

# Emil Břetislav Lvovský or Who was the harshest Viennese critic of Antonín Dvořák's music?

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## State of Research

The life and work of Emil Břetislav Lvovský show a very wide spectrum of activities. This study will focus on his biography and journalistic activities, but he can also be viewed from other perspectives: as a composer, as a teacher, as a musician (pianist, double bass player) or as a librettist. In terms of methodology, this paper applies chronology, with the introduction mapping the “state of research” (literature, sources).

## Literature

The mention in a Czech obituary from 1910 that Lvovský was “*a well-known composer and writer*”<sup>1</sup> reflects his increased compositional activity at the end of his life, or his merits in the form of messages he sent to Prague from Lviv and Vienna. The Viennese-Czech cultural worker Jan Heyer (1883–1942) noted in 1940 that “*the books on the history of Czech music and Czech encyclopaedias are silent about him [Lvovský]*.”<sup>2</sup> That was true concerning the past, but in the same year the musicologist Vladimír Helfert (1886–1945) offered a personal entry in Pazdírek's *Musicians Dictionary*.<sup>3</sup> Helfert may

1 Anon., “Zprávy. Úmrtí,” *Česká hudba* 4, no. 12 (1910): 97.

2 Jan Heyer, “Česká hudební viennensia. Poznámky a doplňky k dosavadnímu zpracování látky,” *Dunaj. Menšinová revue* 17, no. 3–4 (1940): 349.

3 Vladimír Helfert, “Lvovský, Břetislav,” in *Pazdírkův hudební slovník naučný. II. Část osobní – Svazek druhý L–M*, eds. Oldřich Pazdírek, Gracian Černušák and Vladimír Helfert (Brno: Oldřich Pazdírek 1940), 70.

have drawn on Heyer's detailed and in many respects unsurpassed profile. Bohumír Štědroň (1905–1982) certainly did so some twenty years later in his personal entry for the *Czechoslovak Dictionary of Persons and Institutions* (1963) – let's quote his biographical part (at the end of the entry there is a list of several compositions, publishers and a selected bibliography):

A Czech composer and double bassist, born 10 September 1857, Prague, died 12 July 1910, Vienna. His own name was Emil Pick. He studied the double bass with František Simandl in Vienna. He taught the double bass at a conservatory in Lviv (1884–1890), lived briefly in Berlin, and finally in Vienna (from 1890) until his death. He contributed to the music periodical *Dalibor* with reports on concert life in Lviv (VII–1885 to XII–1890) and in Vienna (XIII–1891 to XVII–1895). Editor of the periodicals *Oesterreichische Musik und Theaterzeitung* and *Neue musikalische Presse* (1895 to 1908), where he zealously promoted Czech music and organised the musical life of the Czech minority in Vienna.<sup>4</sup>

However, some passages of Štědroň's entry are rather problematic or need to be confirmed or corrected and made more precise. The following are three of the most controversial or incorrect statements this study will comment on:

- Lvovský was a double bass teacher at the Lviv Conservatory in 1884–1890.
- Lvovský sent “messages from Lviv” to the periodical *Dalibor* (1885–1890).
- Lvovský stayed briefly in Berlin.

More detailed but sketchy information about him can be found in memoir-type literature.<sup>5</sup> In 2013, together with the musicologist Vlasta Reittererová, I published a text in which Lvovský was dealt with as a music critic in connection with the periodical *Österreichische Musik- und Theaterzeitung*.<sup>6</sup> Interesting information about Lvovský as a critic is provided by the

4 Bohumír Štědroň, “Lvovský, Břetislav,” in *Československý hudební slovník osob a institucí. První díl, A–L*, eds. Gracian Černušák, Bohumír Štědroň and Zdenko Nováček (Praha: Státní hudební nakladatelství 1963), 851.

5 Leoš Karel Žižka, *Mistři a mistříčkové* (Praha: L. K. Žižka, 1947), 87.

6 Vlasta Reittererová and Viktor Velek, “Die Rezeption der tschechischen Musik auf den Seiten der Periodika ‘Die Zeit’ und ‘Österreichische Musik- und Theaterzeitung,’” in *Die Wiener Wochenzeitschrift Die Zeit (1894–1904) und die zentraleuropäische Moderne. Studien – Dokumente*, eds. Lucie Merhautová and Kurt Ifkovits (Praha: Masarykův ústav a Archiv AV ČR, 2013), 152–80.

study by the musicologist Sandra McColl.<sup>7</sup> The Österreichisches Musiklexikon does not have a separate entry for Lvovský, but refers to his articles and mentions him in other entries, for example in the entry *Musikzeitschriften* (music journals). The entry in the almanac *Das geistige Wien* (1893) does not provide any essential information.<sup>8</sup>

### Sources

So far, the documents from the Prague I Police Directorate (1891–1895) in the National Theatre Archive collection have been processed, as well as “conscriptions” (residence permit applications) with a link to Prague.<sup>9</sup> The Wienbibliothek collections contain compositions, librettos and correspondence (among others with Wilhelm Kienzl). This is also the case with the Austrian National Library. The archives of the Czech school society Komenský in Vienna should contain (according to Heyer) sheet music and correspondence (again, among others, with W. Kienzl). The Zdeněk Nejedlý collection (Archives of the Czech Academy of Sciences) includes two letters written by Lvovský,<sup>10</sup> and the František Pivoda collection (National Museum – Bedřich Smetana Museum) includes a letter from Karel Knittl to the composer and teacher František Pivoda (the content refers to Lvovský) and a draft of a letter by Pivoda, who, like Lvovský, lived in Vienna – but already in 1844–1860.<sup>11</sup>

### General information

Emil Břetislav/Brzetislav Lvovský was born in Prague on 10 September 1857. However, he is entered as Emil Pick in the civil registry. He probably chose

- 7 Sandra McColl, “New music and the press: Vienna 1896–7, Bruckner, Dvořák, the Laodiceans and Also sprach Zarathustra,” *Context* 5 (Winter 1993): 28–41.
- 8 Ludwig Eisenberg, *Das geistige Wien. Mittheilungen Ober die in Wien lebenden Architekten, Bildhauer, Bühnenkünstler, Graphiker, Journalisten, Maler, Musiker und Schriftsteller*, vol. 1 (Wien: C. Daberkow's Verlag, 1893), 333.
- 9 National Archives of the Czech Republic, National Theatre Archive collection, call number D 218/253, letter, Lvovský to an unknown person, May 16, 1895; National Archives of the Czech Republic, Prague I Police Directorate collection, 1891–1895, call number P 177/165, box 3904; National Archives of the Czech Republic, Police Directorate I collection, conscriptions 1850–1914, box 461, pictures 781 and 782.
- 10 Masaryk Institute and Archives of the Czech Academy of Sciences, estate of Zdeněk Nejedlý, personal correspondence, Zdeněk Nejedlý Library, box no. 35 (two letters addressed to Zdeněk Nejedlý).
- 11 National Museum – Bedřich Smetana Museum, estate of František Pivoda, call number 2 27/52, inventory number 8404/52.

the Slavic patriotic name Břetislav himself. It is derived from the Old Czech verb *břčeti*, i. e. to sound, to make noise. He died on 12 July 1910 in Vienna. If we add Lviv to Prague and Vienna, we have three cities where Lvovský spent his life.

Appearance – We do not have his appearance (meaning a lithograph, print, painting or photography) yet. The verbal description in his passport says that he was “*tall, with an oval face, dark brown hair, brown eyes, proportional mouth and nose.*” However, Žižka described him differently: “*A noticeable head and the whole appearance. A red face, a little reddish long hair, a somewhat small moustache, sort of shy in his movements, with an almost ironic smile on his lips.*”<sup>12</sup>

Occupation, education – The records kept by the Prague Police Directorate show that he was initially listed as an accountant (*Buchhalter, Geschäftsleiter, Geschäftsreisende, Handelsagent*), and later as composer (*Tonkünstler, Komponist*). Josef Srb-Debrnov already mentioned musical education in the entry “Lvovský” in his manuscript dictionary, drawing on documents sent to the Lvovský family in 1895: “*He [Lvovský] studied the bass with Professor Simandl at the Vienna Conservatory.*”<sup>13</sup> The quote suggests that Lvovský was a student at the Conservatory, but according to the director of the Archiv Gesellschaft der Musikfreunde (where the Conservatory collection from 1817–1909 is kept), Lvovský’s name is not in the lists of students.<sup>14</sup> This means that he studied with Simandl privately, and this is what statements such as “*he studied with Simandl in Vienna*” or “*student of Simandl*” refer to;<sup>15</sup> his studies are also confirmed by the dedication in Lvovský’s composition *Drei Stücke im alten Style nach den Violinsonaten von Arcangelo Corelli* (published in 1904). There is no information about Lvovský’s playing level as a double bassist, as he only appears in concert programmes as an accompanying pianist. Lvovský must have been an excellent player – he also composed for this instrument and dedicated some of his compositions to his virtuoso teacher Simandl, who played them publicly (and taught them, especially to advanced students). The question then arises where Lvovský had studied (piano, double bass) before Simandl be-

12 Žižka, *Mistři a mistříčkové*, 87.

