey Weinberger's use and re-use of material from a theatrical and compositional viewpoint. Eight operettas were written

and performed during a 15-year period concurrent with seven operas. Weinberger's theatre output came to an abrupt end with his displacement from his homeland. I will also explore his circle of collaborators such as Tauský, Nedbal, Dostal, etc. who helped shape each other's works.

**Tristan Michael Willems** has focused his research on Jaromír Weinberger for over a decade; uncovering over 200 works in manuscript previously unknown. This summer, he begins a 15 CD recording project with the Czech National Orchestra as conductor, editor and publisher of these materials. He has lectured and written articles on Weinberger for *musica reanimata* and *Czech Music Quarterly* among others. He has been a professor of woodwinds and conducting at several universities in the United States and Conservatories throughout Europe and the Middle East.

Conference organization:

David Vondráček, Institute of Art History of the Czech Academy of Sciences

Anja Bunzel, Institute of Art History of the CAS

Viktor Velek, Masaryk Institute and Archives of the CAS

and the team of Villa Lanna