

ACTA  
UNIVERSITATIS PALACKIANAE OLOMUCENSIS

FAKULTAS PHILOSOPHICA

PHILOSOPHICA - AESTHETICA 28 - 2005



ACTA  
UNIVERSITATIS PALACKIANAE OLOMUCENSIS

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MUSICOLOGICA  
OLOMUCENSIA  
VII

Univerzita Palackého v Olomouci  
Olomouc 2005

The present volume was submitted to print on 6 April 2005.  
Dieser Band wurde am 6. April 2005 in Druck gegeben.  
Předáno do tisku 6. dubna 2005.

The authors are responsible for the content and the linguistic correctness of the papers.  
Die autoren sind für den Inhalt and die sprachliche Richtigkeit der Arbeiten verantwortlich.  
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**ISBN 80-244-1055-9**  
**ISSN 1212-1193**

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*Jaroslav Pszczolka*

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## Předmluva

Předkládaný sborník *Musicologica Olomucensia VII* obsahuje studie členů a spolupracovníků Katedry muzikologie Filozofické fakulty Univerzity Palackého. Stejně jako v předchozích svazcích řady *Musicologica* se zde setkáváme se širokým spektrem témat, jež se vztahují k hlavním oblastem odborného zaměření jednotlivých členů katedry. Ivan Poledňák se ve svém příspěvku věnuje obecnější reflexi estetického tématu (*On [Musical] Taste and Fashion*), Lenka Křupková pak svou pozornost zaměřila na adaptaci textů Karla Čapka pro Janáčkovu libreto *Věci Makropulos* (*Drama einer Heldin: Die Umwandlung Čapeks Drama in Janáčeks Libretto*), Lucie Kaucká se zabývá architektonickými aspekty Rudolfinu (*Rudolfinum - The Temple of Beauty in the Heart of Prague: Architecture of the Rudolfinum Music Hall in the Context of Prague Musical Life toward the End of the Nineteenth Century*), Lucie Brázdová píše o barokních hudebních sbírkách na Moravě (*Moravian Musical Inventories of the Seventeenth Century*), Jaroslav Pszczolka pojednává o vztahu mezi vizuálním uměním a hudbou v *Patnácti Listech* podle Dürerovy Apokalypsy a *Caprichos* od Luboše Fišera (*The Relation between Visual Art and Music in Luboš Fišer's Fifteen Sheets According to Dürer's Apocalypse and Caprichos*) a Markéta Kratochvilová o atonálních klavírních cyklech Ervina Schulhoffa (*A Comparison of Compositional Procedures in Some Atonal Piano Cycles of Erwin Schulhoff to those of Arnold Schoenberg*). Alena Burešová pak přináší recenzi konference *Hudba v Olomouci - Historie a současnost II: In honorem Robert Smetana*, která se konala v listopadu 2003 ke stému výročí narození profesora Smetany. Božena Felgrová, absolventka doktorského studia na naší katedře, píše o uvádění opery *Don Giovanni* v českých zemích na konci 18. a začátku 19. století (*Don Giovanni in Prague and Versions of the Opera in the Czech Lands at the Turn of the Eighteenth and Nineteenth Centuries*).

Ve sborníku se rovněž objeví příspěvky muzikologů z Bratislavy. Nad'a Hřčková se zamýšlí nad politickým pozadím opery *Das Festmahl* od Juraje Beneše (*Oper und Totalität: Politik, Musik und Theater in der Oper von Juraj Beneš Das Festmahl 1980*) a Elena Letňanová se zabývá skladatelskými pokusy Friedricha Nietzscheho (*Thus Composed the Philosopher: On the Occasion of the 160<sup>th</sup> Anniversary of the Birth of Friedrich Nietzsche*).

Při editování sborníkových prací se více než jinde osvědčuje tvrzení: „Více hlav, více rozumu“. Rád bych proto poděkoval Janu Vičarovi a Ivanu Poledňákovi za cenné připomínky. Marku Keprtovi vděčím za pečlivé korektury příspěvků v němčině. Lucii Kaucké děkuji za její pomoc při redigování celého sborníku.



## Foreword

For the seventh issue, *Musicologica Olomucensia VII*, we present articles covering a wide spectrum of topics, largely from members of the Department of Musicology in the Philosophical Faculty at Palacký University. Ivan Poledňák has written about musical aesthetics (“On [Musical] Taste and Fashion”), Lenka Křupková on the transformation of Karel Čapek’s text into Janáček’s libretto for *The Makropulos Affair* (“Drama einer Heldin: Die Umwandlung Čapeks Drama in Janáčeks Libretto”), Lucie Kaucká on the architectural aspects of the Rudolfinum (“Rudolfinum - The “Temple of Beauty” in the Heart of Prague: Architecture of the Rudolfinum Music Hall in the Context of Prague Musical Life toward the End of the Nineteenth Century”), Lucie Brázdová on Baroque Moravian musical inventories (“Moravian Musical Inventories of the Seventeenth Century”), Jaroslav Pszczolka on the relation between visual art and music in Luboš Fišer’s *Fifteen Sheets According to Dürer’s Apocalypse* and *Caprichos* (“The Relation between Visual Art and Music in Luboš Fišer’s *Fifteen Sheets According to Dürer’s Apocalypse* and *Caprichos*”), and Markéta Kratochvílová on the atonal piano cycles of Ervín Schulhoff (“A Comparison of Compositional Procedures in Some Atonal Piano Cycles of Ervín Schulhoff to those of Arnold Schoenberg”). Alena Burešová offers a review of the conference Music in Olomouc - Past and Present II: In honorem Robert Smetana that took place in November 2003 to commemorate the 100<sup>th</sup> anniversary of Professor Smetana’s birth. Božena Felgrová, graduate of the Musicology Department’s doctoral program, has written on late eighteenth- and early nineteenth-century productions of Don Giovanni in the Czech lands (“Don Giovanni in Prague and Versions of the Opera in the Czech Lands at the Turn of the Eighteenth and Nineteenth Centuries”).

We have also reached out to musicologists from Bratislava. Nad’a Hrčková presents a look into the political background of the opera *Das Festmahl* by Juraj Beneš (“Oper und Totalität: Politik, Musik und Theater in der Oper von Juraj Beneš *Das Festmahl* 1980”) and Elena Letňanová discusses Nietzsche attempts at composition (“Thus Composed the Philosopher: On the Occasion of the 160<sup>th</sup> Anniversary of the Birth of Friedrich Nietzsche”). The articles published here represent a rich array of musicological studies and each reader should find something of interest.

In editing any work, the adage “The more eyes, the better” generally holds true. In this regard I would like to thank Jan Vičar and Ivan Poledňák for allowing me to draw from the deep wells of their experience. Marek Kepřt also deserves my gratitude for carefully proofreading the articles in German. Finally, I am grateful to Lucie Kaucká for her editorial assistance.



## Vorwort

Der vorliegende Sammelband *Musicologica Olomucensia VII* beinhaltet Studien der Mitglieder und Mitarbeiter des Lehrstuhls für Musikwissenschaft der Philosophischen Fakultät der Palacký-Universität. Ebenso wie in den früheren Bänden der Reihe *Musicologica* finden wir hier ein breites Spektrum von Themen, die in Beziehung zu den Hauptbereichen des Forschungsinteresses der einzelnen Mitglieder des Lehrstuhls stehen. Ivan Poledňák widmet sich in seinem Beitrag der allgemeinen Reflexion des ästhetischen Themas (*On /musical/ Taste and Fashion*), Lenka Křupková lenkte ihre Aufmerksamkeit auf die Adaptierung der Texte von Karel Čapek für Janáčeks Libretto zu der Oper *Die Sache Makropulos* (Drama einer Heldin: Die Umwandlung von Čapeks Drama in Janáčeks Libretto), Lucie Kaucká befasst sich mit den architektonischen Aspekten des *Rudolphinum* (*Rudolphinum - The Temple of Beauty in the Heart of Prague: Architecture of the Rudolphinum Music Hall in the Context of Prague Musical Life toward the End of the Nineteenth Century*), Lucie Brázdová schreibt über barocke Musiksammlungen in Mähren (*Moravian Musical Inventories of the Seventeenth Century*), Jaroslav Pszczolka behandelt die Beziehung zwischen bildender Kunst und Musik in den Fünfzehn Blätter nach Dürers Apokalypse und Caprichos von Luboš Fišer (*The Relation between Visual Art and Music in Luboš Fišer's Fifteen Sheets According to Dürers Apokalypse and Caprichos*) und Markéta Kratochvílová untersucht die atonalen Klavierzyklen von Erwin Schulhoff (*A Comparison of Compositional Procedures in Some Atonal Piano Cycles of Erwin Schulhoff to those of Arnold Schoenberg*). Alena Burešová bringt dann die Rezension der Konferenz *Musik in Olmütz - Geschichte und Gegenwart II: in honorem Robert Smetana*, die im November 2003 zum hundertsten Jahrestag der Geburt von Professor Smetana stattfand. Božena Felgrová, Absolventin des Doktorandenstudiums an unserem Lehrstuhl, schreibt über Aufführungen der Oper *Don Giovanni* in den böhmischen Ländern am Ende des 18. und Anfang des 19. Jahrhunderts (*Don Giovanni in Prague and Versions of the Opera in the Czech Lands at the Turn of the Eighteenth and Nineteenth Centuries*).

Im Sammelband erscheinen auch Beiträge von Musikwissenschaftlern aus Bratislava. Nad'a Hrková behandelt den politischen Hintergrund der Oper *Das Festmahl* von Juraj Beneš (*Oper und Totalität: Politik, Musik und Theater in der Oper von Juraj Beneš Das Festmahl 1980*) und Elena Letňanová befasst sich mit den kompositorischen Versuchen von Friedrich Nietzsche (*Thus Composed the Philosopher: On the Occasion of the 160th Anniversary of the Birth of Friedrich Nietzsche*).

Beim Editieren der Arbeiten eines Sammelbandes bewahrheitet sich mehr als sonst die Behauptung „Mehr Köpfe, mehr Verstand“. Ich möchte mich deshalb bei Jan Vičar und Ivan Poledňák für ihre wertvollen Anregungen bedanken. Marek Kepřt verdanke ich die sorgfältigen Korrekturen der deutschen Texte. Lucie Kaucká danke ich für ihre Hilfe beim Redigieren des ganzen Sammelbandes.



## Moravian Musical Inventories of the Seventeenth Century

Lucie Brázdová

The period between 1620 and 1740 is known in Europe as the Baroque period. The new Baroque style had already arrived in the Czech Republic before 1620 by two routes: Rudolfin bands (bands at the Prague court of Rudolf II) and the network of Jesuit monasteries. We can find the first traces of the influence of Italian Baroque music, which made itself felt in the period before 1620 at the imperial court. Compositions by Stefan Felis (1550-1603), Francesco Milleville and Agostino Agazzari (1578-1640), were already appearing in Prague by the turn of the sixteenth century. We can find the Venetian style around 1603 in the compositions of Francesco Stivori. The accompanying monody only filtered through to Prague in the second decade of the seventeenth century thanks to the Italian nobility, who brought the most up-to-date compositions and also the most capable performers from home.

More sources in the history of music of the seventeenth century came from Moravia, which was a part of Czech lands, but most of the music from the seventeenth century has been lost. Because of this, we can only reconstruct the course of changes in the style of Moravian music, what was in the repertoire and where it was, on the basis of the inventories that have been found.

Many very valuable musical inventories of the seventeenth century have come from Moravia. These consist of the inventory of the parish church in Příbor from 1614 and 1637, the inventory of the parish church in Kroměříž from 1659, the inventory of the parish church in Litovel from 1672 and 1690, the inventory of Strážnice Piarists from 1675, the musical collection of Bishop Karel Liechtenstein-Castelcorn from 1695, the inventory of the parish church in Branná from 1698 and 1699 and the inventory of the musical collection of Count Julius Ferdinand von Salm in Tovačov from 1699. In these inventories and collections, we have focused on musical lists.

The oldest inventory from the year 1614 is noted in an old chronicle of the parish church in Příbor. This is extremely valuable for Moravian musical history, because it concerns a document from the period before 1620, the musical life of which we have no clear concept. There are twenty-six compositions in the inventory written in sheet music form, six of which include the name of the author. These are Giacomo Finetti, Jacobus

Handl Gallus, Orlando di Lasso, Jacobus de Kerle, Hieronymus Praetorius, and Jacob Regnard.

Next to Gregorian hymns, vocal polyphony was predominant at the end of the sixteenth century – Jacobus Handl Gallus, Jacobus de Kerle, Orlando di Lasso, and Jacob Regnard. Because there reigned an air of tolerance in the area of Latin spiritual music in the seventeenth century, we can even find compositions by the Protestant, Hieronymus Praetorius, in the Catholic choir in Příbor. Jiří Sehnal regards as most noteworthy in the inventory of 1614 in Příbor the first edition of “Concerti ecclesiastici” by Giacomo Finetti. Not only because the first edition of this piece has never been found elsewhere and is not bibliographically documented, but above all because it is the first piece of a new concertante style in the Příbor choir.

An earlier musical list from the Příbor church from 1637 clearly reflects the stylistic changes which arose in 1614. The inventory contains eleven items, of which nine compositions contain the name of the author. Four names were transcribed from older inventories: Giacomo Finetti, Jacobus Handl Gallus, Hieronymus Praetorius, and Jacob Regnard. Also mentioned are Adam Gumpelzhaimer, Andrzej Chyliński, Pietro Lappi, and Bartholomaeus Magera. In this list, eight compositions were procured for the church in 1638 by Vicar Vincenc Cosmian, and their authors were Ignatio Donati, Alessandro Grandi, Gabriel Puliti, and Vincenzo Scapitta.

