

Interview with František Hrubý

I don't know the present state completely, but it is what you say; in all possible forms, from Pavlica (Jiří Pavlica, leader of the Hradišťan band) to let's say Hrubý and some other old people who have experienced it going through the village and singing with bands and so on. And we still remember, maybe my generation remembers people who really lived in it.

My great-grandfather on my father's side, Hrubý, was the last "hudec" (fiddler) in Hluk. He still played at weddings. At that time it wasn't a question of "primáš" (band leader) or no "primáš." There were just "hudci" (fiddlers). Originally the bagpipe player played with him. After that there were two "hudci." One played the melody and the other played the harmonic accompaniment. My great-grandfather played with some Jelenek, who probably played the accompaniment for him, I'm not sure. But that my great-grandfather played the melody on the violin, that I know for sure. And he apparently had roving in his blood, I would say. And he had that artistic nature because he didn't take much to agriculture. So it ended. He died in Vizovice. As they were cattle traders, perhaps they did their buying in Uhry, but then, during the First Republic. they bought the cattle in Slovakia or somewhere in Valašsko, and they hired my great-grandfather; they did not transport the cattle by train or cars and my great-grandfather went with the cattle. The trip took him three or four days. And he croaked in Vizovice. And they buried him there. That was in about 1928. At that time there was a problem with transportation. So he was buried there. I don't remember if his grave was there.

Those "hudci" still went round after the First World War, those musicians still played here and there at weddings. But there was already a brass band also. And after the time of the "hudci" there came the so-called "štrajch." They took on a bass, a clarinet and a trumpet. And the brass band, it was more or less a coincidence because when someone came back from the army who had been an army musician the brass band began. But they could still play those songs nicely. I once traveled to Tvrdonice, to some Doctor Vaculik. He was a doctor, Miloš. And there in a chanel house... It's

not a charnel house, where there were those Podlužanské celebrations. Brass bands play perfectly there. Their wiggling dance fits perfectly with brass bands.

My father was the oldest of his grandchildren, so he learned something, and I absorbed it in the family and in Hluk. My mother's father, my grandfather, Říha, had nine children who lived to adulthood and his father, that is my great-grandfather, married Kateřina from a farm - pretty, clever, but she didn't get any field because her father had worked on the fields for the Lichtenštejns. So of course afterwards there was no field, farmland for Antonín, my grandfather, either. Lots of children, no field, so when around 1900, when his oldest son grew up, before he was drafted in Austria, they went to Hamburg; there they bought two ship tickets and sailed to America. In Pennsylvania he dug for coal for two years, returned and he took all the boys he had and one girl back to America. And only four sisters stayed in Hluk. Grandpa died when I was one year old, and grandma was here across the street, and those sisters met every Sunday and talked about everything they had, heard, experienced. I was a little boy, so I took everything in, I don't know how. Only I remember most clearly it was as it had been before, the oven and everything, only an earthen floor, and I liked that floor. I said to myself: Here they could make a little hole in it for playing marbles. My mother here and there walked around and sang. Completely unthinkingly, she walked, did something and so and sang some more, she sang songs like **Ty si myslíš má milá (You think, my love)** That song isn't sung at all any more. . And wonderful. *Ty si myslíš má milá, že už mě nechce jiná, ty si myslíš má milá (You think, my love, that nobody else wants me...)* That was sung by a boy in front of musicians... *that nobody else wants me, but I will get engaged to such a girl (who is) like a red rose...* That ending, *Ya da da da* (he sings), is a typical Hluk ending. *You think, my love, that nobody else wants me, You think, my love, that nobody else wants me, but I will get engaged, such a young boy, like a tip of rosemary.* The people really experienced it. They talked this way to each other. What they sang was what they really meant.