13 Josef Srb-Debrnov, *Slovník hudebních umělců slovanských*. Autograph, National Museum – Czech Museum of Music, call number IV E 41, Part III, 299 (according to Lvovský’s documents of 15 February 1895).

14 Johannes Prominczel, email message to Viktor Velek, September 4, 2023.

15 Heyer, “Česká hudební viennensia,” 349; Helfert, “Lvovský, Břetislav,” 70; Štědroň, “Lvovský, Břetislav,” 851; Eisenberg, *Das geistige Wien*, 333.

came his teacher. Without that education he would not have been able to get a position as a teacher at the Lviv Conservatory.

Sandra McColl suggests (perhaps music oriented) studying in Prague:

Lvovský, who was born and educated in Prague, is probably the most consistently modern in his musical taste, independent of the ideological underpinning of German-nationalist inspired Wagnerism.<sup>16</sup>

The phrase “Prof. Lvovský” appears for the first time probably in October 1892 in the Czech music periodical *Dalibor*. The correctness of the academic title can be doubted: Christo Vasilev, the author of the report on the concert in Bulgaria, apparently only believed that Lvovský was a professor.<sup>17</sup> However, it caught on, probably reflecting Lvovský's private teaching activities and perhaps also those at the Lviv Conservatory, where he worked as “a professor of double bass.” Žižka leaves the activities undated;<sup>18</sup> B. Štědroň mentions the period 1884–1890;<sup>19</sup> Josef Srb-Debrnov<sup>20</sup> and the almanac *Das geistige Wien* (1893)<sup>21</sup> state a shorter period (1888–1890).

Religion, race – L. K. Žižka suggests in his memoirs that Pick was a Jew: “His real name being Pick, he could not deny his race with his face, but he was a Czech by heart and conviction, and a musician to the core.”<sup>22</sup> Lvovský was also mentioned in an article that mapped the Jewish-owned press.<sup>23</sup> His marriage documentation (1879, he was 22) says “without religion;” we know from another document, dated 30 July 1890, that he joined the Evangelical Church of the Augsburg Confession.

Nationality, linguistic affiliation – Lvovský is often described as a Prague German, but like Smetana he merged with Czech cultural life. L. K. Žižka wrote the following: “He was not used to Czech, so he spoke slowly and quietly, as if he was not to be heard, repeating some disobedient words.”<sup>24</sup>

16 McColl, “New music and the press,” 32.

17 Christo Vasilev, “Z Ruščuku,” *Dalibor* 15, no. 42–43 (14 October 1893): 340.

18 Žižka, *Mistři a mistříčkové*, 87.

19 Štědroň, “Lvovský, Břetislav,” 851.

20 Srb-Debrnov, *Slovník hudebních umělců slovanských*.

21 Eisenberg, *Das geistige Wien*, 333.

22 Žižka, *Mistři a mistříčkové*, 87.

23 Anon., “Weitere Beispiele aus der jüdischen Presserschaft,” *Der Volksfreund* 1, no. 15 (20 February 1913): 4. It contains the information that the Neue musikalische Presse is edited by Lvovský (Lemberger). Anon., “Die ungeheure Macht der Judenpresse,” *Österreichische Volkszeitung* 41, no. 7 (14 February 1913): 11. The same information.

24 Žižka, *Mistři a mistříčkové*, 87.

An analysis of two letters written in Czech to Zdeněk Nejedlý (1907) suggests that Lvovský's written Czech was very good, with few mistakes. A certain problem with the Czech language (similar to that of B. Smetana) is suggested by the reviewer of Op. 8 (*Kouzlo lásky*, 1894), stating several errors in declamation.<sup>25</sup>

Family and marriage (22 November 1879, civil marriage) – Lvovský's marriage documentation contains his parents' names (Sara, Leopold). His wife was Walburga "Wally" née Prochazka (1862 – after 1914). At the time of their marriage she was 17 and he was 22. The news of the forthcoming marriage was reported by the Prager Tagblatt:

Civil Marriage Announcement. On the black board of the Prague Town Hall it is announced as follows: Mr Emil Pick, a merchant at Prague No. 108–III, born 1857 in Prague, without religion (son of Mr Leopold and Sára Pick née Rie), and Miss Walburga Prochaska, born 25 February 1862 in Prague, without religion, residing at No. 226–III (daughter of Mr and Mrs Leopold and Josefa née Bienert) intend to marry. Any objections must be submitted to the municipal authority within three weeks.<sup>26</sup>

The names of three children are known. We know about the eldest two that their father tried to involve in the minority's life – a report from 1894 shows that the children donated books to the Czech school society Komenský.

Zdenko (1882 – after 1942) – he studied at K. K. Elisabeth Gymnasium in Vienna<sup>27</sup> and was a member of the Sokol organisation in 1901–1903; in 1916 Privatbeamte (private official) in Vienna. Then in the army, in March 1918 promoted to Oberleutnant in der Reserve (Reserve First Lieutenant). Correspondence in the Austrian National Library.

Božena (1884–?) – possibly identical to Beata Lvovsky, correspondence in Wienbibliothek.

Cecilie/Cecilia/Cäcilia/Cecile/Cäcilie<sup>28</sup> Josefine (surname Lorre/Lovsky/Lovovsky) (21 February 1897 in Vienna – 12 October 1979 in Los Angeles) – actress. Her guardian during her studies was JUDr. Alfred

25 Prof. Frant. Pich [Fratnišek Pich], "Kritika. Břetislav Lvovský, op. 8. Kouzlo lásky," *Dalibor* 14, no. 11 (27 January 1894): 77.

26 Anon., "Civileheaufgebot," *Prager Tagblatt* 3, no. 314 (12 November 1879): 4.

27 Franz Strauch, ed., *XIV. Jahresbericht über das K. K. Elisabeth-Gymnasium in Wien für das Schuljahr 1898/99* (Wien: s. n., 1899).

28 Cäcilie – this form of the name is in the school records.

Rie (1862–1932), a well-known Jewish court and trial attorney-at-law. She studied theatre, dance and languages at the Austrian Royal Academy of Arts and Music (school years 1913/1914–1915/1916). She later moved to Berlin (acting in the Dream Theatre and Dream Play by Karl Kraus), contacts with the actor Peter Lorre (1904–1964, Jew, originally László Löwenstein, from 1913 in Vienna) – Lorre later became her husband (1934–1945). They travelled to Paris, London and the United States.

Significance: Discoverer of the Czech violin virtuosos František Drdla (Lvovský was probably the author of the first biography, 1897)<sup>29</sup> and Jan Kubelík – According to Jan Řežábek, it was Lvovský who drew Vienna's attention to the talent of the future violin virtuoso Jan Kubelík. At the end of November 1898, he performed in Vienna at the Academy (a cyclists' meeting): "*He [Lvovský] listened to an unknown violinist and was absolutely amazed. [...] Lvovský was not silent, and Vienna learned about the violin phenomenon.*"<sup>30</sup> Kubelík accepted an invitation to a number of other concerts in Vienna, including a concert organised by the editors of Lvovský's journal *Österreichische Musik- und Theaterzeitung* and held on 26 January 1899.<sup>31</sup>

Significance: Promoter of Zdeněk Fibich's compositions – "*In his editorial field, Břetislav Lvovský ensured that Fibich's work had proper position in the French-language history of Czech music [...]*"<sup>32</sup>

Significance: Promoter of Czech music – "[Lvovský] *was in very intensive contact with the Czech music world, rendering significant service to Czech music through his journalistic activities.*"<sup>33</sup> The second quotation mentions Lviv, but the content can also be applied to his activities in Vienna:

29 B. Lvovský, "Franz Drdla," *ÖMTZ* 9, no. 21 (1 July 1897): 1.

30 Jan Řežábek, "Jan Kubelík," *Přemožitelé času* 2, no. 6 (1988): 106. For the same information see: Stanislav Jandík, *Čaroděj houslí. Vyprávění o Janu Kubelíkovi, který proslavil české jméno po celém světě* (Praha: Za svobodu, 1949), 104.