In the inventories from 1637 some parts of the older inventories are missing (hand-written polyphonic symposiums by da Kerleho and Lasso) and in their place there appear parts in a new style. The reason for these changes was the war in 1626. The church burnt down and the Renaissance compositions were not replaced in line with the changes of style. The change of style is evident in the new improved inventories after 1626, but especially the music purchased by vicar Cosmian in 1638.

Some of the compositions from the earlier inventories from 1637 are labelled “cum partitura.” The stylistic transformation, which was signalized by the Finetti collection in 1614, was completed in the thirties, because among the compositions provided by vicar Cosmian we cannot find even one that belongs to the old style.

The Příbor inventories from 1614 and 1637 show, that the Czech lands were not isolated from European musical development before and during the course of the Thirty Years War. The rise of the musical Baroque took place even in provincial Moravian towns sooner and faster than expected and it was not dependent on the cultural political changes after 1620. Because musical printing was imported even before this year, (from Venice, Augsburg, and Hamburg), our musicians became acquainted with the new artistic trends in our choirs without even having to travel abroad.

### **Kroměříž 1659**

The second oldest inventory from the year 1659 comes from the parish church of the Virgin Mary in Kroměříž. It contains fifty-one items, thirteen of which mention the name of the author. Authors alluded to are Giovanni Battista Alovise, Don Antonio Burlini,

Vincentius Fux, Adam Michna of Otradovic, Monbrandi, Hieronymus Montefredi, Joannis Mariae Nanino, Risticus, Giovanni Rovetta, and Giovanni Valentini. The inventory is set up according to the following scheme:

Six liturgical books and canticles

Ten masses

One evensong

Twenty-six magnificats and psalms

Fifteen insertational compositions

Six Marian compositions

Four miscellaneous items

Apart from liturgical books and passions (serial no. 50), we are concerned with multi-voiced compositions of the new concertante style. This suggests that even after the burning down of Kroměříž by the Swedish in 1643, the development of compositional style had not stopped.

### **Litovel**

Part of the deacon's church register of Uničov from 1672, which is connected with the church of Saint Mark of Litovel, contains a musical list that encompasses the range of inventories. Its speciality is not only its extensive description of music, but also the fact that it is written in German – until then church registers of other vicars are in Latin. Most of the music at the church of Saint Mark was probably set down after 1625. The Litovel church register was written up to 1 January 1672, so the state of the inventory is shown right until the end of the year 1671. At the end of 1671, the church of Saint Mark in Litovel had the following music:

Twenty-nine masses for five to ten voices. The authors mentioned in nineteen of these are Carolo Abbate, Brückner, Caffner, Claudio Cocchi, Comese, Vincentius Fux, Alessandro Grandi, Magera, Alberik Mazak, Adam Michna of Otradovice, Regia, and Rosarius.

Eleven Salve Reginas for four to ten voices

100 motets, cantatas, and other incidental sacred compositions for two to fifteen voices in concertante style. The only authors mentioned are Giovanni Battista Alovisi, Claudio Cocchi, and Alessandro Grandi.

Ten evensongs with antiphony for two to fifteen voices and authors mentioned are Carolo Abbate, Brückner, Galleranus, Vitus Albertus Gessner, Giovanni Rouetta, and Giovanni Valentini.

Seven Latin choral hymnbooks and two German canticles.

Twelve organ books and an unknown amount of trio sonatas

In the inventory there appear letters which probably acted as signatures, but their sequence is neither logical nor complete. On the contrary, the notations *Sacra*, *Motteta*, and *Vesperae* are, according to meaning, similar to the first three groups of the Kroměříž Liechtenstein inventories (1695–1696) *Missae*, *Offertoria*, *Vesperae*. In repertoire, they are predominantly Latin; the motet “O süßer Jesu” is an exception.

The activity of all the authors mentioned in the Litovel inventory fall within the first and in some cases the second half of the seventeenth century. An orientation towards the Venetian concert style, whose pioneers in sacred music were Alessandro Grandi and Giovanni Rovetta, and also toward the contemporary authors, lends the Litovel inventory a progressive cast. This is confirmed by a notable amount of compositions for small chamber ensembles named concertus. The names of the masses appear conservative; in them, solo “sopra” points toward a cantus firmus. The writer of the Litovel inventory was without a doubt a supporter of the new musical style. This can be seen by his attempts to differentiate the modern authors from the out-dated ones by mentioning the names of the modern ones in the inventory. The Litovel inventory appears as a remarkable document of the fast spread and popularity of the new musical style and as proof of the fact that the followers of the new style deprecated everything in the old style. Apart from the composers of the Venetian style, the inventory shows a whole list of names of lesser importance. For Czech music, pieces by Mazák and Michny are of particular worth.

The next inventory of the church of Saint Mark in Litovel is, according to the church register of Uničov from 1690. This edition contains four masses by B. Magen, A. Grandi, Claudius Cocchi, and Augustini, motets, and evensongs with no author mentioned. As opposed to older lists, the amount of music in the inventories from the year 1690 was markedly lower, which can be explained in many different ways. The most likely case, is that much was lost or destroyed during the reconstruction of the church of Saint Mark in the years 1676 and 1677. The new inventory shows two names, which do not appear in the old one: B. Magen (Mager) and Augustinus. Unfortunately until now none of the music recorded in the inventories of the seventeenth centuries has been found.

### **Strážnice**

Another existing source is the inventory of the Strážnice Piarists from 1675. The piarist residence in Strážnice was founded in 1633 by count František Magnis. The beginnings of the Piarists in Strážnice were humble and it seems that figurative music grew among them only from the second half of the seventeenth century. Written in the inventories are:

Twenty-seven masses

Fourteen litanies (predominantly Loretian)

Thirty compositions labelled as Concertus de Nomine Jesu

Thirteen Concertus de B. V.

Nineteen Concertus de Sanctis

Twenty-three sonatas

Five evensongs

Eighteen Salve Reginas

Te Deum laudamus

Requiem

Concertus for requiem

Rorate

Two Misereres

From a total of 156 compositions, the author is mentioned only in thirty. Those mentioned are P. Alexandro, Bonifacius, Jindřich Alois Brückner, Bartoloměj Bulovský, Claudio Cocchi, Vincentius Fux, Johann Baptist Gletle, Alessandro Grandi, Libertinus, Alberik Mazák, Marcin Mielczewski, Pecelius, Giovanni Antonio Rigatti, Philipp Jacob Rittler, Schintler and Johann Heinrich Schmelzer. It is possible that they were the authors of more than just the thirty compositions, because the writers of old inventories often named the author of a series of compositions only once.

Despite the fact that most of the composers mentioned in the inventory of Strážnice Piarists have existing compositions in the Liechtenstein collection Kroměříž, we believe that the repertoire of the Strážnice Piarists developed under the influence of the pontifical band in nearby Kroměříž. The strongest influence in Strážnice came from the Piarist residence in Mikulov and in Lipník and from the pontifical court in Kroměříž. The compositions from the Strážnické Piarists come from between 1620 and 1675 and present the early and mid-Baroque style. The oldest generation of composers was represented by Cocchi, Grandi, Mielczewski, and Rigatti; the youngest by Gletle, Rittler, and Schmelzer.

The inventory of Strážnice Piarists confirms that even in small Moravian towns in the sixth decade of the seventeenth century, music corresponding to contemporary European musical development was performed.

### **Kroměříž 1695**

Jiří Sehnal shows that up to now the inventory has not been independently published and was used by A. Breitenbacher as a point of reference while ordering the Liechtenstein collection. When it was made public, he used titles from the inventory in the place of missing compositions. Breitenbacher distinguishes preserved compositions from those lost by writing existing ones with greater spacing between the letters and lost ones normally. He specified these according to the inventory and they can be recognized even by short names. Breitenbacher's study has three parts: prints, the musical collection of Bishop Karel Liechtenstein-Castelcorn, and hand-written scripts. If the compositions in the inventory are listed as missing, then we can work back to the form of the inventory. The Liechtenstein music collection contains 1395 compositions and is split into fifteen sections according to repertoire:

Masses (272 plus others which are unmarked), from the inventory are 117 compositions, of which the authors of seventeen masses are mentioned. These are Antonio Berthali, Giacomo Carissimi, Simone Cruciger, Vincentius Fux, Gabriele Götzl, Casparo Kerl, Kertzinger, Lamb, Alexandro Poglietti, Felice Sances, Johann Heinrich Schmelzer, Pavel Josef Vejvanovský, and Andreas Zacher.

Offertoria (315 plus seven others), from the inventory are 159 compositions, of which the author is named in seven. These are Giacomo Carissimi, Andrea Kern, Casparo Kern, Rittler, Charles Rosier, Heinrich Schmelzer, and Pavel Josef Vejvanovský.

Evensongs (114 plus ten others) from the inventory are forty-one compositions, of which the author is mentioned in thirty-two. The authors are Antonio Berthali, Heinrich Biber, Brückner, Giovanni Croce, Antonio Draghi, Vincentius Fux, Glettle, Gabriele Götzl, Andrea Hoffer, Kertzinger, Alberik Mazak, Tarquini Moralie, Rittler, Felice Sances, Tollar, Johann Heinrich Schmeltzer, Pavel Josef Vejvanovský, and Vismari.

Of sonatas (225 plus six others) from the inventory, thirty-seven are mentioned of which the author is named in twenty. These are Tomaso Antonio Albertini, Heinrich Biber, Georg Bleyer, Arcangelo Corelli, Carlo Gorrani, Kertzinger, Lamb, Johann Heinrich Schmeltzer, and Sobelio.

Of litanies (eighty-six) from the inventory, fifty-one are mentioned of which the author is named in forty-three. These are Ardensbach, Berardi, Antonio Berthali, Heinrich Biber, Gabriele Götzl, Andrea Hoffer, Kern, Reichard Andreas Kürschner, Lamb, Pecelio, Rittler, Valentino, Pavel Josef Vejvanovský, and Andreas Zacher.

Of *Salve Reginas* (forty-eight) from the inventory, forty-six compositions are mentioned of which the author is mentioned in thirty-two. These are Antonio Berthali, P. Bulovský, Rittler, Johann Heinrich Schmeltzer, Schober, Tollar, Pavel Josef Vejvanovský, Vismari, and Andreas Zacher.

Of *Alma Redemptoris* (seventeen) from the inventory, fourteen numbers are mentioned, of which the author is mentioned in five. These are Heinrich Biber, Flixio, P. Kretzmer, S. J., and Pavel Josef Vejvanovský.

Of *Ave Regina coelorum* (seven), all seven are mentioned from the inventory with author. They are Simone Cruciger, Fischer, Poglietti, Rittler, Tollar, and Pavel Josef Vejvanovský.

Of *Regina coelis* (twenty) from the inventory, eighteen are mentioned, of which the author is named in eight. These are Rittler, Schober, Staudt, and Pavel Josef Vejvanovský.

Of hymns (eleven), all are mentioned from the inventory and all mention the author. They are Praenestino and Rittler.

Of *Te Deum laudamus* (ten) from the inventory, four compositions are mentioned and two mention the author. They are Hoffer and Pavel Josef Vejvanovský.

Of *Responsoria* (twenty-one) from the inventory, twelve are mentioned, ten of which mention the author. They are Pecelio and Tollar.

Of Requiems (twenty-eight), there are fifteen from the inventory, of which eleven mention the author. They are Antonio Berthali, Brückner, Kertzinger, Kopp, Alexandro Poglietti, Rittler, and Pavel Josef Vejvanovský.

Of baletti (255) from the inventory, forty-two are mentioned, fifteen of which mention the author. These are Tomaso Antonio Albertini, Heinrich Biber, Fischer, Kertzinger, Poglietti, Prinner, Johann Heinrich Schmeltzer, and Pavel Josef Vejvanovský.

There are Miscellanea (two), both compositions from the inventory but without mention of author.

The Kroměříž inventory from the year 1695 contains 576 items, of which the author is mentioned in 211 cases. Other data concerning the inventory is unknown.

### **Branná**

In the inventory of the Lady Chapel in Branná from 1698 to 1699 a brief enumeration of music is mentioned (thirteen). Mostly this concerns known composers of the seventeenth century such as A. Grandi (?-1630), A. Cifra (1584-1629), J. Donfrid (1581-1654), A. Hofer (1629-1684), and L. Grossi da Viadana (1564-1645). Even the Dietrichstein musician C. Abbate is represented. Also worth mention is the composer of Croatian origin Vincentius Jelich (1596-1636), whose name we have not yet found in our domestic collections from the seventeenth century.

### **Tovačov**

The Tovačov inventory came about during the management of the estate after the death of count Ferdinand Julius of Salm (1650-1697). Count Ferdinand Julius Salm was an art-loving nobleman and showed an inclination toward music and composition. The musical list, which makes up the fundamental part of the Tovačov inventory, acquaints us in detail with the musical repertoire of the Tovačov castle in the second half of the seventeenth century. Its significance is primarily in that it not only shows an exact list of music practiced, but also contains a detailed list of authors, donators of music and contents of individual compositions with appropriate bibliographical notes. Sheet music does not exist for this collection.