And it's a pity these Dolňácko songs are disappearing. Dolňácko has been neglecting them lately. Now the mountain region of Horňácko is in

fashion... And for Dolňácko beauty is somewhat different. But I would say that, regarding poetry, these songs are wonderful. Only the words. For example **Dycky jsem ti říkávala**, když jsem s tebou sedávala v tej naší zahrádce pod slívů, vñm si mě synečku poctivů (*I have always told you when I sat with you in our garden under the plum tree, marry me as a virgin..* And my mother, I think she has been in her grave for ten years, I haven't heard her sing that song for so long. I think two years before she died, still... she remembered the beautiful words *Který mládenec poctivý chodí jako anděl bílý, s dobrýma lidma obcuje, poctivé panenky miluje*(*Which honest youth walks like a white angel, consorts with good people, loves honest lasses.* You see, when a person lived among those people, he heard them talk, so this fits in completely with their thoughts. *Which honest lass avoids a boy and if she avoids him she cannot blush like a rose.*

My mother always did something in the house. She went around the yard, fed the ducks and always in a low voice sang, basically all the time, which she didn't even notice, nor did anyone else. So I remember that song

Vyletěl sokol nad zelený bor, (The falcon flew off over the green pine tree)

I didn't even know before what it actually belongs to. Subsequently then she told me that as twelve-year-old girls they participated in the Little Queens ritual in the village.

?: And you still remember how the Little Queens ritual was celebrated?

FH: No. My mother, when she was still a girl under fourteen, took part in the Little Queens, there was the World War. She was born in 1901. And under Austria school was required until the age of fourteen. A fourteen-year-old did not have to finish the school year. Fourteen years and one didn't have to go. And my mother could not forgive my grandma that when she was fourteen years old, in January, in February she was already in Vienna, in a factory shop, she was earning money. And so she had what she had learned in her first fourteen years. And I happened on these Little Queens once more. I realized that there was this ritual. I noted it down. In Blatnička,

right near here, there is a woman mayor. Her mother comes from Hluk. The mayor is about 55 years old. Her name is Hrušková. They have an enormous wine cellar. And 20 years ago, when they still kept the Little Queens ritual, she still took part in it. And this was the same ethnographic region as Hluk. Hluk belonged under the Ostrožské domain of the Lichtensteins. It was Hluk, Blatnica, Ostroh, Ostrožská Nová Ves, Chylice and all those villages, Ostrožská Lhota. There they didn't need a license to get married. When someone wanted to get married, he didn't need a license because the nobleman didn't lose a worker, you know. Otherwise it was not possible to marry someone from another domain unless the lord gave a license. In this ethnographic area, people married among themselves, marriages, customs and everything, folk costumes. One area. This belonged to the Lichtensteins, they could choose a fruitful country, but originally, nobody knows what the original settlement was like here... here there are such homes dug out of the mud, on these rivulets, since the seventh or eighth century people have settled here. And then until Bílá Hora there were various lords. For example the lord of Kunovice. Various. One time it was a more or less a border region, when the frontier wasn't clear, between Uhry and this. So people suffered. And then the Lichtensteins got it as a forfeiture.

And grandpa on the Říha side, who married this Kateřina, he was later made mayor. Around 1870 there was the reform; there began to be districts and mayors. My great-grandfather was the second mayor. But that was always for two years. My great-grandfather always told my aunt that Kateřina always told him, "The emperor shouldn't have abolished your duties toward the nobility because now you just walk around and sing." And he was in the army for seven years. And he didn't want to go to church because at that time Austria had large domains or rights in Italy. Those princedoms were all different and they were very scared of them. Then it began against Austria... they waged war with Austria... Against Garibaldi. And they went close to Rome and the pope was also against Austria and the pope let the Italians shoot at the Austrians. After that grandpa, great-grandpa didn't want to go to church. He was in the army seven years. And my other grandpa, Antonín, his son was three more years in the army.

Under Austria there was military duty, then, as if duty was normal, draft and duty, that was three years. In that "verbuňk" (conscript dancing and singing) they sang *"Two years are required time, but we still sang three years (laughter)."* Three years are required time, horrible suffering.

PB: People sang at weddings, in the army, and do you remember when else?