31 Florestan, "Das erste Concert," *ÖMTZ* 9, no. 11 (1 February 1899): 5; B. Lvovský, "Johann Kubelik, Violin-Virtuose," *ÖMTZ* 11, no. 7 (1 December 1898): 1, 2; B. Lvovský, "Paganini-Abend Jan Kubelík," *ÖMTZ* 15, no. 12 (end of March 1904): 5.

32 Artuš Rektorys, ed., *Zdeněk Fibich. Sborník dokumentů a studií o jeho životě a díle. 2. díl* (Praha: Orbis 1951–1952), 477.

33 Ibid., 530. Czech translation of a German letter from 27 July 1896 in which the *ÖMTZ* editor Arthur Barde informs Z. Fibich of the tasks assigned by his boss, Lvovský, i. e. that Fibich should send his compositions to Albert Soubies in Paris (he was preparing a book on the history of Czech music) and that he should send his orchestral voices to the Vienna Philharmonic, which already had the score of the F major symphony. J. [Josef] Boleška, "Feuilleton. Francouz o české hudbě," *Národní listy* 38,

From the wider ‘Austrian homeland’ of the time, Břetislav Lvovský (1857–1910) from Lviv, a kind of Czech consul, especially when it came to music, would come to Prague every holiday. [...] He was already well over thirty. This man was an enthusiastic admirer of Czech music, a great promoter of it in Lviv, in their local Česká beseda, which organised concerts.<sup>34</sup>

### Prague (1857–1881)

Lvovský spent his childhood and youth in Prague as Emil Pick. Official documents contain several addresses of his residence.<sup>35</sup> His wedding in 1879 has been mentioned. It is strange that we have almost no other information about this period. It is not clear whether his son Zdenko (1882) and daughter Božena (1884) were born there or in Lviv. The research concerning the period when he used the name and surname Emil Pick is complicated by the existence of at least two other persons of the same name and surname: an important industrialist from Čáslav and a Prague Jewish fashion merchant. Speaking of coincidence of names, the translator of a comedy by Eugène Scribe *Les doigts de fée* (*Čarovné ruce*) was “B. Lvovský”. The play was performed at the Provisional Theatre on 16 June 1863.<sup>36</sup>

### Lviv (1881–1890)

We know from official documents that Lvovský was still staying in Lviv as Emil Pick in the summer of 1881.<sup>37</sup> He is mentioned as a merchant, without further specification. Official documents do not mention the pseudonym Lvovský until 1890, but he had already signed his name in the reports sent from 1883 from Lviv to the Prague music journal *Dalibor*. In the Polish-language press we can come across the Polish form of his name Břetislav, i. e. Brzysław. When he was accepted as a member of the Music Department of the Umělecká beseda society in early 1889, newspaper reports

no. 351 (21 December 1898): 1. Passage about the book Albert Soubies, *Histoire de la musique en Bohème* (Paris: s. n., 1898).

34 Žižka, *Mistři a mistříčkové*, 87.

35 Praha-Nové město, no. 656/1 / Praha-Nové město, Tischlergasse 1518, street number 27 (1876) / Praha-Smíchov 386 (1878).

36 Alfred Javorin, *Pražské arény: Lidová divadla pražská v minulém století* (Praha: Orbis, 1958), 74; Jan Neruda, *České divadlo III* (Praha: SNKLHU, 1954), 381. It should be noted that in other literature it is possible to come across the form “J. Lvovský.”

37 National Archives of the Czech Republic, Prague I Police Directorate collection, 1891–1895, call number P 177/165, box 3904 (No. 19886, Lemberg, 10 August 1881).



mention him as B. Lvovský.<sup>38</sup> It is quite certain that he did not adopt the pseudonym Emil Břetislav Lvovský (or Břetislav Lvovský) until after he left Prague for Lviv.

There was a significant Czech minority in Lviv, one of the most important societies being Česká beseda (founded in 1867). The almanac of this society says, among other things, that “*the language of communication was the Pan-Slavic tongue – German.*”<sup>39</sup> The sources about this society do not mention Lvovský as a member or guest.<sup>40</sup> In his memoirs, L. K. Žižka states that Lvovský was a promoter of Czech music in Česká beseda – this does not necessarily mean his membership, but perhaps only external cooperation. As already mentioned, his tenure as double bass teacher at the Lviv Conservatory is known from literature and variously dated.

Lvovský also maintained contact with his homeland, for example in 1889 in the form of a contribution to the Prague monument to Jan Hus.<sup>41</sup> It can be assumed that Lvovský may have played the role of manager. That is, someone who arranged concerts of Czech musicians in Lviv. He also visited Prague – his visits were reported on by the press:

- Easter 1886 Prague.<sup>42</sup>
- March 1887 Prague – The third performance of Dvořák's oratorio *Saint Ludmila* (probably meant at the National Theatre on 6 March 1887).
- February 1888 Prague – With his wife he attended a concert by P. I. Tchaikovsky.<sup>43</sup>
- June 1890 Prague: A visit to the National Theatre was recorded by the magazine *Dalibor*: “[Lvovský] visited Prague on the 11th of this month, and having visited Smetana's ‘The Devil's Wall’, he spoke most highly of it, placing it above everything Smetana had com-

38 Anon., “Hudební odbor,” *Národní politika* 7, no. 23 (23 January 1889): 3.

39 Ludvík Feigl, *Sto let českého života ve Lvově. Díl druhý. Od roku 1867–1895. Založení ‘České besedy’ ve Lvově a život v ní* (Lvov: Česká beseda, 1925), 230, 273.

40 Evžen Topinka, *Archiv spolku Česká beseda ve Lvově (1867–1936). K 140. výročí založení spolku Česká beseda ve Lvově* (Lvov: Centrum Evropy, 2007).

41 Anon., “Na Husův pomník (XIII. výkaz),” *Národní listy* 29, no. 344 (13 December 1889): 6.

42 Anon., “Drobné zprávy. Osobní,” *Dalibor* 8, no. 17 (28 May 1886): 168.

43 Anon., “Osobní,” *Dalibor* 10, no. 9 (25 February 1888): 70; Vladimír Štěpánek, *Pražské návštěvy P. I. Čajkovského* [P. I. Tschaikowski and his visits in Prague] (Praha: Orbis, 1952), 38.

posed.”<sup>44</sup> This was probably the performance of 8 June or 21 May 1890.

Briefly about his musical activities: The extent of his conducting activities is not known; we know from the press about two events: on 20 January 1886 he conducted Fibich’s *Missa Brevis in F Major* (Lviv Cathedral)<sup>45</sup> and in 1890 he completely rehearsed Fibich’s *A Night at Karlštejn* with the band of the 30<sup>th</sup> Regiment:

Fibich’s ‘A Night at Karlštejn’ has been studied hard (for a whole month) by the band (about 55 men) of the 30<sup>th</sup> Regiment in Lviv, and the last six rehearsals will be conducted by the composer, Mr Bř. Lvovský, our correspondent. This composition will be performed at a large popular concert conducted by Capt. [Carl/Karl] Roll.<sup>46</sup>

Lvovský reported on the preparation for the performance of the work as early as February 1887, but eventually it was not performed.<sup>47</sup> – In 1883–1890 he sent reports to the music periodical *Dalibor* (published in Prague) from Lviv. Lvovský himself wrote in 1891 that he had been writing for the periodical for 10 years, i. e. from 1881!<sup>48</sup> His reports were appreciated by the editors: there is the following editor’s note at the end of one report: “Further kind messages from you are always welcome.”<sup>49</sup>

Table 1: Overview of Lvovský’s texts sent from Lviv (explicit and assumed authorship, by year)

<i>Dalibor</i> , volume, date, issue number, pages, title of text
V, 7 January 1883, no. 1, p. 10, <i>Řádkou slavnost uměleckou...</i> (assumed authorship)
V, 21 March 1883, no. 11, pp. 111, 112, <i>Ze Lvova, v únoru 1883</i>
VI, 1884 (short reports from Lviv without signature) (assumed authorship)
VII, 14 July 1885, no. 26, pp. 256, 257, <i>Dopisy z ciziny. Ve Lvově, v únoru 1885. Pro nával jiné látky nutně opozděno. (pokračování příště)</i>

44 Anon., “Osobní,” *Dalibor* 12, no. 28 (14 June 1890): 220.

45 Vladimír Hudec, Zdeněk Fibich. *Tematický katalog – thematisches Verzeichnis – thematic catalogue* (Praha: Editio Bärenreiter Prague, 2001), 327; Anon., “Drobné zprávy. Mistra Fibicha,” *Dalibor* 8, no. 1 (7 January 1886): 8.