The inventory mentions 392 compositions, of which two 222 seem to be compositions of a sacred nature and 170 seem to be secular. Jan Racek split the authors from the Tovačov inventory into four groups. German and Viennese composers, Italians, Czech and Czech-Germans, and those whose identity is disputable or unknown. The first group of German and Viennese composers is not very extensive: Johann Kaspar Kerll, Aug. Kertzinger, Emperor Leopold I. (labelled as La Majestate), Johann Heinrich Schmeltzer, and Johann Jakob Wildenhan. Italian composers also make up a smaller group. They are authors whose compositions were much performed in the noble courts of the time: e.g., Albertini, Vincenzo Albrici, Antonio Bertali, and Giacomo Carissimi. Domestic composers make up a larger group. They are Ant. Bernkopf, Heinrich Franz Biber, Heinrich Alois

Brückner, Germani, Gabriel Götzl, Martin Hobermayer, J. Ridler, Alano Ruppe, Comes a Salm, and Pavel Vejvanovský. The most extensive group is made up of authors that were until now totally unknown or of disputable origin. This group provides new names and paints a picture of the history of music in seventeenth-century Moravia. Among them are Ardensbach, P. Aug. Beranda, Degen, Ernesto, Francke, Frölich, Fuchs, B. Gastensi, Gletel, Grismayer, F. H., D. J. H., S. H., Häntschel, Ilgner, Kleiner, Kopiasch, J. Lamb, F. Libertino, L. Möltzel, Pawlovsky, Petzelio, Plintowicz, Polentario, Reicher, B. Reinoldt, Riga, Rigatti, Richter, Rooter, W. V. S., G. Schuske, J. Schweinitz, Skaredsky, Staudz, G. Stirtzenwager, G. Stromer, Ulrici, Vencel, Veniger, Vilmantek, Wollinger, M. Z., Andreas Zacher, Zamponio, and Zindl.

In the Tovačov inventory are mentioned:

Forty-three masses (the author is mentioned in twenty-nine of these)

Twenty-one litanies (the author is mentioned in eleven of these)

Offertoria

Eighty-three motets and sacred concerts mostly for soloists or small groups (the author is mentioned in forty-seven of these)

Fifteen evensongs and magnificats (the author is mentioned in seven of these)

Ten Regina coelis (the author is mentioned in four of these)

Seventeen Salve Reginas (the author is mentioned in nine of these)

Five Ave Reginas (the author is mentioned in one of these)

Seven Misereres (the author is mentioned in six of these)

One Requiem with mention of the author

One Te Deum Laudamus with no mention of the author

Five passions

Eleven compositions of a sacred nature

133 ballets and arias (the author is mentioned in fifty-two of these)

Thirty-seven instrumental sonatas (the author is mentioned in twenty of these).

The provenance of individual compositions we can ascertain from the brief bibliographical notes which the writer of the inventory added to some compositions. In his study, Racek briefly compares the Tovačov inventory with the Kroměříž one from the years 1695 and 1696 and points at relations between Tovačov and Kroměříž.

## **Conclusion**

Existing musical inventories of the seventeenth century show that the passage from the Renaissance to the Baroque started in Moravia before 1620. The new style in this territory filtered through the work of Italian composers. In Moravia in the seventeenth century, there also already existed smaller bands of noblemen, who mixed elements of artistic and folk music. Individual centers did not exist individually, but preserved themselves, both officially and also by sincere personal artistic and community contacts, the result of which was a fluid change in musical values. This was helped, especially by public



production of music in churches, in which pieces by domestic Moravian composers could be heard alongside those of Italian composers.

The development of style took place fluently and uniformly in seventeenth-century Moravia. In localities such as Příbor, Litovel, and Kroměříž, the influence of significant personalities (Dietrichstein, Reiter) can be proved, and they could be the intermediaries of the modern style trends. This could lend the aforementioned compilers of inventories an exceptional impressiveness.

### Resumé

Poznanky, které nám inventáře poskytují, jsou pro dějiny hudby na Moravě velice cenné. Inventáře dokládají, že skladby nového hudebního slohu se k nám dostaly krátce po roce 1600, a to jako aktuální, dobový repertoár, se kterým se naši hudebníci seznamovali na domácích kůrech, aniž by cestovali do zahraničí. Repertoár uvedený v dochovaných inventářích se většinou vztahuje k hudbě chrámové. Nacházíme zde mše, litanie, nešpory, antifony, ofertoria, moteta, chrámové koncerty, sonáty da chieza a další. Zajímavé jsou např. strofické písně s nástrojovým doprovodem pod názvem Cantilena, které v latinském figurálním repertoáru představovaly lidový prvek. U strážnických piaristů byla jedna i česká. Dále to jsou skladby typu Concertus de ..., také strofické písně s nástrojovým doprovodem. Ty byly komponovány na volně skládané básnické texty a mohly být během bohoslužby zařazeny místo příslušných částí mešního propria nebo užity při neliturgických příležitostech. Světská hudba je zastoupena až v inventářích druhé poloviny 17. století. Nacházíme v nich taneční skladby pod názvy balletti, serenady a arie.

Dochované hudební inventáře 17. století dokazují, že přechod od renesance k baroku začal na Moravě již před rokem 1620 a nový styl sem pronikal zejména díky italským skladatelům. Jednotlivá střediska nebyla izolovaně, ale udržovala mezi sebou jak oficiální, tak i ryze osobní umělecké i společenské kontakty. Jejich výsledkem pak byla plynulá výměna hudebních hodnot, napomáhaly jí také veřejné hudební produkce v kostelech, kde zaznívala vedle italských skladatelů i díla domácích autorů.

### Zusammenfassung

Die Erkenntnisse, die uns diese Inventare bieten, sind für die Musikgeschichte Mährens äußerst wertvoll. Die Inventare belegen, dass Kompositionen im neuen Musikstil bereits kurz nach dem Jahr 1600 ihren Weg zu uns fanden, und zwar als aktuelles zeitgenössisches Repertoire. Dieses wurde in hohem Maße über Musikdrucke zu uns importiert und so konnten sich unsere Musiker mit dieser neuen Kunstrichtung auf den heimischen Bühnen vertraut machen und mussten dazu nicht ins Ausland reisen. Das in den erhaltenen Inventaren angeführte Repertoire bezieht sich zumeist auf die Kirchenmusik. Hier finden

sich Messen, Litaneien, Vespern, Antiphonien, Offertorien, Motetten, Kirchenkonzerte, Kirchensonaten und andere mehr. Interessant sind zum Beispiel die Strophenlieder mit instrumentaler Begleitung mit der Bezeichnung *Cantilena*, die volkstümliche Elemente im lateinischen figuralen Repertoire darstellten. Bei den Strážnicer Piaristen gab es sogar eines in tschechischer Sprache. Ferner sind da noch die Kompositionen des Typs *Concertus de ...*, bei denen es sich ebenfalls Strophenlieder mit instrumentaler Begleitung handelt. Diese wurden nach frei gedichteten poetischen Texten komponiert und konnten in Gottesdiensten an Stelle der entsprechenden Teile des *Proprium*s angesetzt oder bei nicht liturgischen Anlässen genutzt werden. Weltliche Musik ist in den Inventaren erst ab der zweiten Hälfte des 17. Jahrhunderts vertreten. In diesen finden wir unter den Bezeichnungen Ballett, Serenade und Arie Tanzmusik.

Die erhaltenen Inventare aus dem 17. Jahrhundert belegen, dass in Mähren der Übergang von der Renaissance zum Barock bereits vor 1620 begann, und dass der neue Stil hauptsächlich über Drucke italienischer Komponisten zu uns durchdrang. Die einzelnen Zentren lebten nicht isoliert, sondern unterhielten zu einander sowohl offizielle als auch rein persönliche künstlerische und gesellschaftliche Kontakte. Daraus resultierte ein stetiger Austausch musikalischer Werte, wozu auch öffentliche Musikvorträge in den Kirchen beitrugen, wo neben den italienischen Komponisten auch Werke heimischer Autoren gespielt wurden.

## MUSIK IN OLOMOUC - Geschichte und Gegenwart II, In honorem Robert Smetana

Alena Burešová

Unter diesem Thema veranstaltete der Lehrstuhl für Musikwissenschaft der Philosophischen Fakultät der Palacký-Universität vom 24.-25. 11. 2003 in dem neu errichteten Kunstzentrum der Universität eine diesbezügliche Konferenz. Das Thema der Konferenz hängt mit dem Vorhaben eines fachübergreifenden Projektes mit dem Titel: *Geschichts und Kulturforschungen in Mähren als Modell für das Bestehen einer Euro-Region* zusammen. Für die Zukunft wird die Gründung eines Forschungszentrums vorgesehen, in dem die Eigenarten des mährischen Gebietes aus der Sicht der Oszillation der lokal-territorialen sowie globalisierungsorientierten Beziehungen tiefer behandelt werden. Thematisiert werden auch Aspekte der Strukturierungsprozesse sowie die Koexistenz von verschiedenen Musikarten in dem breiteren kulturellen Kontext von Mitteleuropa. In diesem Rahmen konzentrierte sich der Lehrstuhl für Musikwissenschaft auf mehrere Bereiche, insbesondere auf die Problematik der Migration und Zirkulation des Musikrepertoires und der Musiker.

Im Jahre 2003 beabsichtigten die Veranstalter, den bevorstehenden 100. Geburtstag von Prof. Dr. phil. Robert Smetana, DrSc. (29. 8. 1904–6. 10. 1988), dem Gründer der musikalwissenschaftlichen Arbeitsstelle an der Universität, ins Gedächtnis zu rufen. Robert Smetana beeinflusste am Anfang seiner wissenschaftlichen Tätigkeit als Musikwissenschaftler die Folkloristik auf bahnbrechende Art und Weise. Man kann sagen, dass er immer wieder auf die damals offenen Fragen zurückkam. Zu den bedeutendsten Arbeiten aus diesem Bereich gehören seine Studien *Mündliche volkstümliche Überlieferung der Melodie (Ústní lidové podání melodie)* (1938), *Mozarts Musik im Lied tschechischer Bänkelsänger* (1956), und darüber hinaus auch die Editionen, die er zusammen mit seinem Freund, dem Literaturtheoretiker Bedřich Václavěk, herausgab: *Tschechische Bänkelsängerlieder (České písně kramářské)* (1937), *Tschechisches Volksgesangsbuch (Český národní zpěvník)* (1940), *František Sušil: Mährische Volkslieder mit den in den Text eingeflossenen Melodien (Moravské národní písně s nápěvy do textu vřazenými)* (laut Herausgabe aus dem Jahre 1860, neu im Jahre 1941), *Tschechische volkstümlich gewordene Alltagslieder (České světské písně zlidovělé)* (1. Band, *Epische Lieder*, 1955). Mit der Auswahl der Artikel zu dieser Problematik entstand eine weitere gemeinsame Arbeit mit dem Titel *Über das*

*tschechische Volkslied sowie über das volkstümlich gewordene Lied (O české písní lidové a zlidovělé) (1950).*

Aus dem Bereich der Arbeiten, die sich auf die Problematik der Musikgeschichte konzentrieren, sind vor allem seine Studien zum Schaffen von

*B. Smetana, A. Dvořák, L. Janáček* und weiterer Persönlichkeiten als Werke von nachhaltiger Wirkung hervor zu heben. Seine lebenslange Konzentration auf das Verständnis der Musik in den gesellschaftlichen und funktionsbezogenen Zusammenhängen mündete in seine einzigartige Konzeption der Geschichte der tschechischen Musik (*Musikentwicklung und deren Gliederung. Thesen zur Periodisierung der Musikgeschichte (Hudební vývoj a jeho členění. Teze k periodizaci dějin hudby, 1972).*

Aus der Zeit Smetanas' Tätigkeit in dem Musikarchiv und im Bereich der Denkmalpflege stammen weitere Arbeiten, insbesondere der bis heute nicht übertriffene, noch gültige *Begleiter durch die Geschichte von Olomouc (Průvodce dějinami Olomouce) (1948).* Seine Gründlichkeit zeigte sich auch in der Anschaffung einer eigenen Photodokumentation von professionellem niveau. R. Smetana beteiligte sich als Autor und Redakteur an verschiedenen Prestige-Kompendien. Als Beispiel ist *Die Geschichte der tschechischen Musikkultur 1890-1945 (Dějiny české hudební kultury 1890-1945)* zu nennen.

Seine umfangreiche organisatorische Tätigkeit (zu erwähnen sind vor allem Konferenzen *Olomouc von Bedřich Václavek*, veranstaltet in den Jahren 1958-1988 unter der Ägide der Universität), wurde mit seiner pädagogischen Tätigkeit am Lehrstuhl für Musikwissenschaft und Musikerziehung in Olomouc (1946-1972) ergänzt. Zum ersten Mal in der damaligen Tschechoslowakei haben hier neben den Musikwissenschaftlern gleichzeitig auch Musiklehrer aller Stufen studiert. Zu den Absolventen und Doktoranten gehören heutzutage viele bedeutende Persönlichkeiten aus dem landesweiten oder regionalen Musikleben. Zu nennen sind Alena Burešová, Josef Bek, Milena Černožorská, Zdeňek Fridrich, Vladimír Hudec, Leo Jehne, Jan Kapusta, Ctirad Kohoutek, Josef Kotek, Pavel Klapil, Jozef Kresánek, Arne Linka, Theodor Pártl, Zdeňka Pilková, Jiří Sehnal, Karel Steinmetz, Jana Vašatová, Jan Vičar, Luděk Zenkl und weitere.

Das Profil von Robert Smetana ist auch durch seine lebenslange Beziehung zur Natur, nicht zuletzt zu dem Jagdsport, gekennzeichnet. Er gehörte zu den Forschern, die ihre Arbeiten gerne in aller Ruhe überdachten. Seine Journalisten-Praxis aus jungen Jahren und die Helfertsche Tradition führten ihn zu lebendigen, verständlichen, trotzdem aber prägnant formulierten Darlegungen. Solche Züge sind sowohl für seine herausgegebenen als auch für die nicht publizierten Arbeiten typisch.