Hr: There was a lot of singing at weddings here. For example, "Sedlcké" songs. With this "Sedlcké" music there was dancing. "Sedlcké" music was played mainly at weddings. It was a lively time. You know how people came together... There were special wedding songs, where you sat around a table. And we sang songs like *On the Hluk tower... a million verses. Or **Víno, víno, bílé víno, ještě s tak dobré nebylo jak v Káni galilejskéj, na svatbě nebeskej. Wine, wine, white wine, there has never been any as good as in the Galilee, at a heavenly wedding.***)

Such songs. Some had religious motifs... They sang about those weddings. It is no longer like that... there is television, people have easy access... radio already existed. So they are informed about other regions, other songs. Here it isn't strictly observed. Some, I don't know, *Zaspala nevěsta (The bride overslept.)*

That is sung everywhere. And it is originally a "danaj." This is a dance song, a dance from Strážnice. At the moment I don't know any wedding songs. My mother always said that they liked to invite her to all the weddings and everybody sat around those tables and the young people sent rhymes to each other. I didn't write this down unfortunately. She knew a lot of rhymes like those. The young people tried to make contact with each other and had such a good time at parties. The old people were already a little drunk, so what should they do?

My father was born in 1895, so when the First World War broke out, he was the right age to be drafted. He was in the army for six years and was wounded twice. That was still in Slovakia, against the communists. And there were the military chaplains; they blessed them and sent them and

that's why he didn't want to go to church. So on Sundays he always harnessed the cows, put me into the cart and we went and cut grass instead of going to morning prayers. And my father began to tune up... I mostly remember him singing **Chodí si Mariška po hrázi (Maryška walks on the embankment)** His voice shook. So that song is inscribed in my memory.

And then I began to grow up ... in high school... Čech, he was a great musician. He later committed suicide, but a great musician. Staněk, a band leader. And that was that bunch from whom Pavlica drew his music. We had a band there. So I absorbed it somehow into my blood. And here I started going around with boys two or three years older than I, excellent singers, and in the evenings we sang around the village. It was normal that we went around and sang, evenings, after 10 p.m. in the summer. And of course we sang music normally. I was sixteen, seventeen. And then... after high school we had a cimbalom band. I played.

I began to be more interested in it, so I began to be aware of it. I recalled lot of things when I just heard a part of the songs because I had experience with them.

?: And you learned those songs by hearing them often, or...?

FH: I heard them often and also sang them by myself... I have such a talent that when I listen to the first verse of an unknown song I don't know the words, but during the second verse I can already sing second voice. I would say that the melody has some musical idea and, if you have some brain cells for it, you can more or less guess how it will continue. And that's what I'm missing in the case of Pavlica, that it doesn't have any idea. I don't mind that it is modern, but that it doesn't have any idea. It is a mishmash. It doesn't speak to me.

?: A mishmash of what?

FH: It isn't logical.

?: Would you try to say why you began to be interested in folk songs?

FH: Hm. I don't know.

?: Did girls sing? While the band played? Or was everything sung by boys?

FH: Well, if the men brought the women, then maybe they joined in, too. But in front of the band, it was mostly like this: If there was no playing, there was no dancing, so the girls were in a corner and the boys were at the bar or in front of the musicians. So these slow songs were sung before the dance songs... For example they began to sing before these "sedlcké" songs or some "verbuňk" or something. But that "verbuňk" as far as I can remember, it wasn't danced. Little. They made some of the movements, but there wasn't a big "cifrování" (improvised embellishment).

?: The "verbuňk" wasn't danced?

FH: No longer in my lifetime. But anyway I think this fame of the "verbuňk" is somewhat exaggerated. "Verbuňking" (conscription into the army), you know what it actually was, don't you? It was a sadder event. But there are many songs about it. For example *U muziky su já chlap (I am a man when the band plays)*. The rhythm is there.

?: And anybody could sing along with the band? And did he have to pay the musicians to play?

Hr: He had to be able to sing. He didn't (have to pay).

?: So he started to sing and the band joined him?