46 Anon., “Literatura,” *Dalibor* 12, no. 1–2 (4 January 1890): 9.

47 Anon., “Dopisy z ciziny. Ze Lvova,” *Dalibor* 11, no. 7 (12 February 1887): 55. Further on the topic: Anon., “Různé zprávy. Fibichova ‘Noc na Karlštejně’ orchestrálně ve Lvově,” *Dalibor* 12, no. 15 (22 March 1890): 118; Anon., “Ze Lvova, v dubnu r. 1890,” *Dalibor* 12, no. 22 (3 May 1890): 174–5.

48 Anon., “Dopis z Vídně, prosinec 1891,” *Dalibor* 12, no. 47–48 (31 December 1891): 369–70.

49 Anon., “Listy ze Lvova,” *Dalibor* 11, no. 18–19 (20 April 1889): 140–1.

<i>Dalibor</i> , volume, date, issue number, pages, title of text
VII, 21 July 1885, no. 27, pp. 266, 267, <i>Dopisy z ciziny. Ve Lvově, v únoru 1885 (dokončení)</i>
VII, 7 December 1885, no. 45, pp. 442–444, <i>Dopisy z ciziny. Ve Lvově, dne 28. listopadu 1885</i>
VIII, 7 January 1886, no. 1, p. 8, <i>Drobné zprávy. Mistra Fibicha</i> (about Lvovský)
VIII, 7 March 1886, no. 9, pp. 85, 86, <i>Dopisy z ciziny. Ve Lvově, dne 28. února 1886</i>
VIII, 21 April 1886, no. 15, p. 150, <i>(Zasláno)</i> – a complaint against the report from issue No. 9 and Lvovský's reply
VIII, 28 May 1886, no. 17, p. 168, <i>Drobné zprávy. Osobní</i> (about Lvovský)
VIII, 28 May 1886, no. 20, pp. 199, 200, <i>Dopisy z ciziny, dne 12. května 1886 (bude pokračovat)</i>
VIII, 7 June 1886, no. 21, pp. 208, 209, <i>Dopisy z ciziny, dne 12. května 1886 (dokonč.)</i>
VIII, 7 September 1886, no. 33, pp. 325, 326, <i>Jadwiga. Zpěvohra o čtyřech dějstvích od Jindřicha Jareckého (úvod)</i>
VIII, 14 September 1886, no. 34, pp. 338–340, <i>Jadwiga. Zpěvohra o čtyřech dějstvích od Jindřicha Jareckého (dokončení)</i>
VIII, 14 November 1886, no. 42, p. 419, <i>Česká hudba ve Lvově</i> (assumed authorship)
VIII, 21 December 1886, no. 47–48, p. 468, <i>Dopisy z ciziny. Ze Lvova</i>
IX, 1 January 1887, no. 1, pp. 3, 4, <i>Dopisy z ciziny. Ze Lvova</i>
IX, 15 January 1887, no. 3, pp. 20–22, <i>Dopisy z ciziny. Ze Lvova</i>
IX, 12 February 1887, no. 7, p. 55, <i>Dopisy z ciziny. Ze Lvova</i>
IX, 12 March 1887, no. 11, p. 86, <i>Dopisy z ciziny. Ze Lvova</i>
IX, 12 March 1887, no. 11, p. 87, <i>Drobné zprávy. Deputace olomúckého Žerotína</i> (about Lvovský) (assumed authorship)
IX, 16 April 1887, no. 16, pp. 125, 126, <i>Dopisy z ciziny. Ze Lvova</i>
IX, 25 June 1887, no. 26, p. 207, <i>Různé zprávy. Ve Lvově...</i>
IX, 3 December 1887, no. 45, p. 357, <i>Dopisy z ciziny. Ze Lvova</i>
X, 11 February 1888, no. 6–7, pp. 53, 54, <i>Dopisy původní. Ze Lvova. Koncem ledna 1888</i>
X, 25 February 1888, no. 9, p. 70, <i>Osobní</i> (among other things, about Lvovský)
X, 7 April 1888, no. 17, p. 135, <i>Různé zprávy. Fibichův klavírní kvartet (op. 11) ve Lvově</i> (assumed authorship)
X, 14 April 1888, no. 18, pp. 141, 142, <i>Dopisy původní. Ze Lvova. V březnu 1888 (začátek)</i>
X, 21 April 1888, no. 19, p. 150, <i>Dopisy původní. Ze Lvova. V březnu 1888 (dokončení)</i>
X, 28 April 1888, no. 20, p. 158, <i>Dopisy původní. Ze Lvova. V březnu 1888 (dokončení)</i>
X, 5 May 1888, no. 21, p. 165, <i>Dopisy původní. Ze Lvova. V březnu 1888 (dokončení)</i>
X, 23 June 1888, no. 28, p. 223, <i>Různé zprávy</i> (assumed authorship)
X, 1 December 1888, no. 44, p. 350, <i>Dopisy původní. Ze Lvova, v listopadu 1888</i>
XI, 20 April 1889, no. 18–19, pp. 140, 141, <i>Listy ze Lvova</i>
XI, 13 July 1889, no. 30–31, pp. 233, 234, <i>Hudební dopis ze Lvova. V květnu, 1889</i>
XII, 4. 1. 1890, no. 1–2, p. 9, <i>Literatura</i> (assumed authorship)
XII, 4. 1. 1890, no. 1–2, pp. 12, 13, <i>Dopisy původní. Ze Lvova, v prosinci 1889</i>
XII, 22 March 1890, no. 15, p. 118, <i>Různé zprávy. Fibichova "Noc na Karlštejně" orchestrálně ve Lvově</i> (assumed authorship)
XII, 3 May 1890, no. 22, pp. 174, 175, <i>Ze Lvova, v dubnu r. 1890</i>
XII, 14 June 1890, no. 28, p. 220, <i>Osobní</i> (among other things, about Lvovský) (assumed authorship)
XII, 18 October 1890, no. 38, pp. 298–301, <i>Feuilleton. Čeští umělci v cizině. František Simandl</i>

How can we briefly summarise the character and content of his texts? He systematically dealt with the activities of institutions, i.e. Towarzystwo muzyczne (music society), conservatories, theatres, singing and music societies in general, e.g. Cecilia (a society for the elevation of church music) and Lutnia (singers' society). From the beginning, he subjected them (as well as the music writers of the Lviv press) to severe criticism: he did not hesitate to call a conservatory "*an ordinary piano school*," he sharply criticised the bandleaders and directors, e.g. Karl/Karol Ritter von Mikuli (1821–1897) was criticised for his conservative dramaturgy (few new works, few operas and too many operettas, few operas by R. Wagner, antipathy towards compositions by Russian and Czech composers, frequent omission of movements of works conceived as cycles). Lvovský enthusiastically welcomed changes in the positions of directors, bandleaders, concert masters, etc., but he was usually disappointed. For example, in his view, Jan Gall was a Pole, but a champion of German culture at the expense of Slavic culture. He naturally pinned most of his hopes on the Czechs, whom he expected to be oriented towards the Slavic repertoire. He closely followed Czech musicians working permanently or as guests in Lviv, and he commented in detail on the performances of works by Czech composers (e.g. A. Dvořák, V. Hřímálý, E. Chvála, Z. Fibich, Smetana, Novotný, A. Fürchtgott-Tovačovský, K. Bendl), praising their level above Polish authors (Wł. Żeleński, H. Jarecki, Z. Noskowski). He promoted Czech music in Lviv through his journalistic activities, and in Prague he helped to establish the Polish repertoire, e.g. his intercession at Prague's National Theatre for the opera *Jadwiga* by H. Jarecki (1888). It must be said that the sharp and matter-of-fact tone of his reviews probably had a positive effect: the Slavic repertoire on the programmes was increasing! He defended himself against the complaints sent to the editors of *Dalibor* from Lviv with replies in the journal. He was respected in the editorial staff and was encouraged to send further reports. Most of them were published with his name, but some were edited by the editors into a neutral form – these were the ones in which he described his activities. Over time, his style of writing changed: from 1886 onwards, he wrote elaborate analytical sections, and there was a marked striving for a higher literary level and a philosophical tone. The journal contains advertisements of his compositions published by the Prague publisher F. A. Urbánek. In mid-October 1890 Lvovský published in *Dalibor* a biographical note (feuilleton) about Franz Simandl<sup>50</sup> – with this text he

