

theatre . s k

Musical

Slovak Musical

Teodor Šebo Martinský (libretto Ján Turan, Bedřich Kramosil): THE GOVERNMENT INSPECTOR
New Scene Theatre Bratislava 24 February 1973
Directed by Bedřich Kramosil
Musical direction Bohuš Slezák
From left Ivan Krajiček, Štefan Tkáč, Anton Baláz, Ernest Kostelník
Photo Theatre Institute Archive



Pavol Hammel – Marián Varga (libretto Alta Vášová): CYRANO FROM THE SUBURBS
New Scene Theatre Bratislava 8 October 1977
Directed by Ivan Krajiček
Song lyrics Kamil Peteraj, Ján Štrasser
Jozef Benedik, Martin Danko
Photo Theatre Institute Archive



Eubomír Horňák (libretto Jozef Urban): KING DAVID
New Scene Theatre Bratislava 19 June 1998
Directed by Jozef Gombár
Musical direction Iveta Viskupová
From left Katarína Hasprová, Stanislav Slovák
Photo Anton Sládek/Theatre Institute Archive



Jana Kákošová – Martin Kákoš – Henrich Leško: BÁTORY
Jonáš Záborský Theatre in Prešov 11 February 2005
Directed by Martin Kákoš
Musical direction Branislav Kostka, Július Selčan Jr.
In the middle Elena Kušnierová
Photo Theatre Institute Archive



Peter Jaroš – Martin Kákoš – Václav Patejdl – Kamil Peteraj: THE MILLENNIAL BEE
Andrej Bagar Theatre in Nitra 15 November 2013
Directed by Martin Kákoš
Musical direction Július Selčan
Wide-screen shot
Photo Ctibor Bachratý/Theatre Institute Archive

World Musical

Bertolt Brecht – Kurt Weill: THE BEGGAR'S OPERA
Theatre of the Slovak National Uprising Martin (today Slovak Chamber Theatre Martin) 4 November 1961
Directed by Ivan Petrovický
Musical direction Jozef M. Soukup
From left Anton Gymeršký, Štefan Mišovic
Photo Theatre Institute Archive



Jerry Herman – Michael Stewart: HELLO, DOLLY!
New Scene Theatre Bratislava 8 October 1966
Directed by Bedřich Kramosil
Musical direction Bohuš Slezák
In the middle Gizela Veclová
Photo Theatre Institute Archive



Cole Porter – Samuel Spewack – Bella Spewack: KISS ME KATE!
Jonáš Záborský Theatre in Prešov 17 October 1969
Directed by Miloš Pietor
Musical direction Vladimír Daněk
A two-act ballet
Photo Jozef Fecko/Theatre Institute Archive



Ernest Bryll – Katarzyna Gärtnerová: PAINTED ON GLASS
Slovak National Theatre Bratislava 19 October 1974
Directed by Karol L. Zachar
Wide-screen shot
Photo Jozef Vavro/Theatre Institute Archive



Jerry Bock – Joseph Stein: FIDDLER ON THE ROOF
Jonáš Záborský Theatre in Prešov 6 December 2002
Directed by Jozef Bednárík
Musical direction Július Selčan
Photo from the play
Photo Theatre Institute Archive



Alain Boublil – Claude-Michel Schönberg: LES MISÉRABLES
New Scene Theatre Bratislava 20 September 2019
Directed by Marie Zamora
Texts of songs Herbert Kretzmer
From left Lenka Machcíniková, Marta Potančoková, Alžbeta Bartošová, Titusz Tóbisz
Photo Marek Maláček/Theatre Institute Archive

The true musical wave splashed through Slovakia only at the turn of the 1970s for multiple reasons, including artistic, political and ideological. In order to create a full-fledged musical repertoire, it was necessary to build up the technical and personnel capacities, which became possible after the end of the war. The network of theatres stabilized, and in addition to the opera stages in Bratislava (1920), Košice (1945) and later also in Banská Bystrica (1959), two theatres were founded with specialized musical troops – The Slovak Theatre in Prešov (1944, today Jonáš Záborský Theatre) and the New Scene of the National Theatre (1946, today New Scene Theatre). The relaxation of the political and social climate in the mid-1950s reflected in the literary management of the musical and dramatic companies. In addition to the established authors, the stages featured the works of banned authors (Voskovec – Werich) as well as Western authors (C. Porter, J. Herman, L. Bernstein and others), and in 1959 the first musical *When It is Sunday in Rome* (New Scene Theatre) was staged. In the following 14 years, the musical theatre companies wowed their audiences with famous and significant musicals, achieving great popular and critical acclaim at home and abroad.

This journey was arbitrarily halted by the period of normalization. On the other hand, Slovak creators were inspired by the success of international musicals. The first attempts (*The Cormorant*, 1966) yielded the first successes – *The Government Inspector* (1973) and *Cyrano from the Suburbs* (1977). The domestic works were supplemented with setting the classical texts to music (e.g. P. A. Béal's *Les Hussards*) or with already established Slovak authors (J. Solovič's *Pockets Full of Money* adapted by M. Lasica and J. Satinský), plus also the introduction of the works of the Eastern Bloc authors (*Painted on Glass*, 1974, *The Red Caravan*, 1975 or *Gypsies Are Found Near Heaven*, 1987).

Musical experienced the second wave of great revival after 1989. The theatres tried to build on the success of the plays from the 1960s (*Fiddler on the Roof*, 1990, 1994, 1998, 2002, 2007), as well as with the rising self-confidence they reached for new hits from the world production (*The Boondock Saints*, 1993; *Joseph and the Amazing Technicolor Dreamcoat*, 1994; *Cats*, 2016). The Bednárík phenomenon was born – Bednárík influenced the position of the musical in Slovakia and in the Czech Republic for many years to come, and thanks to *Dracula, the Musical* toured across several continents. Together with the foreign musicals, the works of domestic authors now appear on stages. Some of them attempt to bring unique stories (*A Poète Maudit*, 2013), others rely on the popularity of the time-tested songs (*The Eighth Continent*, 2011) and story lines (*The Millennium Bee*, 2013; *Pacho Is Back*, 1995; *Kubo*, 2018).