FH: When they felt like it they joined him. Those "hudci" and "štrajch" were before my time. I was around for brass bands and then we formed some bands ourselves. Afterwards, so that we could earn some money, we prepared... we had such a lovely performance... like when the duvet was brought... The second day after a wedding the wedding guests moved the bride's stuff to her new home and they brought her a duvet. And that was a ritual. A lovely ritual. It has, I would say, that it has progression... It's as good as theater! That's the way it was that the women brought the duvet or it was carried on a cart and they sang ... to the groom or where the bride was going to be, and the women sang: *Pojd' Janošku, pojd' kupovat, budeš peřiny potřebovat. Po dvacíti, po třicíti, pojd' Jánošku, pojd' kúpiti*(Come,

Janošek, come and buy, you will need a duvet. for 20, for 30, come Janošek, come buy . He had to pay out; the women bought themselves spirits or something. Well, from that we made such a nice performance. I haven't seen anything like it since then. It's not done any more, and that's a pity. And with this performance we went around, and other people joined us and we put up the Maypole. We did it for ourselves. Now local storytellers joined us. They wore folk costumes... So we went around the villages and made money.

??: And what are things like today. Today there is a cimbalom band, isn't there? When do they play and who listens to them?

FH: There are several cimbalom bands here. I don't even know how many. Some members of the Říha family are involved in it. And some Slovak woman is married to a Říha and they do it more or less like a business.

??: When there is a wedding?

FH: No, not when there is a wedding. Some performance, and they are paid for it. But they enjoy it, it gives them pleasure. And the young people want it this way. They can't feel the way we do, the way we grew up. I traveled with the cows and I reaped a lot of grass with a scythe. These people lived differently, didn't they?

And there is a so-called male choir here. They are about my age, but a bit younger. Here in Hluk somebody grasps it and gets some benefit from it. It has been here for maybe a hundred years. Under the Germans there was a group here that would go to Prague to play background music. Or under the communists they performed such antics. And now they grasped it and tried to get at least (some benefit) from it.

??: So the band usually made some money with it?

FH: I don't know. Probably so. It depended... Here there were such people who had an income from it and they liked it. It's this way: today many people do it like theater, only like a sort of mask. They don't do it for themselves, they have to perform for the public. Mardi Gras - it's only a sort of circus. First of all, it's on Sunday. Mardi Gras was on Tuesday, before

Ash Wednesday, wasn't it? And they did it for themselves. For fun. All of it, the singing around the village and all that was... It was up to us if they could cast their eyes on us, but mainly we had that experience ourselves. Today it simply isn't like that. Very, very little. Everyone wants to perform for the public; everyone wants to be on television and I don't know where, and be photographed.

?: And do you think that when your great-grandfather was a "hudec" that he did it for himself or for his bread and butter?

FH: Well, he had to enjoy it, but he had to make a profit. They played at a wedding for two days. They must also have been very drunk. And then he went home and immediately saw a water sprite in the stream.

Then I studied at the faculty of forestry in Brno. And studying folk traditions was fashionable at that time. I studied in Brno '52-'56 and '57. There were lots of groups there, semi-professional and right at the faculty we had a cimbalom band. Milan Križo, he's a known figure, he worked there and he got a good place on the faculty thanks to his abilities as a singer. He was an assistant at the faculty, I think he's still alive, Milan. He was an outstanding figure.

?: And do you have some songs explicitly from those student years?

FH: No. I was rarely in Brno. I was more in Hluk because here we went around, sang, played, put up a Maypole, etc., so I just took exams in Brno and slept in dormitories. At that time it was terrific that everything was very cheap. Then in '56 there were the events in Hungary... you know we followed everything and debated. I was very much interested in politics and those events. So I said we could go there and demonstrate or something, they remembered it; it was in autumn, and then in spring. I had already turned in my thesis; I had passed all the exams, so they called me in front of a faculty committee and threw me out. They didn't directly throw me out, but they told me that they would not let me work, that I had to certify my relation to the workers' class, so I was supposed to work at a conversion depot for a year which they chose for me and I was to load up wood. Anyway, I didn't go there and they took me into the army even though I had

done my military service at the faculty - military department. So I had to go into the army for two years, in the tank division, and then they deducted a half-year for my service at the faculty and I went home earlier. I returned from the military here to Hluk.