50 Anon., "Feuilleton. Čeští umělci v cizině. František Simandl," *Dalibor* 12, no. 38 (18 October 1890): 298–301.

closed the Lviv chapter of his collaboration with the periodical. What remains open for further research in the Lviv period? Verification of the report that he was a double bass teacher at the Conservatory.

### Vienna (1890–)

Lvovský, Vienna and activities: this is primarily a musical and journalistic activity, the role of performer (piano, double bass), composing, the role of teacher and perhaps also an organisational role: one of the obituaries states that he also “[...] contributed to the *International Theatre and Music Exhibition held in Vienna in 1892* [...]”.<sup>51</sup> This statement is perhaps related to the fact that Lvovský reported extensively and frequently on the exhibition in his reports for *Dalibor*. Lvovský is not mentioned in connection with the exhibition by Theophil Antonicek either.<sup>52</sup>

In Vienna, Lvovský was actively involved in the life of the Viennese-Czech (Slavic) enclave, in cooperation with the “Utraquists” and in the life of the German scene. Franz Simandl was probably also the one who introduced Lvovský to both musical scenes.

### Franz Simandl (1840–1912)

This Viennese Czech was a renowned virtuoso, a teacher at the Conservatory (1870–1910), from 1869 he was for many years the 1st double bass player of the orchestra of the Imperial and Royal Court Opera (also chairman of the orchestra/*Orchestervorstand*), he was also in the Wiener Philharmoniker (1869–1904), in the Wiener Hofmusikkapelle, and he was very active in the Slovanská beseda society.<sup>53</sup>

Lvovský could have studied in Vienna with Simandl hypothetically already during his time in Lviv (Lvovský sent messages to *Dalibor* quite sporadically in 1888–1890), and theoretically even earlier. He must have known Simandl well before 1890 (Lvovský's feuilleton about Simandl in *Dalibor*, see footnote no. 50). Thanks to Jan Kment we have the following quotation:

51 Anon., “Různé zprávy,” *Dalibor* 32, no. 41 (3 September 1910): 311.

52 Theophil Antonicek, *Die internationale Ausstellung für Musik- und Theaterwesen Wien 1892* (Wien: Th. Antonicek, 2013).

53 Christian Fastl, “Simandl Franz,” in *Österreichisches Biographisches Lexikon 1850–1950*, vol. 12 (Wien: Verlag der Österreichischen Akademie der Wissenschaften 2005), 274; Christian Fastl, “Simandl Franz,” in *Österreichisches Musiklexikon*, vol. 5 (*Schwechat – Zyklus*), ed. Rudolf Flotzinger (Wien: Verlag der Österreichischen Akademie der Wissenschaften 2006), 2219.

An interesting comparison was arrived at by B. Lvovský after Bottesini's death. Some concert audiences preferred Bottesini's playing because he used a salon double bass, equipped with weak strings. Simandl, however, used an instrument of normal construction and strings (from 1893 he played a Maggini instrument) and yet, in the view of those who had the opportunity to hear both virtuosos in the same works, Simandl surpassed Bottesini in power and beauty of tone and in wonderful technique.<sup>54</sup>

### German scene in Vienna

Lvovský debuted in Vienna as a composer, a double bass player and a piano accompanist at the end of 1890. He and Simandl performed at the same concerts, and it is possible that it was Simandl who helped Lvovský to establish himself. The singer Emma Vogl performed his songs and he accompanied her on the piano:

- 25 October 1890, concert (Hotel Union): Gesellschafts-Abend der Kirchenmusik-Vereines a. d. Votivkirche (Hotel Union),<sup>55</sup>
- 8 November 1890, concert (Zum wilden Mann, Währing),<sup>56</sup>
- 28 November 1890, G. Kühle's concert (Saal Ehrbar),<sup>57</sup>

Emma Vogl, Anna Nováková, Anna Vogl, Emma Nováková, Emma/Emmi Vogl, Anette Novák – all these are different forms of the name of a singer who, together with F. Simandl and violinist R. Harzer, belonged to the circle of Lvovský's closest friends and fellow players. She was de facto his "favourite singer". We know her concert dates and repertoire, but not her detailed biography. In 1893 she was a member of the Imperial and Royal Court Opera, performing both on the German and Slavic music scene in Vienna. According to the entry in Josef Srb-Debrnov's dictionary, she was born in Prague.<sup>58</sup>

So far there is no indication that Lvovský was trying to break into the German music scene in Vienna as a performer or composer. He was part of it, but in the role of journalist. He also had time to inform German readers about Czech music: both in a general sense and about events in Bohe-

54 Jan Kment, *Nejhlubší z rodu smyčců. Dějiny a literatura kontrabasu* (Praha: Supraphon, 1988), 88–9.

55 G. K. [Gustav Kühle], "Vereinskonzerte," *ÖMTZ* 3, no. 3 (1 November 1890): 5.

56 G. K. [Gustav Kühle], "Vereinskonzerte," *ÖMTZ* 3, no. 4 (15 November 1890): 7.

57 Anon., "Saal Ehrbar," *ÖMTZ* 4, no. 5 (December 1891): 8.

58 Srb-Debrnov, *Slovník hudebních umělců slovanských*.

mia, Moravia, and also in Czech Vienna. He often wrote about Slavic music: again both in a broader and narrower sense, i.e. about the musical life of the Slavs in Vienna. There is not enough space in this study to map his concert performances, but there were dozens of them, and he was always appreciated as an excellent piano accompanist. His journalistic activities will be dealt with below.

### Czech/Slavic Viennese minority

The music scene of the Viennese Czechs and Slavs – Lvovský became part of it soon after his arrival in Vienna. His first role was that of a performer and composer: as a pianist, he had played since the end of the 1890s at events of the elite societies *Slovanský zpěvácký spolek* (Slavic Singers' Society, 5 November 1890) and *Slovanská beseda* (31 December 1890, he became a member in 1899), with his compositions also being performed. His contacts with the Czech singers' society *Lumír* date back to 1893 – again it was about playing the piano and performing his compositions, especially the annual spectacular “Czech Concert”. He also accepted offers from other societies (e.g. *Sokol*, the Association of Czech-Slavic Cyclists' Societies of Lower Austria in Vienna).

Let's continue with Jan Heyer's summary: “*His [Lvovský's] participation in the musical life of the minority was considerable. This is evidenced by the frequent performances of his compositions at Czech events.*”<sup>59</sup> His compositions were mainly performed at the events of the societies *Láska k bližnímu*, *Slavoj*, *Lumír*<sup>60</sup>, *Slovanská beseda* and the Slavic Singers' Society. He was probably most involved in the *Slovanská beseda* society – see the memory of the choirmaster and composer Jaromír Herle of his arrival in Vienna in 1898:

I knew no one in Vienna except Mr Břetislav Lvovský, then a teacher of music and editor of the ‘Wiener Musik und Theater Zeitung’. I therefore turned to him and he sent me to *Slovanská beseda* – I went there the same evening [...].<sup>61</sup>

59 Heyer, “Česká hudební viennensia”, 349.

60 “Dopisy významných osob,” in *70 let Lumíru ve Vídni* (Viedeň: Pěvecký spolek Lumír, 1934), 130 (there is Lvovský's letter to the Lumír society, dated 14 April 1907); *Výroční zpráva zpěváckého spolku Lumír ve Vídni za správní rok 1893. XXVIII* (Viedeň: Spolek Lumír, 1894), 21 – there is information that Lvovský gave the society the scores of choruses by various composers.