Die Gestaltung Smetanas' Orientierung als Forscher wurde in den Beiträgen der Musikwissenschaftler aus Brno (Brünn), *Jiří Vysloužil* und *Rudolf Pečman* aufgeklärt. Über einige Lebensperipetien am Ende seines Lebens, aus der Zeit, in der Prof. Smetana wieder nach Brno zurückkam, erzählte *Josef Kovalčuk*. *Miroslav K. Černý* bewertete den Beitrag von R. Smetana aus der Sicht der Musikwissenschaft. *Luděk Zenkl* betonte in seinem Beitrag die Kontinuität der Orientierung des Lehrstuhls für Musikwissenschaft auf das Musikgeschehen in Olomouc und in der breiteren Region, und zwar im Zusammenhang mit der Tatsache, dass an diesem Lehrstuhl jahrelang auch Smetanas' eigener Schüler

und Nachfolger, Prof. Vladimír Hudec, tätig war. *Jan Vičar*, gemeinsam mit *Josef Kuba*, erwähnten einige gesammelte Folklore-Materialien und deren Aufnahmen auf Rollen mit Nadeltechnik und beschäftigten sich mit technischen Möglichkeiten der heutzutage durchführbaren Tontranskriptionen dieser Materialien. Mit der Thematik der Bänkelsängerlieder beschäftigten sich in ihren Referaten *Jiří Fiala* und *Jiří Sehnal*. *Jan Trojan* aktualisierte die Problematik der sog. *musica hanatica*. *Pavel Klapil* befasste sich mit der Modalität der Volkslieder in der Region Olomouc. *Lubomír Chalupka* erwähnte das Vermächtnis von Prof. Jozef Kresánek, dem in den sechziger Jahren des vergangenen Jahrhunderts gerade seitens Olomoucer Lehrstuhls unter der Leitung von Prof. Smetana Unterstützung gewährt wurde.

Den Themenbereich *Olomouc als regionales Zentrum* bereicherten auch die allgemeinen Historiker *Jindřich Schulz* und *Miloš Trapl* mit deren Auffassung der Problematik der Proportionalität in den Geschichts- und Kunstdeutungen in der bereitgestellten akademischen Geschichte von Olomouc. Mehrere Beteiligte präsentierten ihre Beiträge zur Geschichte der Musik in Olomouc. *Stanislav Červenka* machte auf die wenig bekannten Quellen des Olomoucer Metropolitan-Kapitels aus der Zeit vor dem Jahre 1400 aufmerksam. Über die Musik in der Zeit des Episkopats des Kardinals František Dietrichstein (1559-1636) referierte *Lucie Brázdová*. *Robert G. Rawson* widmete sich Kriegsreflexionen in den Sammlungen aus Kroměříž (Kremsier), *Květuše Fridrichová-Raueová* beschäftigte sich mit der Persönlichkeit von Josef Puschmann, *Ingrid Silná* sprach über Kompositionen für Blechinstrumente von Leopold Kunert, die sie auch versuchte, mit Live-Musik in künstlerischer Darbietung der Studenten aus dem nicht weit entfernten Konservatorium in Kroměříž zu belegen. *Jitka Balatková* konzentrierte sich auf heutzutage fast unbekannte Opern, die im Repertoire der deutschen Oper in Olomouc bis zu dem Jahre 1920 gespielt wurden. Aktuelle Fragen des Chorgesangs bei Kindern und Jugendlichen in der Stadt Olomouc, in der schon seit 35 Jahren internationale Festivals veranstaltet werden, behandelte deren Initiator und ständiger Dramaturg *Jiří Klimeš*. An seinen Beitrag knüpfte *Alena Burešová* mit ihrer historischen Retrospektive des Chorgesangs bei Kindern in Nord- und Mittelmähren an. Über Aufführungen von einigen Kompositionen von Milan Báčorek in Olomouc berichtete *Karel Steinmetz*, das Vermächtnis des Komponisten Zdeněk Fridrich vermittelte in ihrem Beitrag dessen Tochter *Zdeňka Fridrichová*.

In dem Bereich *Olomouc und weitere regionale Zentren* wurde ein aufschlussreiches Referat von *Šárka Zedníčková* über die Salonmusik des Adelgeschlechtes der Herren von Dalberg in Dačice in Mähren eingegliedert. Auf einen weiteren interessanten Bereich mit dem Thema der Zirkulation machte in seinem Referat zu dem Gesangbuch von Adalbert Schreyer *Petr Koukal* aufmerksam. Über Dvořáks' imposante Konzerttournee durch Böhmen und Mähren im Jahre 1892 (d. h. vor dessen Ausreise nach Amerika), die auch indirekt die gesellschaftliche Anerkennung und Popularität der Musik von Antonín Dvořák beim tschechischen Volk gezeigt hat, referierte *Milan Kuna*. Auf aktuelle Fragen hinsichtlich musikalischer Aktivitäten wurden zwei Studentenbeiträge orientiert; über die Tradition der Zyklen der Kammermusik in Uničov und in 30 umliegenden Gemeinden

informierte *Helena Brožová*. *Petr Lyko* sprach in seinem Beitrag über die Tradition und umfangreiche Tätigkeit des Jugend-Blasorchesters in Krnov (Jägerndorf).

Aus den Inhalten der Konferenz wird im Jahre 2004 ein Sammelband herausgegeben.

Ein Bestandteil der Konferenz war auch ein *Konzert* von Künstlern aus Bratislava *Hana Štolfová-Bandová* (Gesang) und *Peter Pažický* (Klavier). Im Rahmen des Programms ertönten Zigeunerlieder von Antonín Dvořák, Mahlers Zyklus Kindertotenlieder und die Klaviersonate 1. 10. 1905 von Leoš Janáček.

Alena Burešová

## ***Don Giovanni* in Prague and Versions of the Opera in the Czech Lands at the Turn of the 18<sup>th</sup> and 19<sup>th</sup> Centuries**

Božena Felgrová

### **Musical Social Surroundings**

Don Giovanni was not an unknown theme in the Czech lands toward the end of the 18<sup>th</sup> century and first appeared there as early as 1723 in a theatrical performance in Prague by the visiting company of Tommas Ristori. A Don Juan-type theme was also present in the opera *La pravità castigata*, which was performed in Prague in the year 1730 and whose author cannot be unambiguously identified. Finally, a few years before Mozart's work appeared, another opera concerning this theme had appeared in Prague in 1776: Vincenzo Righini's *Il convitato di pietra*.

The journey leading to the birth of Mozart's Don Giovanni began 8 January 1787, when the composer, accompanied by his wife, set out for Prague at the invitation of a Prague operatic orchestra. On 12 January Leopold Mozart wrote to his daughter:

Your brother and his wife will probably be in Prague by now, because he wrote that he would leave for there last Monday. His opera, *Le nozze di Figaro*, was performed there with such success, that the orchestra and a society of great experts on and lovers of music invited him and sent him a poem someone wrote about him.<sup>1</sup>

In Prague, the composer recognized the quality of the singers and orchestra and above all the good taste of the audience, which was very fond of Mozart. On 15 January 1787, he wrote his friend Jacquin in Vienna about the enthusiastic response with which the Marriage of Figaro was received in Prague:

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<sup>1</sup> *Dein Bruder wird itzt mit seiner Frau bereits in Prag seyn, denn er schrieb mir daß er verflossenen Montag dahin abreisen werde. Seine Opera Le Nozze di Figaro sind mit so grossen Beyfahl alda aufgeführt worden, daß das Orchester, und eine Gesellschaft grosser Kenner und Liebhaber ihm Einladungs Briefe zu geschrieben, und eine Poesie die über ihn gemacht worden zugeschickt haben. See Mozart - Briefe und Aufzeichnungen. Gesammelt und erläutert von W. A. Bauer und O. E. Deutsch, IV (Kassel, 1962), p. 7.*

I observed with pleasure, however, as all the people jumped for joy to the music of my Figaro, which has been transformed into quadrilles and German dances; for everyone here speaks constantly only of Figaro, everyone is playing, trumpeting, singing, and whistling nothing but Figaro. No one goes to any other opera than only to Figaro and eternally Figaro, it is certainly a great honor for me.<sup>2</sup>

In this friendly atmosphere, Mozart became familiar with Prague operatic practice both as a composer and as a conductor, since one of the goals of inviting him was to get him to perform as an operatic director. As has already been said, the concrete initiative regarding Mozart's invitation to Prague originated with the operatic orchestra. Although we are talking about a relatively small ensemble of about thirty players,<sup>3</sup> the significance of its role in the composer's positive reception should not be underestimated. Among these musicians there were recognized musical personalities, who, at the same time, significantly influenced repertory selection. Even Mozart apparently realized what an exceptional gathering of musical talent this really was. F. X. Němeček has the following to say about Mozart's written thanks to this orchestra:<sup>4</sup>

As to the final success or failure of a presented work, the last word, of course, was always had by the audience. In Mozart's case, this was a positive factor, and it encouraged further steps by the orchestra and impresarios. And thus as a result of the huge success of the *Marriage of Figaro*, the Italian Pasquale Bondini, impresario of the Nostitz Theatre, today's Estates Theater in Prague, requested a new opera of Mozart for the coming theatre season.

That new opera was to be *Don Giovanni*. The premiere with the P. Bondini company took place in the Nostitz Theatre on 29 October 1787. From a musical point of view, it was expected of this opera, composed especially for Prague, that it would become an exceptionally beloved piece, just as the *Marriage of Figaro* had. For this reason it is not surprising that business interests became involved.

As far as the operatic orchestra itself was concerned, the exact names of the individuals who played in it are not known. Neither a single poster nor even an entrance ticket have been passed down to us. According to the manuscript kept in the Département de la Musique in the Parisian Bibliothèque Nationale under the sign. Ms. 1548, (Prague's

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<sup>2</sup> *Ich sah aber mit ganzem Vergnügen zu, wie alle diese Leute auf die Musick meines Figaro, in lauter Contretänze und teutsche verwandelt, so innig vergnügt herumsprangen; denn hier wird von nichts gesprochen als vom - Figaro; nichts gespielt, geblasen, gesungen und gepfiffen als - Figaro: keine Opera besucht als - Figaro und Ewig Figaro; gewis grosse Ehre für mich. See Mozart - Briefe und Aufzeichnungen, IV, p. 10.*

<sup>3</sup> While Denzio was in Prague, the operatic orchestra was made up of an average of 11 players, in the second half of the 18<sup>th</sup> century there was already a minimum of 16 player and thereafter the number steadily increased.

<sup>4</sup> *Dem Opernorchester dankte er in einem Briefe an den damaligen Direktor Herrn Strobach sehr verbindlich, und schrieb seiner geschickten Ausführung den größten Theil des Beyfalls zu, den seine Musik in Prag erhalten hatte. See F. X. Němeček, Lebensbeschreibung des k. k. Kapellmeisters W. A. Mozart (Prag, 1808), p. 41.*



Klementinum we find a microfilm of the same under sign. MV 21), the orchestra had the following instruments at its disposal: two flutes, two oboes, two clarinets in A, two bassoons, two French horns in D, two clarions in D, three trombones, timpani in D-A, mandolin, violins, violas, cellos and contrabass. A cembalo was also necessary for the accompaniment of recitative.

Although we cannot say for sure exactly which instrumentalists took part in performing Don Giovanni, the participation of two particular musicians is very likely: Anton Grams (1752–1823), and Jan Josef Strobach (1731–1794). This is, of course, only a hypothesis, based on indirect evidence: namely the circumstantial evidence that both of these men were present in Prague in 1787 and that their previous and following musical cultural activities are known. Anton Grams came to Prague after finishing his studies at the university in Vratislav. Here he perfected his skills by continuing to study violoncello and contrabass. As a contrabass player, he applied his skills in the Prague theater world as early as the mid-1770s. In 1784, he was a member of the Archbishop's ensemble in Salzburg, returning to Prague by 1787. It is therefore reasonable to assume that he also took active part as a contrabassist in the Prague premiere of Don Giovanni.

His musical cultural activity in Prague was broader than only this, however. He opened his own copymaking workshop involved in the distribution of Mozart's works. At first he was selling works produced by other copiers, for example, Jan Křtitel Kuchař.<sup>5</sup> Unfortunately, evidence of Grams's copymaking workshop does not exist, not even the dates of its existence are known to provide us a clue of their existence. The last known copy is the sheet music of *La Clemenza di Tito*, produced in 1791. In 1793, Grams became the orchestra conductor for the theater company of Franz Spengler, which performed, thanks to Grams, the Prague premiere of *The Theater Director* on 27 April 1794.<sup>6</sup> Between 1795 and 1797, Grams took the place of the director of the patriotic U Hybernů Theater, where the repertoire of Mozart was being promoted.<sup>7</sup> It was at this location that, on 10 March 1796, *The Putative Lady Gardener* had its Prague premiere. At the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries, Anton Grams left for Vienna. He later made his presence felt in Esterházy. We even have proof of his literary activity, as represented by his contribution to the Brno-based *Allgemeines Europäisches Journal* in the first year of its existence, 1794.

Another significant Prague personality, who in all probability actively participated in the Prague performance of Don Giovanni, was Jan Josef Strobach. He served as choir director in many Prague churches, including the Cathedral of Saint Nicholas in the Lesser Quarter. Strobach was also the concertmaster of the Italian opera company that presented the Prague premiere of *The Marriage of Figaro* in 1786. He established personal contact

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<sup>5</sup> See Tomislav Volek, "The Mozart Man Anton Grams," *Hudební věda*, 4 (1991): 321–324. Volek thinks that it was Grams himself who offered, by means of a classified advertisement in the Vienna newspaper *Zeitung* on 6 June 1787, Kuchař's piano arrangement of *The Marriage of Figaro* as well as other arrangements of that opera.

<sup>6</sup> See Volek, "The Repertoire of Spengler's Theatre Company in Prague in the Season 1793–1794," *Miscellanea musicologica*, XIV (1960): 5–26.