After the army I couldn't get work anywhere around here, so I escaped to Jeseníky. There fortunately there were reasonable people, so I got work and right after that there was some détente, so I came back. They eased up, so I worked at dam construction on brooks -- that is some special forestry profession. I worked in the area. On one hand with streams, on the other with windbreaks and such things. Finally I worked as a boss in Hradištsko for two or three years. In Uherský Ostroh there was a center, I had two engineers there, below me about four foremen and about a hundred employees, but that lasted only to '71. After '68 The Russians invaded, so in '71, they fired people they didn't trust and they abolished all of the centers with untrustworthy people. But when I was at that center, on one hand I was in charge of construction. I was in charge of Veličany here. I came, the first construction I did was the Hrubý stream, then under the confluence of the Hrubý stream and the Velička under the Javořina here. I came in as construction boss; I had a caravan and former farmers came in rubber boots, workers' pants and folk shirts with ribbons. Women still washed clothing with plungers. And, for example, during Mardi Gras, we worked in the morning. In the afternoon we sat and I absorbed the songs. I was always in contact with them. Those were from Hornácko. And the Hluk songs, I somehow absorbed them, too, I don't even know how.

??: And do you think that now you feel those songs differently... whether they are from Hluk or somewhere else?

FH: ... The development of these songs is apparent from the '50s and maybe even earlier, but since those '50s semi-professionals started to play them. There wasn't such an enormous difference in the songs in the different regions as there is now.

??: It's greater now?

FH: Yes, it is. Some modulations; the semi-professionals and professionals

tried to make something very catchy out of them... They colored some of the modulations in a different way. I could sing you them later. It was sort of wilder. Originally the regions were not so different as they are now. The differences weren't so pronounced. They were recognizable, but not so much. All these songs were simpler. It was mostly semiprofessionals or professionals who had some position in the Let factory, some cultural official. Of course he had to be a party member at the same time. And he actually didn't do anything else. For example, Staněk. He was a band leader there. And he also painted... He did just that. He was paid by Let in reality. And that Staněk didn't arrange the songs so much; there were others who did. Perhaps even perfect musicians and they arranged the songs well. And I'm not even speaking about radio orchestras, the Brno...

?: And it seems to you that it was like that from the '50s?

Hr.: I have been aware of it since that time. But I think that until that time no, because when we began, those songs were simpler and the regions, there wasn't such a big difference. Take for example this song... the modulation is not very different... *A když jsem já šel, přes ty hory (And when I went through those mountains)*- now I sing it the way they sing it: ... *A když jsem já šel, přes ty hory, všecí vtáčkové súzpívali, žádnéj nepuače, každý zpívá, proč jsi má miuá žalostivá. všecí vtáčkové súzpívali, žádnéj nepuače, každý zpívá, proč jsi má miuá žalostivá.* This tune is so simple. And now recently I heard such modulation: *Žádněj nepuače, každý zpívá, proč jsi má miuá Žádněj nepuače, každý zpívá, proč jsi má miuá (He emphasizes the difference.)*. And I remember that they sang there *Proč jsi má miuá... (Why are you my sweetheart)* That's the way it was, all simpler, more natural. Those from Horňácko, too. Maybea "Legrútská" (recruit) song was sung in Hluk this way. I don't know if this originated in the '50s. Maybe this is the difference between Horňácko and Hluk, the Hluk region and "Legrútská." *Eště ně nebylo tisíc neděl, už na mě císař pán z okna hleděl, ty synečků budeš voják. Ach bože, rozbože, co mám dělat. It hasn't yet been a thousand weeks since the emperor looked for me out of his window, you will be soldiers, my sons. Ah, God, what am I to do ?* And in Horňácko they sing : : *ty synečku budeš voják. (You, my son, will be a soldier.)* Ah, God... Otherwise it is the same. And so these songs have developed. And now