61 Jaromír Herle, *Vzpomínky na Viedeň*. Autograph from 1934. Ing. Vítězslav Herle's archive in Prague.



Lvovský knew the organised Czech and Slavic minority in Vienna well, e. g. Václav Cinert, the leading personality of the compatriot periodical *Věstník – Časopis spolků českoslovanských ve Vídni* (a magazine of Czech-Slavic societies in Vienna). Lvovský was part of it, but he was not isolated in it. Lvovský can be considered an “Utraquist”, meaning a Czech artist active on both the Czech (Slavic) and German music scene in Vienna; they were generally considered Viennese rather than Czech in Vienna. Basically, all successful artists, academics, etc. involved in minority life outside their main profession, such as the aforementioned F. Simandl, were Utraquists. The aforementioned concert singer Anetta Nováková also falls into this category.

The following is a list of the compatriot societies in which Lvovský performed as a performer or in which his compositions were performed (1890–1910) – the list is certainly not complete, but it will suffice for the sake of illustration: the Slavic Singers’ Society, Slovanská beseda, the Association of Czech-Slavic Cyclists’ Societies of Lower Austria in Vienna, Sokol, Lumír, Slavoj, Lásky k bližnímu. These were generally elite or middle-class societies, and the activities were only occasional, mainly carried out in the societies’ rooms, the only exception being the famous Ehrbar Hall in the 4th district.

Lvovský maintained contact with the homeland. He was close to the composers Z. Fibich and F. Musil (1852–1908). As editor-in-chief of the *Österreichische Musik- und Theaterzeitung*, he also had to deal with problems related to some articles, e. g. Karel Knittl,<sup>62</sup> a professor at the Prague Conservatory, objected to the fact that in this periodical Josef Srb-Debrnov portrayed him as an enemy of B. Smetana. The correspondence with František Pivoda and Zdeněk Nejedlý, who returned to the case years later, also relates to this case.

### Musical journalism: *Dalibor*

Lvovský sent his reports from Vienna to the Prague music journal *Dalibor*, the most important of its kind, in the period from 1890 to 1895. The first such report (entitled *A Letter from Vienna*) was published at the end of November 1890, but it is likely that the feuilleton about F. Simandl (printed in mid-October) had been written in Vienna.

62 Karel Knittl, “Polemisches,” *ÖMTZ* 8, supplement to issue no. 1 (1 October 1895): 10; Josef Srb-Debrnov, “Zur Aufklärung,” *ÖMTZ* 8, supplement to issue no. 1 (1 October 1895): 10.



His name is found in texts marked either as *Dopis z Vídně* (A Letter from Vienna) or *Původní dopis z Vídně* (An Original Letter from Vienna). It seems that he also supplied the editorial staff with material for the entry *Vídeň* (Vienna) in the sections *Činnost našich spolkův a ruch náš hudební* (Activities of Our Societies and Our Music Events) and *Různé zprávy* (Miscellaneous Reports). The sections include the programme of the Court Opera, various short reports from musical Vienna, but often also reports on the activities of Czech and Slavic societies in Vienna and the performances of the Czech repertoire in general. From Volume XVIII onwards, there are no longer reports signed by Lvovský in *Dalibor*, but it cannot be ruled out that Lvovský contributed factual reports from Vienna to the unsigned sections.

In his letters he analysed philharmonic concerts, the programme of the Court Opera, the activities of musical societies and concerts of various kinds. It is logical that he informed *Dalibor's* readers about performances of Czech compositions in Vienna and Vienna performances of Czech soloists (ensembles) from Bohemia and Moravia (e. g. F. Ondříček, Czech Quartet) and Czech-Vienna musicians (A. Nováková, F. Simandl and others). There are also reports on the activities of Czech and Slavic societies in Vienna (concerts of the Slavic Singers' Society, Slovanská beseda, Lumír, Tovačovský, Slavoj, Tyrš) – he reproached his compatriots for the low interest in concerts of stars from Bohemia and Moravia in Vienna, criticising their renegadeism.

He took a harsh tone quite often (e. g. when defending Brahms, when criticising Berlioz's overture *King Lear*, when criticising the work of his colleagues in the German press in Vienna, e. g. Max Graf of the *Musikalische Rundschau*). Among Czech composers, he paid particular attention to the trio of Smetana, Dvořák and Fibich. He returned several times to the performance of *The Bartered Bride* at the Theater an der Wien, monitored the promotion of Smetana's operas in Vienna, and was episodically involved in the "absolute/programme music" dispute. He had no serious reservations about Antonín Dvořák's works, with the exception of the *String Quartet in E Flat Major* and the opera *Dimitrij*. In several parts he described in detail (especially the Czech) events at the International Music and Theatre Exhibition. It is obvious that Lvovský devoted a considerable amount of attention to the activities of the performers with whom he performed and who played his compositions, etc. For example, to the aforementioned F. Simandl, T. Krečman [Kretschmann] and the singer Anetta Nováková.

The end of contributing to *Dalibor* is certainly related to the fact that in 1895 Lvovský became the owner of the Österreichische Musik- und Theaterzeitung. He was obviously in contact with the Prague editorial staff – in 1897 a half-page advertisement for Lvovský's Österreichische Musik- und Theaterzeitung was published in *Dalibor*.<sup>63</sup>

Table 2: Overview of Lvovský's texts sent from Vienna to Prague:

Volume, date, issue number, pages, title of text
XII, 18 October 1890, no. 38, pp. 298–301, <i>Feuilleton. Čeští umělci v cizině. František Simandl</i>
XII, 29 November 1890, no. 44–45, pp. 348–350, <i>Dopis z Vídně I., V listopadu 1890</i>
XIII, 3 January 1891, no. 1–2, pp. 7, 8, <i>Dopis z Vídně II., V pros. 1890</i>
XIII, 7 February 1891, no. 8, pp. 57, 58, <i>Dopis z Vídně III, koncem ledna 1891</i>
XIII, 18 April 1891, no. 18–19, pp. 139, 140, <i>Dopis z Vídně IV, duben 1891</i>
XIII, 31 December 1891, no. 47–48, pp. 369, 370, <i>Dopis z Vídně, prosinec 1891</i>
XIV, 2 April 1892, no. 18–19, pp. 137–140, <i>Dopis z Vídně. V březnu 1892</i>
XIV, 21 May 1892, no. 28, pp. 213, 214, <i>Mezinárodní hudební a divadelní výstava ve Vídni. I. Ve Vídni, dne 16. května 1892</i>
XIV, 28 May 1892, no. 29, p. 221, <i>Mezinárodní hudební a divadelní výstava ve Vídni. II.</i>
XIV, 4 June 1892, no. 30, pp. 229, 230, <i>Mezinárodní hudební a divadelní výstava ve Vídni. III.</i>
XIV, 4 June 1892, no. 30, pp. 230, 231, <i>Hudební dopis z Vídně. V květnu 1892</i>
XIV, 25 June 1892, no. 31, pp. 242, 243, <i>Mezinárodní hudební a divadelní výstava ve Vídni. IV.</i>
XIV, 2 July 1892, no. 32, pp. 249–251, <i>Mezinárodní hudební a divadelní výstava ve Vídni. V.</i>
XIV, 2 July 1892, no. 33–36, pp. 257, 258, <i>Mezinárodní hudební a divadelní výstava ve Vídni. VI.</i>
XIV, 8 September 1892, no. 37–38, pp. 290, 291, <i>Mezinárodní hudební a divadelní výstava ve Vídni. VII.</i>
XIV, 29 September 1892, no. 42, p. 333, <i>Dopis původní. Z Vídně, dne 18. října 1892</i>
XV, 3 December 1892, no. 1–2, pp. 8, 9, <i>Původní dopis z Vídně II, dne 26. 11. 1892</i>
XV, 7 January 1893, no. 6–7, pp. 43, 44, <i>Původní dopis z Vídně. III. Prosinec 1892</i>
XV, 14 January 1893, no. 8, p. 60, <i>Původní dopis z Vídně. IV. Ve Vídni, dne 5. ledna 1893. Tvr-dohlavci. Opera o 4 jednáních od P. Mascagniho</i>
XV, 28 January 1893, no. 10, pp. 74–76, <i>Původní dopis z Vídně. IV. Dne 20. ledna 1893</i>
XV, 4 February 1893, no. 12, pp. 90, 91, <i>Původní dopis z Vídně. V. Dne 30. ledna 1893</i>
XV, 18 February 1893, no. 13–14, p. 103, <i>Původní dopis z Vídně. V. (dokončení)</i>
XV, 22 April 1893, no. 25–26, pp. 193, 194, <i>Původní dopis z Vídně. VI. Dne 13. dubna 1893</i>
XV, 13 May 1893, no. 29–30, pp. 231, 232, <i>Původní dopis z Vídně. VII. Počátkem května r. 1893</i>
XVI, 16 December 1893, no. 5–6, pp. 33, 34, <i>Dopis z Vídně. V prosinci 1893</i>
XVI, 3 March 1894, no. 17–18, pp. 129, 130, <i>Dopis z Vídně. Smetanova "Hubička" ve dvorní opeře ve Vídni</i>
XVI, 30 June 1894, no. 32–34, pp. 245–247, <i>Dopis z Vídně</i>
XVI, 27 October 1894, no. 43–44, pp. 338, 339, <i>Dopis z Vídně (říjen 1894)</i>
XVI, 3 December 1894, no. 47–48, pp. 368–370, <i>Dopis z Vídně II (listopad 1894)</i>
XVII, 29 December 1894, no. 1–4, pp. 12–14, <i>Dopis z Vídně. V listopadu 1894</i>
XVII, 2 February 1895, no. 7–8, pp. 51, 52, <i>Dopis z Vídně. V prosinci 1894</i>