<sup>7</sup> See *The History of Czech Theatre II* (1969), 67.

with Mozart and it was to him that Mozart addressed a thank-you letter for producing the opera.<sup>8</sup> Strobach even presented a performance of Rossetti's Requiem, which was heard on 14 December 1791 in the Cathedral of Saint Nicholas. This performance, dedicated to Mozart's memory, was presented by the operatic orchestra of Prague. During the many years of his musical activity, Strobach put together his own archive of sheet music, which later became the cornerstone of the Loreta musical collection in Prague.<sup>9</sup>

The fact that both of the aforementioned figured in Prague's musical life, means that the Prague opera orchestra was no typical opera orchestra. It was apparently an ensemble of personalities, of whom at least some of them were musicians without servant livery. Musicians independent of noble sponsorship could decide for themselves in accordance with their own taste and with a view to the overall demands of the society which repertoire to present. This was made possible also for the reason that at the end of the 18<sup>th</sup> century, it was not usual to practice much before a premiere. On the contrary, frequently most or all of the musicians would play with their noses buried in their music. The opera orchestra, which presented *Don Giovanni* in Prague, was obviously a rarity and proof of the fact that Mozart's works were received with a lot of enthusiasm in Prague at that time.

The version of the opera that Prague got to know was later named the Prague version, while the version redone especially for Vienna – the premiere of which took place on 7 May 1788 – was referred to as Viennese. Each of these versions reveal something about the orchestras that were meant to perform them.

The Viennese version is primarily characterized by two basic elements. First of all, Mozart added some parts later on at the expense of other parts, which were removed to make way for the new changes. Also, the concept of the ending of the opera as a catharsis was changed. There are varying opinions as to which of the two versions should be considered to be the only "definitive" version, suitable, for example, for a critical edition of the work. The difference between the Prague and Viennese concepts is most noticeably revealed by examining the added parts. The Viennese Don Ottavio, Francesco Morella, requested of Mozart that he compose a new aria to better suit his voice and singing style.

And so Mozart, hoping for a Viennese success, took out aria No. 21 "Il mio tesoro intanto" from scene X in the second act and replaced it with a new aria for the character of Don Ottavio, "Dalla sua pace," which he inserted in place of Ottavio's recitative in Scene XIV in the first act, "Come mai creder deggio." These changes with regard to singing represent the only marked intervention to the first act of the Prague form. In the following acts, in comparison with this clear change, the number of changes make them less clear.

The first change to the second act was made by removing Leporello's aria "Ah pietà, signori miei" (scene IX, No. 20). The recitative "Ah, pietà..." was specially written to substitute for it. In this manner, scene IX of the Viennese version came to be made up of two recitatives.<sup>10</sup> Further, Mozart added the recitative "Restati qua" and the duet "Per

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<sup>8</sup> See note number 4.

<sup>9</sup> See O. Pulkert, *Domus Lauretana Pragensis. Catalogus collectionis operum artis musicae.* (Prague, 1973).

<sup>10</sup> From the original *Dunque quello sei tu*, which was interpreted by Zerlina, Donna Elvira, Don Ottavio and Masetto and the already mentioned *Ah, pietà...compassion* with Leporello and Don Ottavio.

queste tue manine,” for both Zerlina and Leporello, which were inserted instead of the recitative in scene X.<sup>11</sup>

Just as he did for Don Ottavio in Vienna, Mozart also gave in to the Viennese portrayer of Donna Elvira, Caterina Cavalieri, for whom he created the recitative “In quali eccessi, o numi” and the aria “Mi tradi quell’alma ingrata,” which are placed after the two inserted recitatives,<sup>12</sup> which in turn follow the aforementioned duet “Per queste tue manine.”

The final Vienna version offers two possible solutions. The 1788 libretto ends with the ruin of Don Giovanni in the tonic key, when Leporello cries out at bar 596. From this fact we can gather that Mozart, for some time prior to the Vienna premiere, to the extent that he was able to influence the printed version of the libretto, was counting on removing the final scene altogether. The second solution meant crossing out bars 689–749, as is also noted in Mozart’s manuscript. In their place, the composer wrote a new passage, which he then found a place for in the same manuscript.

Creation of a Viennese version meant a thorough reorganization of scenes IX–XIII of the second act. In order to preserve the flow of the action, several dramaturgic modifications were necessary. For example, in scene X, Zerlina and Masetto leave prematurely, so that the reappearance of Zerlina, this time with Leporello, would logically result. This particular moment disturbs the entire atmosphere of the opera as a whole.<sup>13</sup>

In addition to being performed in Prague, where *Don Giovanni* remained a permanent part of the repertoire until 1807 and Vienna, where this opera was played a total of fifteen times in the period from its premiere to its final performance on 15 December 1788, the opera also appeared in the 18<sup>th</sup> century in Leipzig, Warsaw, Frankfurt am Main, Berlin and Munich. Leipzig became acquainted with Mozart’s *Don Giovanni* on 5 June 1788, followed by Warsaw in the autumn of 1789. In both cities, the Italian Bondini company presented the opera, which was, consequently, in the Prague version.

In the 19<sup>th</sup> century, *Don Giovanni* was regularly played using a Singspiel approach. Insensitive encroachments upon the original form are represented by, for example, the Parisian rendition in the year 1805, which featured even such striking changes such as different characters, a different number of acts, slightly altered recitatives and an added ballet.

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<sup>11</sup> And so four recitatives followed one after the other, two from scene IX (see footnote No. 10), a further one from scene X, that being “*Ferma, perfido, ferma*” (Donna Elvira, Masetto, Zerlina, Don Ottavio), which remained isolated here after the removal of Ottavio’s aria, and the newly composed recitative “*Restati qua*” for Zerlina and Leporello.

<sup>12</sup> The recitatives referred to are Leporello’s “*Amico, per pietà*” and “*Andiam, andiam, signora*” for Zerlina, Donna Elvira and Masetto.

<sup>13</sup> On the duet “*Per queste tue manine*”, Volek writes: *This concession on the part of the author to the poor taste of a part of the Viennese audience really degrades this work; Zerlina, armed with a knife, drags Leporello onstage by his hair and ties him up. At the same time both of them are cursing like sailors and Zerlina threatens him: “With these hands I will rip out your heart and throw it to the dogs”. When Zerlina goes off to get Masetto, Leporello rips out the windowframe, to which he has been tied together with the chair he was sitting on, then escapes, dragging these two props on his back.* See Volek, “The Significance of the Prague Operatic Tradition for the Birth of Mozart’s Opera *Don Giovanni*,” *Mozart’s Don Giovanni in Prague* (Prague, 1987), 86.

Similarly, even in Prague after the departure of the Bondini opera company in 1807, each further staging meant surprising deviations. In its singspiel form, *Don Giovanni* was staged on 15 January 1814 by Carl Maria Weber himself. The Czech translation by Jan Nepomuk Štěpánek is also based on the Singspiel version. And so throughout the 19<sup>th</sup> century, *Don Giovanni* was performed in the original only twice – 12 May 1842 and 29 October 1887 – both times at the Nostitz Theatre, now known as the Estates Theater.

While the operatic version of *Don Giovanni* was marked by various contradictory encroachments, the music itself lived, not only in the original, but also in the form of purposefully nonoperatic arrangements, which played a big role in contributing to the fulfillment of esthetic and business demands of the period. Because the first printed sheet music for *Don Giovanni* was not issued until 1801 by Breitkopf & Härtel in Leipzig, these arrangements became, as a specific form of musical existence, one of the characteristic traits of musical production at the end of the 18<sup>th</sup> and beginning of the 19<sup>th</sup> century. The arrangements were considered to be of full value and a respected form of adaptation of the original work even in spite of the fact that it was a matter of a type of working with foreign material. All distribution of *Don Giovanni* at the end of the 18<sup>th</sup> century concentrated itself upon Mozart's original manuscript, on copied accompanying material and particularly on arrangements.

### Arrangements of Don Giovanni

Even though there was even greater publishing interest in German-speaking countries in the last two Mozart operas, *La Clemenza di Tito* and *Die Zauberflöte*,<sup>14</sup> even *Don Giovanni* began to appear relatively frequently at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries. In the number of its piano arrangements, it actually surpassed both of the operas mentioned. The first piano arrangement of *Don Giovanni* was published by Simrock in Bonn as early as 1793.

In the Czech lands there was exceptional interest in the opera naturally caused by high expectations. Probably immediately following his arrival in Prague in early October 1787, Mozart lent his manuscript to Jan Křtitel Kuchař,<sup>15</sup> who did a piano arrangement of it, which was the first arrangement of this opera ever.<sup>16</sup>

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<sup>14</sup> This state of affairs is explained by two facts. First of all, the period of their origin overlaps with the period of the greatest flowering of arrangements, consequently with the period of greatest demand. Second of all, the operas which are best known today – *Don Giovanni* and *The Marriage of Figaro* – were only known to a broader audience in the Czech lands. K. G. Fellerer explains: *Zunächst erschien der Idomeneo als Mozarts bedeutendstes Werk, allgemein bekannt als Opernkomponisten aber machte ihn erst die Zauberflöte. Don Giovanni und Figaro waren nur einem kleinen Kreis erschlossen, wenn auch in Prag Mozart sich eines Erfolgs, wie ihn Martins Cosa rara in Wien fand, erfreuen durfte.* See K. G. Fellerer, "Mozart im Wandel der Musikauffassung," *Mozart-Jahrbuch* 1956 (Salzburg, 1957): 143–153.

While the first act of Kuchař's piano arrangement is characterized by the absence of most of the recitatives as well as the aria "Ho capito," which at the same time is missing from early copies of Mozart's manuscript, the second act, unlike the first, contains all the arias and recitatives found in the Prague version.

In addition to piano arrangements for two hands, those for four hands or even for two pianos and eight hands gained widespread popularity. Usually only selected parts of the opera were featured, however. The piano arrangement of the prelude of *Don Giovanni* for four hands by Jan Wenzel also deserves mention.<sup>17</sup> Among other requested arrangements of *Don Giovanni* were those for string quartets. One author of this type of work was the already-mentioned Jan Křtitel Kuchař or Jan Vent.

One of the specific traits peculiar to the Czech lands was the existence of such arrangements of *Don Giovanni* in which there were changes to the text of the work. This occurred with respect to the conditions for which the original music was being adapted, especially in cases where it was to be performed in cathedrals. This practice, already tried in the case of *The Marriage of Figaro*, expanded the borders of acceptability of Mozart's works. For example, the canzonetta "Deh vieni alla finestra" was given the new text "Veni Creator Spiritus," while the music of Masetto's aria "Ho capito" was sung to the words "Veni, Jesu."

The instrumental introduction to the dinner scene in *Don Giovanni* was used in an offertory "De resurrectione Domini." The instrumentation of these arrangements naturally varied in according to the prevailing organ loft conditions at any given time.<sup>18</sup>

## Harmonic Wind Arrangements of Don Giovanni

Unfortunately it is not always possible to determine the authors of some of the harmonic wind arrangements available to us. Sheet music has not often been preserved and individual parts do not give us nearly enough information. Often we can glean from them only what the author based them on. In spite of this fact though, there are even arrangements whose authors are not only known, but who are also recognized musical personalities.

The arrangements were most often the work of professional performers who knew best the strengths and weaknesses of individual instruments and who dedicated themselves to this activity, as a rule, for the entire period during which they played in a given ensemble.

<sup>15</sup> J. K. Kuchař (1751–1829), Czech organist and composer, who also did piano arrangements of the following Mozart operas – *Le nozze di Figaro*, *Così fan tutte*, *Die Zauberflöte*, and *La Clemenza di Tito*.

<sup>16</sup> Kuchař's piano arrangement has been preserved in several copies made during the period. Three complete examples are in the archive of the Prague conservatory; a further comprehensive source is the so-called Osecký copy, preserved in the Museum of Czech Music. There also exist several incomplete copies.

<sup>17</sup> Arrangements of the prelude for piano with two or four hands or for two pianos and eight hands were made accessible to the public by the publisher Marco Berra.

<sup>18</sup> See Tomislav Volek and Jitřenka Pešková, *Don Giovanni: Exhibition on the Occasion of the 200th Anniversary of its World Premiere in Prague 1787–1987* (Prague, 1987).

ble. Jan Vent and Josef Triebensee fall into this category. The orchestration preferred by them is one to the two basic types of so-called wind harmony.<sup>19</sup> Especially the wind octet corresponds best to the basic requirements of Classicist harmony. English horns in the case of Vent's arrangements, of course, represent a certain rarity and bring up doubts as to how one should picture "standard" orchestration.

Arrangements of Mozart's operas for wind harmony were even advertised in the press of the period. For example, in the *Wiener Zeitung*, on 6 June 1787, some Czech musicians offered their arrangements.

In this way we can find out what the demands of the market were. In addition to piano arrangements, there was a particular interest in music for wind ensembles.<sup>20</sup> In the Czech lands, an inexhaustible quantity of sextets and octets appear, mostly, however, as arrangements of individual parts of larger forms, for example, the arrangement of a single aria from an entire opera.

Arrangements of selected fragments of Mozart's operas compete with arrangements of entire works, respectively with a greater quantity of individual numbers. These materials originate especially in aristocratic localities in various parts of the Czech lands, especially from the Kinský estate in Budenice, from the Schwarzenbergs in Český Krumlov, the Clam-Gallas estate in Frýdlant, the Chotek's from Kačina and the Lobkowitz estate in Roudnice nad Labem.

*Don Giovanni* is the opera for which there are by far the greatest number of wind harmony arrangements in the Czech lands. Each of the aforementioned palaces could boast of its own adaptation of this opera. In Český Krumlov we can find an arrangement of the opera under signature No.37.K.I. The arrangement Frýdlant is stored under the signature XLII E 365.

There are actually two arrangements of *Don Giovanni* originating from Kačina, the first is stored under sign. XLI B 154, and the second under sign. XLI B 150.<sup>21</sup> A further arrangement, sign. X.G.f.69, is originally from Roudnice nad Labem.<sup>22</sup>

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<sup>19</sup> The basis of wind harmony is the paired arrangement of wooden wind instruments with two French horns. The most common combinations are sextets and octets.