there are a lot of ensembles, so... everyone is looking for something exotic. This development is like that. But it is good. And Pavlica, it's a pity to speak about him. I don't appreciate this Pavlica. I don't see anything in the way he does it. I like classical music. I like Handel. And it seems to me that he has no musical ideas in his music. And that he ... it is done just so that it can be done. Or he makes a living with it. At any price, at any price. I don't know. I don't like the way he does it. Some sort of musical thought is in these things that these hip hop people do. I was surprised that my boy does it. I didn't know that he did this, not at all. And somewhere I came upon it and they do it on the computer. It is even possible to listen to it. We have had enough of it and in the family, as I said, my great-grandfather was the last Hluk "hudec." He played at weddings.

??: And when did the cimbalom appear here?

FH: The cimbalom appeared in Hluk in the '50s. We began after we boys got together; we formed a band. We got money, bought a bass and someone always wanted to play the cimbalom, so we bought a cimbalom and started with it. And then it somehow fell apart, I went into the army, I had problems with my employment... But there was a musician here, Jožka... he plays in a film. So then the band, they later began with the cimbalom. There wasn't a cimbalom here in Hluk.

??: And how did the first cimbalom player learn to play?

FH: He played as best he could. He didn't know much. We played for ourselves. For the putting up of the Maypole the cimbalom was brought. Or we celebrated Mardi Gras and such. Or when there was a band, maybe there was a folk costume ball, a brass band played and during the breaks we played for ourselves. Anyway, everybody danced. I played the violin. And later, when the communists began to hound me, I disappeared here from this folk life and they began under Polách. Jožka Polách. A good musician, only he became a total alcoholic. Most of that band, or I would say 60% or 70% of those musicians became alcoholic.

??: Is that a frequent occurrence or was it a specialty of that band?

FH: Well, I don't know, I don't know other musicians very well, but it was

their peculiarity. What I know is that Jožka became an alcoholic. Kontráš, too. He is a total drunk. The teacher. The doctor. He is retired as an invalid. And my cousin would also be an alcoholic, Janek Hrubý, only he has a strong wife; she forbade it. So now you know what I know, that of the six musicians, three or four became drunks.

?: And how did you learn to play the violin. Only by ear...?

FH: Oh, no. It's a gift in my family. My brother, who was a doctor, studied in high school in Hradiště. And that high school was closed under the Germans. They rounded up the teachers and scattered the students. And he was in his last year when they closed it. Ten years older than I. And afterwards they sent the students to forced labor. He was supposed to go. So some of them, to escape forced labor, escaped over the border to Vienna. There they found work. And they grabbed him and beat him. They could have shot him, but they didn't. Despite that the boys crossed the border and in Vienna found work. And my brother worked there. Until I think a year before the end of the war, he escaped from there when the bombardment began. So he bought me a violin in Vienna and brought me it. And what about me? They found me a teacher. But she played the violin - In three months I played better than she (laughs). If they had given me a decent teacher, I would have been a professional musician because Jan Hrubý was a musician, my great-grandfather, and I have a son, František. He went to the conservatory and played in Zlín in the symphony orchestra. Now he has married into a musical family and his wife went to the conservatory. They have three children. The oldest is already at the academy; he plays the cello. The youngest plays the violin at the conservatory and one plays the guitar. Also at the conservatory. Tremendous. When my brother died, he played the guitar for him at the funeral. Beautiful. So in the family there is talent. And that boy, he has it from both sides. His grandfather, the father of my first wife, was an excellent singer. This song *Eště ně nebylo tisíc neděl (It hasn't yet been a thousand weeks)* was his song. It is... Hrubý, Hrubá, Hrubé. All the Hrubýs are musicians.

?: What do you mean by "This was his song"?