63 Anon., "Videň," *Dalibor* 19, no. 43–44 (25 September 1897): 348.

Volume, date, issue number, pages, title of text
XVII, 23 March 1895, no. 16, pp. 119–120, <i>Dopis z Vídně</i>
XVII, 30 March 1895, no. 17–18, pp. 128, 129, <i>Dopis z Vídně. Telegram 27. 3. 1895 v noci. "Tajemství" Komická zpěvohra B. Smetany. Po generální zkoušce ve dvorní opeře 26. 3. 1895</i>
XVII, 13 April 1895, no. 20, pp. 151, 152, <i>Dopis z Vídně. Dne 31. 3. 1895</i>
XVII, 20 April 1895, no. 21, pp. 159, 160, <i>Dopis z Vídně. Dne 9. dubna 1895</i>

We find mentions of Lvovský in the review of the concert in Bulgaria and then in the list of those who congratulated Z. Fibich on his fiftieth birthday.<sup>64</sup>

### Music journalism: Neue musikalische Presse

It is not yet clear whether Lvovský was a regular editor or just a collaborator. The statement "[...] the '*Neue Musikalische Presse*' is edited by Lvovský (*Lemberger*)" in the anti-Semitic article should be taken with a grain of salt.<sup>65</sup>

His collaboration ended at the end of 1907 or at the beginning of 1908: a report in *Dalibor* explicitly states that Lvovský resigned from the editorial position and that he would be replaced by Dr. Berg.<sup>66</sup> The year 1908 is also cited as the upper limit of the journal's existence. No research concerning this periodical has been carried out yet; so far we know of three texts in Volume XVI (1907): no. 17 *Ignaz Brüll* †, no. 21 *Hans von Bülow's Briefe*, no. 24 a review of Op. 9 by the composer Ernst Toch.

### Music journalism: Deutsche Kunst- und Musik-Zeitung, Die Lyra (Wien), Musikalisches Wochenblatt (Leipzig)

Certain indications point to a possible collaboration between Lvovský and these three music periodicals.

### Music journalism:

#### *Österreichische Musik- und Theaterzeitung*

*Österreichische Musik- und Theaterzeitung* (ÖMTZ) – This journal was founded in October 1888.<sup>67</sup> It is possible that Lvovský contributed to it from

64 Vasilev, "Z Ruščuku," 340; Anon., "K Abrahámovinám," *Dalibor* 15, no. 3–5 (17 December 1892): 22.

65 Anon., "Weitere Beispiele aus der jüdischen Pressherrschaft," 4. Resp. Anon., "Die ungeheure Macht der Judenpresse," 11.

66 Anon., "Různé zprávy. Břetislav Lvovský," *Dalibor* 30, no. 14 (11 January 1908): 114.

67 The first three volumes were subtitled *Zeitschrift für Musik und Theater* (10/1888–9/1891), and the following three *Organ zur Hebung österreichischer Militär-Musik* (10/1891–9/1894).

Lviv as Dr. B. L. or C-dur. After Lvovský came to Vienna, the editor of the music section, Gustav Kühle, reviewed Lvovský's compositions<sup>68</sup> and performances,<sup>69</sup> and eventually agreed on standard editorial cooperation. According to the journal *Dalibor*, Lvovský was to take over the editorship from May 1895,<sup>70</sup> which is also confirmed by the front page of *Österreichische Musik- und Theaterzeitung* of May 1895 (VII, no. 13–14): the publisher Gustav Kühle informed the subscribers that “*Today [15 May 1895] I have engaged Mr B. Lvovský [...] as editor.*”<sup>71</sup> In October 1895 Lvovský became the owner of the journal.<sup>72</sup> This is confirmed by his letter written in Czech addressed to the management of the National Theatre in Prague.<sup>73</sup> He sent a sample issue, characterised himself as a “Czech musician” and recommended himself directly as the recipient of the news that the theatre would like to publish in his periodical.

Lvovský ran the journal until Volume XI (1898/1899, from issue no. 9, published on 20 June 1900, Anna Cador is listed as the publisher), after which he was only a contributor. The reason for this was obviously a change of his priorities – Lvovský was mainly occupied with composing and writing librettos. During Lvovský's tenure, the journal (or rather the content of its issues) was frequently and regularly advertised in many periodicals in what is now Poland, Bohemia, Moravia, Austria, Germany and Croatia.

Lvovský had a number of interesting collaborators. For example, he was sent messages from Prague by Victor Joss (1869–), Emil Dominante and Richard Grünfeld (1871–1932). Smetana was dealt with, among others, by Josef Srb-Debrnov (1836–1904), an outstanding expert on the maestro's works. Contributions were also sent by the Czech composer Josef Bohuslav Foerster (1893–1903 Hamburg, 1903–1918 Vienna). Messages from Chicago, where tens of thousands of Czechs lived, were sent to Lvovský by the local violinist and publicist Josef Alois Vilím (1861–1938), a graduate of the Prague Conservatory. The Czech/Slavic music scene in Vienna was covered

68 G. K. [Gustav Kühle], “Vereinskonzerte,” (1 November 1890), 5; G. K. [Gustav Kühle], “Vereinskonzerte,” (15 November 1890), 7.

69 Anon., “Saal Ehrbar,” 8.

70 Anon., “Osobní,” *Dalibor* 17, no. 21 (20 April 1895): 160; Anon., “Oesterreichische Musik- und Theaterzeitung,” *Dalibor* 17, no. 27 (8 June 1895): 208.

71 “Mit heutigem Tage [15 May 1895] habe ich Herrn B. Lvovský [...] als Redacteur engagiert.”

72 Anon., “Videň,” *Dalibor* 17, no. 38 (12 October 1895): 299; [front page], *ÖMTZ* 8, no. 2 (15 October 1895): 1 (as “Herausgeber und Chef-Redacteur”).

73 National Archives of the Czech Republic, National Theatre Archive collection, call number D 218/253, *ÖMTZ* headed paper, Vienna 16 June 1895.

either by Lvovský himself or by the hitherto unknown “Eusebius” – it cannot be ruled out that this was Lvovský’s pseudonym.

The periodical included various free supplements, for example *Illustrierte Literaturblatt*, musical supplements, and subscribers to Volume X received gratis the impressive *Almanach der Österreichischen Musik- und Theaterzeitung* (Vienna 1897). The interesting design also won an award at the World Exhibition in Brussels (1897) – a bronze medal and a certificate of merit.<sup>74</sup>

There is no room in this study for a detailed assessment of the “Lvovský period” of this journal.<sup>75</sup> He managed to maintain its high reputation, and the level of coverage of Czech music makes it a unique German-language music periodical.

