

Musical Autographs of Otakar Ostrčil in the Czech Museum of Music

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This article presents findings from work on a catalogue of the compositions of Otakar Ostrčil (1879–1935), and focuses on autograph musical sources deposited in the Music History Division of the Czech Museum of Music. This institution is the main repository of sources for research concerning Ostrčil's life and work, because it has succeeded in acquiring most of his preserved autograph scores and also holds the extensive papers of the Otakar Ostrčil Society, containing besides materials pertaining to the business of the Society itself also many sources for the composer's works including autographs, especially sketches. However, by contrast with other Czech composers such as Dvořák, Smetana, Fibich, Novák, Suk, and Nedbal, so far Ostrčil lacks a separate inventory in the museum.

Otakar Ostrčil – autograph – Czech Museum of Music – thematic catalogue – critical analysis of sources

This study is based on information gathered during work on a catalogue of the compositions of Otakar Ostrčil (1879–1935),¹ which has required seeking out and evaluating musical as well as non-musical sources that had been almost unknown to the public and even to researchers. The report that follows is focused on autograph musical sources deposited in the Czech Museum of Music (ČMH) as part of the National Museum (NM) in Prague.

The list of Ostrčil's compositions is not a very long one. Burdened by commitments stemming from his service as a secondary school teacher, conductor, and later head of the National Theatre Opera, Ostrčil left only twenty-five works with opus numbers and around forty pieces without them, including unfinished works and arrangements of works by others. On the other hand the volume of materials from his estate pertaining to his compositions is relatively large, comprising many musical sources of various kinds. Dominant among the twenty-five works to which he gave opus numbers are large-scale compositions for orchestra or for voices and orchestra including operas. For eighteen of them we have a continuous sketch, and seventeen are documented by an autograph score.² Autographs are also preserved for most of the pieces without opus number. In

1) The catalogue is currently being prepared for publication by KLP – Koniasch Latin Press in Prague.

2) The terms used for classifying sources consisting of musical notation can be briefly defined as follows. An autograph is any musical manuscript written by the composer. A sketch is a notation of a musical idea or a first