FH: That he loved singing it. He was such a little guy. He got fat when he got older. But I was 30 years old, he was more than 60 and I couldn't be compared to him at work. For example, with a scythe. Here there were still huge meadows. The scythe was still used; there was still haymaking time, so he moved to the meadows, slept on the top of the hay. They brought him a bottle of slivovice and a couple of sausages, and he scythed for two weeks; he didn't even go home. And he sang.

My oldest son, Fanůš, is a musician. And my daughter-in-law, too, and their children are musicians. All three. Fanůš studied violin and his youngest son František also studies the violin. The oldest plays the cello. Now he's finishing the academy and he already has an offer somewhere. It's in the family there. The sister's son, who is in Singapore, plays the viola. When he masters that instrument, it'll be a good way of earning his living in the world, but he must master it. Before he reaches that level, it is drudgery. Especially the violin, for example.

Ivana travels to lecture in Brno at the academy, as a sort of practical part of the education of those future teachers of music.

As for Ivana's family, her father is a lawyer. His father was a lawyer. They have a huge house near Hradiště. But they occupy it as a family. There are six apartments in it and their great-grandmother was a star of the theater in Hradiště. She was great and she sang, so that is passed down, it's inherited.

They have a music school. They have more than 200 students. Certainly. They teach all the musical instruments and Mrs. Lapčíková (Zuzana Lapčíková, a singer, cimbalom player and composer) also teaches the cimbalom.

?: And your grandchildren also sing or play some folk music?

FH: I don't know. We haven't met to play. The boys certainly play - those modern things. There's no doubt about that. And Fanouš, he has his things. They have an orchestra in the music school and also a quartet which plays Fanouš things that are possible to listen to.

And I married off my daughter, in a second marriage, Lenka, and she is a professional teacher. And she has two daughters. One of them also has

very artistic forebears. She has perfect hearing, but the devil would be happy with her. She is an artistic person and a very clever girl. She is a few years ahead of her age. I don't know what will become of her. And Lenka sang beautifully. Some teacher, or that Polách, somebody pinned them down and they recorded carols. And my wife came from Valšsko, near Slavičín. So we had a grandmother there and grandma was at Christmas midnight mass. Then she went home and turned on the TV and suddenly she saw Lenka singing a carol. On TV. She sang it beautifully, beautifully. There again it was in the family... her great-grandfather, Maruška's grandfather, was a musician. He has already died. He died three years ago. He was over 80 years old. He had been in Australia. He had escaped there. That's the father, a Valach, he was a professional musician. A musician! He had cows that calved. He treated cattle; he was never without a swig of alcohol. Grandma slaved. She was terribly good. I think my Maruška takes after her. He was such a smart fellow. In '25 or '30 when people in Valašsko made their living in agriculture and in the winter they sent grandma off to Prague to earn some money. Her older sister was married there. Well, and she always bought clothing there ... and she bought a handbag. For example, she just tells us that with that bag she showed off in Vrbětice with the band and then some young man took her home, the bag under her arm and then grandpa came home from playing. He was a musician. It would be bad to be with a young man. So she quickly said good-bye to him, she rushed home and left that bag on the table. And then she got up in the morning, the bag on the table, but a piece was cut out of the bag, and grandpa gets up... and she sobbed and grandpa said, "I told myself that that bacon was terribly hard."

(The second) son (Jakob) nothing. He is involved in computers. I had thought that he would be a musician... the piano is here... that is, a pianino. I bought him a French horn and, I don't know, a guitar. But he didn't play anything well. And now he does that Slovácko hip hop. They took my violin, brought it back to me broken, what can I do with them? I don't know. But somewhere I came across this music on the computer - it's possible to listen to it. It had ideas, musical.

And he has a lyricist there, he's terrible... awfully dumb, sort of crude,

obscene, stupid texts he writes. He's a college man.

?: But usually rap and hip hop are vulgar.

FH: It bothers me a lot. Some of those songs are so coarse, but they weren't obscene and vulgar. Maybe in Strání , but not here. Not in Dolňácko.

?: Do you think they had vulgar songs in Strání?

FH: Yes, in those fields, yes.