<sup>20</sup> *...Nebst diesem kann auch pränumerirt werden auf dieses nämliche Werk übersetzer in Quintetten von Hrn. Abbee Vogel...Auch ist dieses nämliche Werk auf blasende Instrumenten sowohl in 6 als 8stimmiger Harmonie bey mir zu haben.*

<sup>21</sup> It is a matter of two identical sources. While in the first-mentioned source the last name of its author is directly written on the first page of the part for first bassoon, in the second mentioned source this is not the case, it is, however, evidently by the same arranger, and evidence for this can be found in the choice of tempos within the framework of the individual parts. In spite of this, though, we also find here two relatively important differences. The first is the absence of the introductory thirty-second notes in Mozart's sheet music in the case of XLI B 154, the second then, is the absence of certain notes in the case of XLI B 150, which forms, in XLI B 154, an allegro molto directly connected to the aria "*Dalla sua pace*". These rhythms, of course, do not appear in Mozart's original at all.

<sup>22</sup> Materials from Český Krumlov are also stored there. In the Museum of Czech Music in Prague we can find materials from Frýdlant and from Kačina. Materials from Roudnice nad Labem are stored at the palace in Nelahozeves.

All of the aforementioned arrangements were produced between the end of the 1780s and the end of the first decade of the following century. Their authors are: in the case of Český Krumlov, Jan Vent (1745–1801),<sup>23</sup> in Frýdlant, Kajetán Vogel, (1750–1794),<sup>24</sup> in Kačina, Merklein (1760–?)<sup>25</sup> and in Roudnice nad Labem, Josef Triebensee (1772–1846).<sup>26</sup>

Vent's arrangement was created shortly after the Vienna premiere, that is, after 7 May 1788. Triebensee's arrangement probably dates from the beginning of 1790. To chronologically categorize the next adaptation also presents no great difficulty. In the case of Kajetán Vogel, his arrangement is the only one of the entire work based on the Prague version. Therefore we can assume that just this adaptation is the oldest wind arrangement of the above-named opera. Merklein's arrangement is apparently newer, from the 19<sup>th</sup> century.

Regarding orchestration, while authors from Frýdlant and Kačina preferred a sextet of two clarinets, two French horns and two bassoons, in Český Krumlov and in Roudnice nad Labem other authors worked with octets. In the former, the structure was as follows: two oboes, two English horns, two French horns, and two bassoons. In the latter, it was two oboes, two clarinets, two French horns, and two bassoons.

In all arrangements, priority was given to arias and ensemble singing, which allowed the use of two or more instruments. For this reason, even purely instrumental parts such as preludes and, to a certain extent, finales, were also very popular. Recitatives did not find their place among the chosen few. The overall form of such an arrangement was certainly at odds with the logic of the original plot, but on the other hand it was a compromise between the original opera and its purely instrumental presentation.

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<sup>23</sup> Jan Vent began his musical career with Count Pachta in Citoliby, from where he ran away, in 1770, to the Schwarzenbergs in Třeboň. From 1777 to 1782 he was also the second oboe player in the Viennese Burgtheater. In 1782, he was one of the founding members of the Emperor's Hofharmonie, where he was, in addition to being the second oboe player, also engaged in composing and particularly in arranging. In his creative work, he dedicated himself almost exclusively to wind instruments. Starting in approximately 1770, he systematically devoted himself to arrangements, producing the greatest number of them between 1782 and 1796. Among his work we find also a great quantity of ballets.

<sup>24</sup> Father Kajetán Vogel was a member of the Order of Servites, in whose Prague Cathedral of Saint Michael he acquired, in the year 1774 the position of Director of Curates. After the discontinuation of the Order in the year 1786, he began to serve as a preacher in the Holy Trinity Cathedral. In addition to Mozart's operas, he also arranged compositions by Koželuh and Pleyel.

<sup>25</sup> Merklein's first name is unknown. Apparently he was one of the players of Chotek's wind harmony. The arrangement of *Don Giovanni* being referred to is the only documented example of his musical activity.

<sup>26</sup> Josef Triebensee began, in 1789, as a member of the wind octet of the Prince of Liechtenstein, who, in 1794, named him to the position of Musical Director of the Principality. At the same time he filled the position in the nineties of the second oboe player in Vienna's Theater auf der Wieden and in the Kärntnertheater. The greatest number of his arrangements were created at about the turn of the century. In 1811, he became the ensemble leader of wind harmony for the Prince Hunyady in Vienna, afterwards he was the Conductor of the Brno Opera and in 1816 he took over Weber's directorship of the Estates Theater.

## Vent's and Triebensee's Arrangements of the Vienna Version of *Don Giovanni*

Only two of the aforementioned arrangements of *Don Giovanni* are still being published and performed in concerts today. Both are octets – Vent's and Triebensee's.<sup>27</sup> It is interesting to compare them with each other for various reasons.

Arrangements appeared, one after the other, both authors were oboe players in Vienna and, what is more, from 1796 they were also related by marriage as father-in-law and son-in-law.

Vent	Triebensee
Overture	Overture
1 <sup>st</sup> act	
Notte e giorno faticar	Notte e giorno faticar
-	Ah chi mi dice mai
Madamina, il catalogo è questo	Madamina, il catalogo è questo
Giovinette che fate all'amore	Giovinette che fate all'amore
Là ci darem la mano	Là ci darem la mano
-	Non ti fidar, o misera
Dalla sua pace	Dalla sua pace
Fin ch'han dal vino	Fin ch'han dal vino
-	Batti, batti, o bel Masetto
Presto presto pria ch'ei venga	Presto presto pria ch'ei venga
2 <sup>nd</sup> act	
-	Eh via buffone
Ah taci, ingiusto core	Ah taci, ingiusto core
-	Deh vieni alla finestra
-	Metà di voi qua vadano
Vedrai, carino	Vedrai, carino
-	Per queste tue manine
-	Mi tradi quell'alma ingrata
Non mi dir, bell'idol mio	Non mi dir, bell'idol mio
Già la mensa è preparata	Già la mensa è preparata

At first glance we are bound to notice a greater attachment to the original opera on the part of Josef Triebensee. While a difference is made in three parts of the first act, the

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<sup>27</sup> Vent's arrangement was played by the Philidor Ensemble with artistic director Eric Baude Delhommais. A recording made in 1995 is available from Supraphon on a CD SU under the catalog number 3018-2131. Triebensee's arrangement was recorded by the Athena Ensemble in 1980 and was published by Chandos on CD, listed as CHAN 6597.

Whereas in the case of Vent there is only one set of sheet music for study purposes published by Bärenreiter in 1970, Triebensee's arrangement has been released to the general public. In 1976, a transcription was published in the form of sheet music as well as individual parts by the publishers Musica Rara, which was edited by H. Voxmann.



second act was reduced by Jan Vent to such an extent as to have five less parts than the Triebensee version.

The overall selection of original material, however, leads us to the impression that they drew from the same source or perhaps one of them copied the other one. Moreover, it is clear in both cases that the arrangers were able to make high demands of the virtuosity of the players available, which is proof that the interpreters of these arrangements were truly talented indeed.

When researching and then comparing arrangements, the question also arises as to what sources the authors drew from. The answer to that question is made more difficult by the fact that there never existed any rules for the production of arrangements. To find the original source does make it easier to transfer oddities or even mistakes; on the other hand, any kind of difference can nullify efforts to unify the resulting form, which should correspond to accustomed expectations.

In the case of *Don Giovanni* only that which did not serve as the basis for transcription can be excluded. Comparison with piano arrangements by Jan Křtitel Kuchař and, later, František Xaver Němeček shows that it is impossible that either one of the arrangers could have chosen this path. Jan Vent did not have any problems in Vienna with access to the original material. Vent worked in the same way for the Emperor and also for Prince Schwarzenberg. Triebensee served under Prince Liechtenstein. If we admit to the possibility of any cooperation between these two musicians, then the hypothesis that Triebensee knew Vent's arrangement suggests itself to us. Since it had been prepared for a different customer, it was easy to just "borrow" it and redo it, to add a few things.

The apparent concurrence with the selection of the borrowed numbers from *Don Giovanni* certainly affected instrumentation as well. Even though the original material was changed by the arranger based on his musical imagination, the whole process was determined by the very frontiers of instrument capabilities. This applies particularly to the problem of transposition. The abandonment of the key, without considering playability, led to a less common variant. Quite frequently there were transpositions, particularly into keys without sharps. It was a matter of mechanical recopying, which better suited the new set of players. By comparing Vent with Triebensee, we see that the former used a key with sharps only once, while the latter did so three times.

Both of them left the aria "Dalla sua pace" in G major. Further, Triebensee also used the same key for the aria Ah taci, ingiusto core (Mozart's original is in A major, whereas Vent shifts the same aria into C major). The key of G major was also used, rather illogically, by Triebensee when recopying the aria "Non mi dir, bell idol mio". The original key is, after all, F major, which was adopted by Vent as well.<sup>28</sup> Both Vent and Triebensee took over some parts of Don Giovanni without changes, on the other hand however, further numbers were conspicuously eliminated. The first such case concerns the arias "Ah, chi mi dice mai," "Giovinette, che fate all'amore," "La ci darem la mano," "Non ti

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<sup>28</sup> Kajetán Vogel, in his sextet, even went so far as to leave out A major, and did so in two arias, "La ci darem la mano" and "Ah taci, ingiusto core".

fidar, o misera,” “Dalla sua pace,” “Batti, batti,” “Eh, via buffone,” and “Deh, vieni alla finestra,” the second then, above all, the closing parts of both acts. The finale of the first act and also the finale of the whole opera logically become, due to their extent and variety, the most suitable for changes by the arrangers.

Here there is a noticeable difference between the work of Vent and that of Triebensee: for example, the famous minuet from the end of the first act of *Don Giovanni* was nearly copied by Vent, while Triebensee disturbs the repetition of both parts. There follow two repetitions of the given dance as a whole, which is presented the whole time by first clarinet (with the support of the second clarinet), to which, in the first repetition, the second oboe joins in with its own melody and in the further repetition, with yet another different melody, the first oboe joins in as well. The whole, then, formally corresponds to a dance, very popular in its time, the so-called contredanse, which is danced in Mozart's original by *Don Giovanni* with Zerlina. In this way, Triebensee combines elements of both the minuets. Vent, on the other hand, does not arrange this further presentation of the minuet, which had been distributed among three orchestras by Mozart.

Even in the finale itself, each author uses a different part of the original. Vent not only rewrote the instrumentation of Mozart's wind arrangement using fragments of three other operas, but in the end even ended his entire transcription of *Don Giovanni* with a motive from *The Marriage of Figaro*. On the other hand, Triebensee avoided this section altogether and his arrangement approaches the end by gradual stages during the last one hundred bars, approximately in agreement with the way it was done by Mozart himself.<sup>29</sup>

### **Findings Based on a Comparison between *Don Giovanni* and the Arrangements of Vent and Triebensee**

While in the case of Vent's arrangement from Český Krumlov, the researcher need not take into consideration errors of copyists, because no other version is known, Triebensee's arrangement is found in the Czech lands in the form of various copies which differ one from another. At the same time it is not clear where and whether Triebensee's original manuscript exists. The oldest version of this arrangement was prepared to order for the Lobkowitzs themselves, already in the 1790s and today is stored in the Roubnice Lobkowitz Collection in Nelahozeves under the signature No. X.G.f.69. Probably it is from this particular copy that a further copy was made, which is presently available in the Archive of the Prague Conservatory under the Signature No. 6695. Beyond the borders of the Czech lands themselves, the example of a Triebensee arrangement which is geographically the closest is located in Moravia, where the Augustinian Monastery in Brno can boast of having several parts of this composition. Under the Signature No. A.35.129, the following parts of Triebensee's arrangement, which had twenty parts are held: 2, 5-7,

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<sup>29</sup> As for the other aforementioned arrangements of *Don Giovanni* that were done in the Czech lands, Vogel transcribes Mozart's Tafelmusik, while Merklein does not include it in his arrangement.

9, 11–12 and 14–19. On the basis of the sources examined, it is possible to come to the following conclusions about both arrangements of the original version of *Don Giovanni*:

1. The selection of individual parts from *Don Giovanni* is, within the course of the opera itself, connected above all with its chronological succession. The selection of concrete measures within the framework of these parts denies any direct connection to the actual progression of the plot. The chronology of these tempos need not even correspond to the original formal structure of a concrete part; quite the contrary, it is often quite independent of form.
2. Both arrangements of *Don Giovanni* usually start immediately before the entry of the singing voice. We are speaking of the only moment at which the vocal line is given priority over the instrumental line. One exception to this rule is Vent's arrangement of the aria "Madamina, il catalogo è questo" which, although it starts before the entrance of Leporello, did not have a rewritten vocal part.
3. Usually, in both arrangements the original was respected with regard to individual voices, consequently its transcription is characterized by melodic connections, where, for example, the bass melody is given to a bass instrument. Where the range of the voices is not respected, their function is combined with timbre requirements and mainly with instrumental capabilities. One of the instruments in this way fluently takes over the progress of the original voices, while in another spot, the original voice is rearranged and divided among several instruments. The most common procedure is represented by the placement of the highest voice into a lower range. Only rarely does it come to a complete switching of the voice placements.
4. Retaining the original ornamentation is similar in both arrangements probably by coincidence rather than as a result of any planning. Deviations generally result from the assumption at the time of knowledge of the problematics of musical ornamentation and its inconsequent scoring.
5. The frequent use of a unison accompaniment to the singing is taken from the original materials as well as from both arrangements. This leads us to the fact that not everything which appears to be a transcription of the vocal part really is that, because it is often a matter only of the primary transcription of one of the instruments.
6. Both arrangements simplify, above all, the original rhythmic values. This applies to, for example, the change of 16th note values in the original to 8th note values in the arrangements, especially in the string parts.
7. In general we see, in comparison with the original form of *Don Giovanni*, a reduction of the rhythmic values (their simplification).
8. In both arrangements, the first oboe is given the most opportunity to play solo. The second French horn, however, is not less exposed, since in similar compositions it usually presents only harmonic filler and here, for a change, in the arrangements it appears also as a solo instrument (but the same can also be said for the second clarinet).