The dispute over the importance of Antonín Dvořák, one of the phenomena of Czech music historiography, was also present on the pages of *ÖMTZ*. Lvovský criticised Dvořák’s work quite harshly, but he was not the only critic in this sense: see Franz Gerstenkorn (1834–1910) in Prague, George Bernard Shaw (1856–1950), John F. Runciman (1866–1912) and Francis Hueffer (1845–1889) in London, and James Gibbons Huneker (1857–1921) in New York. Lvovský’s critical tone towards Dvořák’s compositions gradually intensified. An example of this is the first concert of the new season of the Slavic Singers’ Society (11 December 1897), which included two of Dvořák’s compositions. *Te Deum* was performed for the first time in Europe, and Lvovský added: “*And may it remain the last! Calculating in its crude mass effect and very poor in its melodic invention, this work is a true caricature of church music.*”<sup>76</sup> The criticism was mainly related to the melodic aspect and the overall purpose of the piece, but the choir performed it very well. In this, and in the praise of the mastery of dynamics by the choir-master M. Hubad, there is a noticeable shift from Lvovský’s earlier reviews. “*The worst mistake of the evening was the performance of ‘Dumky’, a trio for piano, violin and cello [...].*”<sup>77</sup> Lvovský reproached this composition both for its very existence and for its performance. Unlike before, Lvovský did

74 Anon., “Laut Mittheilung der [...],” *ÖMTZ* 10, no. 3 (October 1897): 3; Anon., “Videň,” 344.

75 Reittererová and Velek, “Die Rezeption der tschechischen Musik,” 152–80.

76 “*Möge es doch auch die letzte bleiben! Dieses, auf grobe Massenwirkung berechnete, in melodischer Erfindung höchst armselige Werk, ist eine wahre Caricatur der Kirchenmusik.*” Anon., “Der slavische Gesangverein,” *ÖMTZ* 10, no. 8 (15 October 1897): 6:

77 “*Der ärgste Missgriff des Abendes war der Trio Vortrag für Clavier, Violine und Cello der ‘Dumky’ von Dr. Anton Dvořák.*” Ibid.

not compare Dvořák with Smetana, but in his reflection he concluded that Dvořák was overrated at the expense of the more progressive Fibich due to the affections of his influential supporters, Eduard Hanslick and Johannes Brahms. Lvovský directed another criticism towards Dvořák to H. Richter, who included Dvořák's symphonic poems in the Vienna Philharmonic's season plan, but completely omitted Smetana, Fibich and many others in this regard! – It should be added that until about 1895 Lvovský's reception of Dvořák's works was positive, with few reservations. It is possible that Lvovský deliberately sided with those who belittled Dvořák's importance in the Prague "*battle for Dvořák and Smetana*."

### Concert tours or "out of Vienna"

It is up to future detailed research into Lvovský's activities to reveal the extent to which he performed outside Vienna. He visited Switzerland, England, France, but it is not clear whether he performed publicly there. So far, the following performances are known (there are also a number of reviews of them, which are deliberately not referred to in this study):

- May/June 1893: A concert tour to Bulgaria and Romania (Ruse, Sredets, Sofia, Varna, Bucharest) – other performers were Franz Simandl, the singer Anetta Nováková and the violinist R. Hartzner. They performed together often, including on some other concert tours.
- 20 July 1894, Riesenhof: The press reported that musicians from among the spa guests (including Anetta Nováková and B. Lvovský) would give a charity concert.<sup>78</sup>
- Winter 1894/1895, Bucharest: The press announced a "comeback" to Bucharest in the winter, but it is not clear whether the concert tour took place. One of the reports ends as follows: "*The artists will also perform in Vienna and other cities.*"<sup>79</sup>
- 6 January 1897, Prague (Rudolfinum): 42<sup>nd</sup> popular concert of the Umělecká beseda society.
- 2 February 1897, Brno (large hall of the Beseda House): A concert of the Filharmonická beseda brněnská society.

78 Anon., "Nachrichten aus Oberösterreich und Salzburg. Concert auf dem Riesenhofe," (*Linzer*)*Tages-Post* 30, no. 162 (18 July 1894): 4.

79 Anon., "Notizen. Herr Professor," *ÖMTZ* 7, no. 1–2 (October 1894): 8.

- 23 October 1898, Prostějov: A concert of the Orlice male choir.
- April 1899: An unspecified concert tour.<sup>80</sup>
- 20 January 1903, Leipzig (Palmengarten): 16. Gesellschaftskonzert des Günther Coblenz-Orchesters.

### Teaching activities

We know from sketchy reports that Lvovský taught music theory, harmony, counterpoint, music analysis and instrumentation privately. The names of three of his students are known:

- Michele Radovani (? – after 1907) – Greek composer and publicist
- Josip Hladek/Chládek-Bohinjski (1879–1940) – Slovenian choir-master and teacher
- Emilie Hermine Pia Stöger (pseud. Herma Friedberg, 1876–1936) – Austrian pianist and composer

### Berlin, Dresden

The summer stay in Dresden in 1899 was mentioned by Lvovský himself in one of his articles.<sup>81</sup> It seems that Lvovský stayed in Berlin more than once. A newspaper report from October 1904 informs of his return to Vienna after several years in Berlin, where he composed and tried to promote the performing of his operettas and operas – he was successful in that regard. “[...] *in Lviv (1884/1890), lived briefly in Berlin, and finally in Vienna (from 1890) until his death.*” Another quotation mentions a longer period: “*His several years in Germany were very fruitful [...]*.”<sup>82</sup> He probably moved to Berlin in the summer of 1900, i. e. after the handover of the management of the ÖMTZ to the aforementioned Anna Cadore.

### Vienna (1904–1910)

There is very little biographical information about the Berlin period and the last ten years of Lvovský's life in general. So far, we can only rely on reports of performances of his works. From the end of 1904 until his death in the

80 Anon., “Mittheilungen und Notizen. Redactionelle Mittheilungen,” ÖMTZ 11, no. 15 (1 April 1899): 10.

81 B. Lvovsky, “Alphonse Maurice und seine Lieder,” *Dresdner mehrmonatlicher Ferialaufenthalt* 26, no. 13–14 (25 August 1899): 89–90.

82 Anon., “Hudební skladatel,” *Dalibor* 26, no. 41 (8 October 1904): 292.

summer of 1910 he probably lived in Vienna. Journalism no longer formed his main occupation; he devoted himself to composing and writing librettos for operettas and operas. Around the age of 50, he finally began to make a name for himself, both in Germany and in Vienna, but this positive trend was ended by a prolonged heart condition, which was most certainly exacerbated by Lvovský's industriousness. Obituaries rate him as a good Czech, a talented musician and writer, and a nice but struggling artist. Any earlier criticism was about the little originality of his compositions.

### Lvovský as a composer and librettist

Lvovský as a composer and librettist – that would be a topic for a separate paper. Therefore, in the context of general characteristics, only the most important things can be said. Lvovský's compositional legacy covers a wide spectrum – from choirs, songs, chamber music, orchestral works to opera and operetta. His double bass compositions must have been of a very high standard in their day, because several of them were included in Simandl's *Die hohe Schule des Contrabasspieles*. In total, Lvovský composed approximately 100 works. He began composing in 1890, when he came to Vienna. He published mainly in Leipzig (F. Schubert junior), Berlin (R. Thiel), Bremen (E. A. Fischer) and in Prague (F. A. Urbánek). He worked closely with Bruno Wieland in Ravensburg.

### Conclusion

Due to a lack of information, some stages of Lvovský's life have not yet been studied, but the foundation has been laid in this paper so future research can continue with partial probes. These are mainly in the areas of composition, teaching and journalism. In the last area I have so far mapped his activities connected with the periodicals *Dalibor* and *ÖMTZ*, so only the *Neue musikalische Presse*, *Deutsche Kunst- und Musik-Zeitung*, *Die Lyra* and *Musikalisches Wochenblatt* remain to be studied in detail. Then it will be possible to proceed to a thorough analysis of what kind of music publicist Lvovský actually was. From what we know from our research so far, he deserves our attention.



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