

Václav František Červený:  
Leading European Inventor and Manufacturer

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*Editor's Note: The present article originally appeared under the title "Václav František Červený: Erfinder und Hersteller von europäischem Rang," in 150 Jahre: Václav František Červený & Synové,<sup>1</sup> published to coincide with the opening of the Sesquicentennial Jubilee Exhibition of the Červený firm at the Musikinstrumentenmuseum of the Munich Stadtmuseum in December, 1991.*

One needs a very good dictionary of music indeed to find information on the musical instrument maker Václav František Červený. Hans-Joachim Moser's two-volume dictionary, with both its supplements, ignores him, as do many single-volume works. He is likewise absent from the second volume (1952) of the renowned encyclopedia *Die Musik in Geschichte und Gegenwart*, although he does merit an entry in the 1973 supplement. At least part of the blame for this oversight must be charged to the Czechoslovak Republic, whose official historiography suppressed the accomplishments of individuals from the pre-socialist era. This is evident in the preface to the book *Ein Blick in die Welt der Musikinstrumente (A Look at the World of Musical Instruments)*, published by the Czechoslovak Music Industry (1979):

This book describes today's modern, socialistic industrial manufacture of musical instruments, represented for the last twenty years by the state monopoly *VEB Tschechoslowakische Musikinstrumente* ("People's Enterprise for Czechoslovak Musical Instruments"), with its headquarters in Hradec Králové. Its world famous firms—Petrof, Amati, Cremona, Rieger-Kloss, Delicia, Jolana, and Tofa—combine the experience of earlier generations with the latest scientific knowledge. Their musical instruments are made with love, and appeal to the hearts of the people by means of their expression.<sup>2</sup>

This passage completely ignores the Červený firm, but in the chapter on wind instruments, Milan Kostohryz states, "At the end of the 19th and beginning of the 20th century, the Červený firm in Hradec Králové supplied the finest brass instruments of the former Austro-Hungarian Empire."<sup>3</sup>

Until recently, German organological literature has largely overlooked 19th-century instrument makers, with the exception of Adolphe Sax. Herbert Heyde, in the introduction to his book *Das Ventilblasinstrument: Seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart (Valve-Wind Instru-*







