9. The most noticeable change and the only innovation is Triebensee's attempt to cement the assumed musical material with the help of the reminiscence "Protegga il giusto cielo" from the first act of the finale of the second act.

## Conclusion

At the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries, the original compositions by Mozart were considered to be a phenomenon completely independent of arrangements thereof. Arrangements of Mozart's operas, therefore, became an independent phenomenon which had very little to do with Mozart. On the other hand, however, there was feedback in the sense that, with each additional arrangement, the circle of Mozart's admirers was naturally widened and the large majority of the public came to recognize him. Arrangements were so significant during the period under discussion that they often stole the limelight from Mozart himself. They took part directly in pulse of the musical life of the time. In the Czech lands, the most-arranged opera was *Don Giovanni*, which, from the point of view of the position of this opera in the awareness of Czech society, no surprise.

A comparison of *Don Giovanni* with its arrangements proves to us that even in these "nonoriginal" opuses, its quality cannot be doubted. On one hand, the arrangements do not respect Mozart in detail, but on the other hand, they do not make significant changes. Their main contribution lies in the fact that a process of selection from the original material is begun and thereby in all the selected parts nearly all the musical attributes of the original work by Mozart are preserved. It is exactly in this reduction of the number as well as the original length of the individual numbers that complete formal dispersion is prevented, which could have led, in some cases, to the automatic removal of words from individual songs. Through their structure the arrangements seem to us to be goal-oriented. Although the great contribution of the author cannot be found in any of them, since it is a matter of a mechanical activity, it is also not possible to deny them an excellence of "craftmanship," which, through its implications reaches into the world of "art."

Today, when it is unnecessary to emphasize the genius of Mozart, the arrangements of his work are generally underestimated and seen as something second-class. However, we cannot overlook one of the typical characteristics of concert life of that time. Arrangements for wind harmony are still a living part of the public performances of these ensembles even today. While the other musical adaptations, respectively arrangements meant for other musical bodies, are more the exception than the rule, sometimes the complete concert repertory of wind ensembles is made up of such arrangements. CD recordings, which, in the case of Vent's arrangement of *Don Giovanni* was recorded by the Philidor Ensemble and, in the case of Triebensee's arrangements, by the Athena Ensemble, are further proof of this truth.

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## Resumé

Téma Dona Giovannio bylo v Čechách známé již v první polovině 18. století. Kromě celých děl o Donu Giovannim vznikaly zároveň i jejich nejrůznější přepisy.

Úpravy úspěšných oper pro dechové harmonie představovaly jeden z charakteristických rysů hudebního života na přelomu 18. a 19. století. V Čechách tento jev souvisel se silnou mozartovskou tradicí. Nejčastěji upravovanou Mozartovou operou byl právě Don Giovanni. Tato opera se stala předlohou k úpravám Jana Venta a Josefa Triebenseeho (které jsou v předložené práci analyzované).

Ačkoliv žádná z těchto úprav nerespektuje logiku operního děje, svou stavbou - podřízenou pouze hudebním pravidlům - působí uceleně. Zmíněné úpravy jsou dodnes vydávány a koncertně prováděny.

## Zusammenfassung

Das Thema Don Giovanni war in Böhmen schon in der erste Hälfte des 18. Jahrhunderts bekannt. Außer den ganzen Werke (über Don Giovanni) entstanden auch ihre verschiedene Bearbeitungen.

Die für Harmoniemusik bearbeiteten, zu ihrer Zeit erfolgreichen Opern stellen ein charakteristisches Merkmal des Musiklebens an der Wende des 18. und 19. Jahrhunderts dar. In Böhmen hängt diese Erscheinung mit einer starken Mozarts-Tradition zusammen. Die am häufigsten bearbeitete Mozarts Oper ist gerade Don Giovanni. Diese Oper ist zur

Vorlage zu Bearbeitungen von Jan Vent und Josef Triebensee geworden. Diese Bearbeitungen werden in der vorgelegten Arbeit analysiert.

Obwohl keine von den Bearbeitungen die Logik der Opernhandlung berücksichtigt, wirkt ihre Struktur die nur den Musikregeln untergeordnet ist, geschlossen. Diese Bearbeitungen sind bis heute herausgegeben und in den Konzerten aufgeführt.

## **Politik, Musik und Theater in der Oper von Juraj Beneš *Das Festmahl (1980)***

Nad'a Hrčková

Schon anfangs des 20. Jahrhunderts kam es zu mehreren dramaturgischen Erfindungen auf dem Gebiet der Oper. Zum Ersten war es ihre Bereicherung um eine epische Schicht (Strawinskis König Ödipus). Unter dem Einfluß der Poetik des Symbolismus, Surrealismus, Expressionismus im Theater und dem Theater des Absurden kam es soeben zur Übertragung des Schwerpunktes von der äußerlichen Aktion in die dramatische Situation und ins Innere der Personen. Daraus folgte die Sprengung der Chronologie und Logik der Ereignisse, eine simultane Durchmischung verschiedener geschichtlicher und zeitlicher, realer und irrealer Schichten, die Pantomime und Maske wurde eingeführt.

Im expressionistischen Theater und in der Oper, die von der künstlerischen Seite her am stärksten war (Wozzeck und Lulu von Berg!), trat das Thema des Bösen in den Vordergrund, des Leidens und Todes, der machtlose Trotz gegen die Welt, Beklemmung und Angst, ein Aufschrei der Einsamkeit und Hilferuf. Die expressionistische Oper beruht auf gewaltsamen, wuchtigen und explosiven Kontrasten, die individuellen Persönlichkeiten werden von Menschentypen als Vertreter jeweiliger gesellschaftlicher Schichten und derer Spontaneität, Emotionalität und Subjektivität abgelöst. Pathos und Extase wird mit Banalität und Vulgarität vereinbart, Poesie mit Prosa, lyrische Bekenntnisse mit Aufschreien des Entsetzens. Der Schwerpunkt wurde von der Mimesis zur Enthüllung der inneren Welt des Menschen übertragen.

In den 70. Jahren des 20. Jahrhunderts trat im Westen dann die moderne Desillusion über die „Welt ohne Grenzen“ hinzu, und das Gefühl eines allgemeinen Kataklysmas, ein ironisches bis sarkastisches auf den Kopf stellen der Welt, ihr Betrachten im krummen Spiegel des Absurden, Grotesken, der politischen Persiflage und des dadaistischen Spiels. Bei den Künstlern im Osten, die mit einer der nationalen Kulturen verbunden waren, ging es dann vor allem um die Reaktion gegen eine Restaurierung der kommunistischen Regime nach den Sowjetinvasionen, sowie um das Reflektieren und Parodieren der totalitären Macht und der Machthaber. Auf einer grotesk-makabren Position war es zuerst die Oper G. Ligetis (1978) *Le grand macabre*, über den „Weltuntergang der nicht stattfindet“, da der Hauptheld (der Tod) zu besoffen war. Im Leben mit einem Idioten (1979) A. Schnittkes stellt die teuflische Figur des Todes der irrsinnige Proletariatsführer Wowa (Lenin) vor,

in Wirklichkeit schon ein totaler Idiot, eine groteske Figur des Bösen und Absurden in der hermetischen Welt der sowjetischen Komunalwohnung (Komunalka).

Die langdauernde Agonie der kommunistischen Regime in den 70. Jahren, offiziell als „Normalisierung“ serviert vertiefte bei den Künstlern noch mehr die Gefühle des Absurden, der Dumpfheit und nähernden Katastrophe. Über diese Atmosphäre sagen zwei ähnliche, obwohl in ihrem persönlichen Stil, dramaturgischer Auffassung und Schicksal verschiedene expressionistische Opern aus dieser Zeit aus: Das Festmahl von Juraj Beneš, 1980, (mit einer einzigen Weltpremiere im Jahre 1986 in Bratislava), und die um 6 Jahre später beendete und sogleich ein Jahr danach in Salzburg premierte Schwarze Maske von Krzysztof Penderecki. Beide Opern waren auch Offenbarung des politischen und künstlerischen Standpunktes derer Autoren. (Folie 1)

Folie Nr. 1

**Juraj Beneš (1940)**

**DAS FESTMAHL**

**Oper in drei Teilen  
1980**

Libretto: J. Beneš auf Texte P. O. Hviezdoslavs Herodes und Herodias, Rachel, Aufruf an die slowakische Jugend

Personen: Herodes - Tenor  
Jochanan - Bass  
Rachel - Sopran  
(sie spielen und singen nur ihre Rolle)

Personen (in mehreren Rollen)  
Manahan - Bass  
Obadja - Bariton  
Filip - Tenor  
Drei Minister

Männerchor, Frauenchor

Weltaufführung  
Oper des Slowakischen Nationaltheaters in Bratislava, 1984

Penderecki hat in seine Oper bezeugend Autozitate aus dem Chorpart Dies irae seines Polnischen Requiem (1978), der unmittelbaren Reaktion auf den Ausnahmezustand in Polen, eingegliedert. Beneš dagegen, hat die Katharsispassage aus seinem Festmahl, einem Werk der nationalen und individuellen Verzweiflung und Trotz, in einem späteren, jedoch



ähnlich gestimmten, wenn auch schon bitteren, sogar spöttischen Requiem mit Texten slowakischer Dichter aus der Zeit kurz vor dem Zusammenbruch des Regimes benutzt („Der Tag ist geneigt, die Sonne erlöschte ermüdet, die Nacht eine traurige Witwe, in Schleiern der Trauer sinkend, aufs Grabmal der Welt, der Himmel, weint ihre Tränen“).

Beider Opern sind von historischen Rahmen und Begebenheiten begründet, beide sind Bilder des Entsetzens und der Kataklismen. Die Vergangenheit und Gegenwart, das Traumhafte und Reale, Rationelle und Irrationelle vermengen sich andauernd und sie werden zum Schlüssel des Gegenwartsbegriffes. Bei Penderecki (Die Schwarze Maske ist als Teil der Sammlung Spuk von G. Hauptmann im Jahre 1926, erschienen) ist es das Jahr 1662, knapp nach dem 30-jährigen Krieg. Bei Beneš ist es die biblische Zeit zweier Herodes, des jüdischen Tyrannen, der seine Frau verbannte, die Kinder ermorden liess sowie sein Sohn Antipos, der den Prophäten Jochanan enthaupten liess. Herodes in der Oper ist jedoch eine zeitlose Figur eines hysterischen und paranoiden Diktators.

Der Komponist schöpft aus den Texten des großen slowakischen Dichters vom Ende des 19. Jahrhunderts, P. O. Hviezdoslav: des in blankvers geschriebenen shakespearischen Drama Herodes und Herodias (1909); aus dem älteren biblischen Epos Rachel, über das Schicksal einer hebräischen Frau, derer Zwillinge ermordet wurden (1891); der große Abschlusschor, wo alle Akteure aus der Handlung beraustreten, schöpft aus dem jugenhaften Aufruf des Dichters zum Volk aus dem Jahre 1868, beseelt von nationalen und ethischen Pathos, auch Selbstkritik (wir sind bloss Mengen, selbst ohne Tat, Soldaten ohne Heer, selber Kasaren – selbst ohne Ordnung...).

Die Oper von Penderecki bewahrt noch die Einheit von Zeit und Raum: ein gespensterhaftes Geschehen mit Teilnehmern eines Nachmittagstündchens beim Bürgermeister eines kleinen schlesischen Städtchens wird von einer Serie mysteriöser, ja sogar parapsychologischer Szenen und Morde begleitet.

Die Spirale der Ereignisse und Szenen im Festmahl spielt sich hingegen als eine permanente „Verfremdung,“ eine falsche Abspiegelung der wahnsinnigen Aufschreie, Visionen und Taten des Herodes in verschiedenerlei Zeiten und Räumen, im Realen und in Wahnvorstellungen, beginnend mit seinen ersten argwöhnischen Worten auf seinem Hof: „Welche Räter habe ich in meinem Reich, Heuchler und Verräter ... „. Seine eigenen Minister führen ihm seine Verbrechen – während seines staatsverbrecherischen Tournees nach Rom (es ist die Grundlage der Opernhandlung) in Pantomimenform vor: zum Beispiel als sogenanntes „poetisches Liebesduett der zwei Minister“ im Walzerrhythmus, was die Verführung der Herodiade während Herodes' Besuches bei ihrem Gemahl Filip bedeutet.

Die Kritik schrieb über „anarchistische Züge“ der Oper. Es gehe zwar um eine fort-dauernde Verletzung der Logik der Geschichte, zugleich finden wir einen übersehbaren musikalischen Aufbau im Sinne von Bergs Wozzeck, der auf klassischen musikalischen Formen und auf traditioneller sinfonischer Entfaltung der musikalischen Motive und Themen beruht. (Folie 2)

**Juraj Beneš: Festmahl**

**Musikdramaturgie der Oper**

**1. Teil, Prolog (Ahnung)**

**2. Teil, Sinfonie in 4 Teilen**

**Hof** - tutti allegro

**Jochanan** - nur Bläser

**Ráchel** - nur Streicher - Adagio

**Jagd, Finale** - tutti allegro

**3. Teil, Sinfonie in 4 Teilen**

**Hof** - tutti allegro

**Ráchel** - nur Bläser

**Jochanan** - nur Streicher - Adagio

**Festmahl, Finale** - tutti allegro

Es ist der Prolog und zwei vierteilige Akte – Symphonien. Die Musikdramaturgie beruht also auf folgenden drei Teilen: 1. Teil – Prolog (Ahnung); 2. Teil – Sinfonie in 4 Teilen – Hof, Jochanan, Rachel, Jagd und, schliesslich der 3. Teil, ebenfalls Sinfonie in 4 Teilen – Hof, Rachel, Jochanan, Festmahl / Finale.

So spielt sich also die Operngeschichte der Schreckensherrschaft des Herodes und die Verkettung seiner Verbrechen de facto dreimal ab. Zum ersten – in der Vorahnung der Kataklysmen (Prolog), danach in der Absicht (1. Teil), schließlich in der Vollendung der Verbrechen (2. Teil).

Der erste Teil (Prolog – Vorahnung) ist eine dreifache Exposition musikalischer und dramatischer Motive (des Motivs des Kindes, Herodes' Weges nach Rom und der Kritik Jochanans) und der drei Hauptpersonen: Jochanan, Rachel und Herodes. Explosiv und kontrastvoll gipfelt hier – um sich dann weiter zu entfalten – der ethische Pathos des Jochanan (Rhetorik bis belcanto chromatisches verknüpfen und klären), paranoische Irrbilder und Aggressivität des Herodes (extreme Positionen, unterbrochener Rhythmus), Tränen und Anklage der Rachel (dramatisches Lamentoso).

Der einstimmige Männerchor und Frauenchor drengt das Geschehen weiter und stellt das mittleidige Lamentoso des Volkes vor (pentatonische tonale Skelette, Seufzer). *Musikbeispiel 1:*

Spannungsvolle Konfliktszenen eines großen Chaos bis zur Panik und fast unkontrollierbarer Gruppenemotionen überwiegen ähnlich wie in der Schwarzen Maske auch bei Beneš. Sie beherrschen die Vorahnung sowie beide Randbilder des 2. und 3. Teiles (der Hof, Eberjagd, Festmahl) in großen Orchester – Chor – Ensemble. (Folie 3, s. 34-35 der Partitur, dramatischer Gipfel)

Folie 3

Handwritten musical score for 'Folie 3' on page 34. The score is written on multiple staves, including vocal lines with lyrics and instrumental parts. The lyrics are in Czech. The page number '34' is written at the bottom center.

34

Die Bilder des Hofes, der Jagd und des Festmahls beginnen mit einer „Wolke“, einem witzig-ironischem trio der Minister in Dreitaktanzrhythmus. Der am Anfang übermütige Tanz geht am Schluß der Oper in ein grotesk-paranoides Hoquet über – mit den Buch-

staben „ó“, „r“ und „s“ (Wolke zielt, schießt...!), und in irgendein fröstelndes Klappern auf reinen quinten.

In der Pizzicato-Begleitung der Geigen erkennen wir die für den Komponisten kennzeichnende „marschierende“ fünftönige Skala (sie kann siebenmal wiederholt werden). Wir finden sie bereits in dem dritten, abschließendem Teil seines Liederzyklus Drei Monodien (1979), in diesem ungeschriebenen slowakischen Requiem nach dem Einbruch der Armeen (1968), mit dem Abschlußmarsch „in den Rachen des Todes“. (Folie 4, Wolke) *Musikbeispiel 2*

*folie 4*

Handwritten musical score for three voices. The top staff is labeled 'KAM MA', the middle 'STRE', and the bottom 'STRELI'. The lyrics are 'KAM MA', 'STRELI', 'STRELI', 'STRELI' and 'DRENI'. The score includes dynamic markings like *sfz* and *f*.

Handwritten musical score for three voices. The top staff is labeled 'STRE', the middle 'STRE', and the bottom 'STRELI'. The lyrics are 'NECHCE MIERIT NA PRVY RAZ UJALNE SMRTOU'. The score includes dynamic markings like *pp* and *ppp*.

Handwritten musical score for two voices. The top staff is labeled 'VRA LI OASNAI' and the bottom 'VRA NE SMRTOU'. The lyrics are 'VRA LI OASNAI VRA NE SMRTOU' and 'ESTE CHYLU MIE UJALNE SMRTOU'. The score includes dynamic markings like *pp* and *ppp*.

Handwritten musical score for three voices. The top staff is labeled 'LEB NECHCE MIE', the middle 'LEK VRR', and the bottom 'LEK VRR'. The lyrics are 'LEB NECHCE MIE', 'LEK VRR', 'LEK VRR' and 'NA PRVY RAZ', 'UJALNE SMRTOU', 'UJALNE SMRTOU'. The score includes dynamic markings like *mp* and *pp*.

Handwritten musical score for three voices. The top staff is labeled 'NECH VRR', the middle 'NECH VRR', and the bottom 'VRA LI OASNAI'. The lyrics are 'NECH VRR', 'NECH VRR', 'VRA LI OASNAI' and 'VRR VRR RAZ', 'VRR VRR RAZ', 'UJALNE SMRTOU', 'UJALNE SMRTOU'. The score includes dynamic markings like *pp* and *ppp*.

Das Festmahl ist jedoch, in Unterschied zur Schwarzen Maske, kein ununterbrochener *dance macabre*. In Sinne Hviezdoslavs' Poetik wählt der Komponist den Kampf zwischen dem Bösen (Verbrechen, unersättlicher Machtwillen, Niederfracht, Betrug einerseits – Herodes) und andererseits, in der Person der Rachel und des Jochanan, dem Guten, Opfer, Wahrheit, Sauberkeit. Das „Gute“ herrscht in beiden kammermusikalisch gestalteten mittleren Bildern des 2. und 3. Teiles (bloß Streicher und Bläser). Das scherzerfüllte Wiegenlied für die toten Kinder und die ebenso schmerzliche Meditation des Propheten vor seinem Tod und vor dem Abschluß der Oper (Jochanan), mit Begleitung der Harfe und Streicher und mit der chromatischen Verknüpfung und Erhellung (ins d) sind voll leidenschaftlicher subjektiver Lyrik und appellativen moralischen Pathos.

Die umfangreiche Arie des Jochanan, die den musikalischen und dramatischen Höhepunkt der Oper bildet und in ihrem mittleren melismatischen Teil auch eine seltene konzertante Nummer dieser dankbaren und singhaften Baritonrolle darstellt, spricht über die Einsamkeit und Resignation des Einzelnen (des Künstlers) inmitten des Moralalltags: „Ich bin nur eine in der Wüste rufende Stimme...“. (Folie 5, der Text Jochanans Arie)

Folie Nr. 5

**Das Festmahl**, 2. Teil, 3. Bild

Jochanan (Text)

Wünschet mir Stille, vergönnet mir Ruh  
der Lärm des Alltags erschöpft mich  
Ich bin für den Kampf nicht geeignet  
nicht für Morsche, Zwist und Streit  
ich versteh nicht euch und ihr wieder mich nicht  
wir kreuzen uns  
verschiedene Flammen  
die meine zur Höhe, eure loht zum Boden  
euer Altar umwindet des Marktes Beute  
das meine umflattern des Genius Flügel

Wir können zusammen nicht opfern  
ó mich stößt an was euch beseligt  
meinem Sehen winkt ein andres Ziel  
während ihr knetet die trübe Gäre  
mein Geist ist zum Lichte geflogen

Wo Wonne am Einklang  
wo Widerstand fehlt

der Tag ist geneigt, die Sonne erlöschte ermüdet  
die Nacht eine traurige Witwe  
in Schleiern der Trauer sinkend  
aufs Grabmal der Welt  
der Himmel  
weint ihre Tränen

Wenn wir, nicht mit Unrecht, eine Paraphrase zum Titel des bekannten Spiels von Pirandello: Sechs Personen suchen einen Autoren, verwenden möchten, um das Festmahl zu charakterisieren, würden wir sagen, dass in dieser Oper sechs Personen die Wahrheit suchen. Drei daraus Herodes, Rachel, Jochanan (bas, sopran, tenor) sind sie selbst, sie singen und spielen nur ihre Rolle. Hingegen ist das Mehrpersonentrio der Minister (Manahan, Obadja und Filip), ähnlich dem Trio aus Turandot (Ping, Pang und Pong) eine groteske Zierde des Herrschens von Herodes.

Die drei Minister verleiben sich jedoch im Verlauf der Oper in weitere, ihrer Charakter nach ähnliche Personen ein, und so entfalten sie sich auf Brecht'sche Weise (nicht psychologisch). Der schlaue Schmeichler Obadja, ein Chameleon und Heuchler erwischt und verhaftet als Soldat der Herodeschen Armee den Jochanan; am Schluß der Oper, schon als römischer Heerführer, auch den Herodes. Dieser wird schließlich zum Opfer der politischen Intrigen. In Maske singt er auch die Herodias.

Filip, ein Querulant und chronischer Beschwerdeführer, der schreihaftige Tenor, singt und spielt auch den betrogenen Gemahl der Herodiade, sowie den Vater der Salome, der ermordet wird. Manahan, der vermünftigste zwischen den Minister welcher bestrebt ist, den Herodes in seiner Blutsüchtigkeit zu bremsen, neigt sich schließlich auf die Seite des Jochanan.

Alle diese Umverleibungen und „Vorspielungen“, z. B. der Leibwache von Herodes (diese wird auch von den 3 Ministern gespielt) stellen eine ironische Klauniade par excellence dar, deren theatralischer Reiz erst bei der Aufführung auf der Szene voll ausklingen kann (z. B. das Liebesduett der Verführung in Filips Haus, sowohl die imitatorische Nachahmung des Herodes beim Begrüßungszeremonial u. A.).

Das Festmahl von Beneš war jedoch bis jetzt nur einmal aufgeführt worden, im Jahre 1986, in der Oper des Slowakischen Nationaltheaters in Bratislava (SND) es gibt ein Orientationsvideo und eine Rundfunkaufnahme.

Eine statische oratoriumsartige Inszenierung in beige-goldenen Theaterraum, der zugleich die Wüste und den Hof darstellen vermochte, mit symbolischen herabwallenden Kostümen der Rachel und des Jochanan und mit funkelnden Kostümen des Herrschers und seines Hofes, hat die überzeitliche Dimension der Oper unterstrichen. Nebst der aktuellen antitotalitären Posse ist somit auch ihre ebenso starke tragische und symbolische Ebene hervorgetreten.

Trotzdem unverborgenen Interesse des Publikums und der Kritik wurde die Oper nach 4 Repriesen, mit Hilfe typischer kommunistischer Intrigen, aus dem Repertoire gestrichen. Die Leitung der Philharmonie hat dem jungen Protagonisten in der Rolle des Jochanan, auf dem offiziellen Festival Bratislavaer Musikfestspiele, in der Zeit zwischen zwei geplanten Opernvorstellungen, ein eigenes Gesangsrezital angeboten. Dieser hat die Belastung jedoch nicht bewältigt und erklärte sich für arbeitsunfähig. So sind beide Vorführungen entfallen. Die ausländischen Zuschauer aus Warschau und Edinburgh warteten umsonst, und der Große Inquisitor rieb sich die Hände. Heute lebt er zwar nicht mehr, das ist aber ein schwacher Trost. Die verpasste historische Chance, mit einer modernen

und unstrittbar auch slowakischen nationalen Oper auf die internationale Szene durchzudringen, kommt so bald nicht wieder.

Für die Aufführung im Ausland hat der sophisticatede poetische Text des slowakischen Klassikers nur kleine Chancen. Im Mai 2002 soll allerdings in Köln (Vereinigte Bühnen) die Premiere einer neuen Oper von J. Beneš Die Spieler (The Players) nach der Hamletvorlage in Englisch, Italienisch, Deutsch, Französisch und Lateinisch erklingen.

## **Juraj Beneš (1940)**

### **DAS FESTMAHL**

#### **Oper in drei Teilen 1980**

Libretto: J. Beneš auf Texte P. O. Hviezdoslavs Herodes und Herodias, Rachel, Aufruf an die slowakische Jugend

Personen: Herodes - Tenor  
Jochanan - Bass  
Rachel - Sopran  
Manahen - Bass  
Obadja - Bariton  
Filip - Tenor

Männerchor, Frauenchor

Welterstaufführung  
Oper des Slowakischen Nationaltheaters in Bratislava, 1984

#### **Juraj Beneš: Festmahl**

#### **Musikdramaturgie der Oper**

##### **1. Teil, Prolog (Ahnung)**

## 2. Teil, Sinfonie in 4 Teilen

**Hof** - tutti allegro

**Jochanan** - nur Bläser

**Ráchel** - nur Streicher - Adagio

**Jagd, Finale** - tutti allegro

## 3. Teil, Sinfonie in 4 Teilen

**Hof** - tutti allegro

**Ráchel** - nur Bläser

**Jochanan** - nur Streicher - Adagio

**Festmahl, Finale** - tutti allegro

## Resumé

Už v průběhu 20. století došlo k významným dramaturgickým změnám v opeře: k její epizaci (Stravinskij) či naopak, k přenesení těžiska z mimézis na odkrývání vnitřního světa postav. Pod vlivem divadelních poetik nastalo rozbíjení příběhu, simultánní prolínání různých časových vrstev. V sedmdesátých letech ještě přistoupila moderní a postmoderní deziluze ze „světa bez hranic“, jeho vidění v křivém zrcadle absurdity, grotesky, politické persifláže a dadaisticko-parodické hry. U umělců z Východu šlo rovněž o reakci na restauraci komunistických režimů po sovětských invazích a o parodii na totalitní vládnutí a vládce. O takové atmosféře vypovídají dvě podobné, i když dramaturgickým pojetím a osudem odlišné expresionistické opery té doby: *Hostina* Juraje Beneše (1980) a *Černá maska* Krzysztofa Pendereckého (1986).

Obě opery mají historický rámec a děje, avšak minulost a současnost, racionální a iracionální se stále prolínají a jsou klíčem k pochopení současnosti. U Beneše, čerpajícího z textů P. O. Hviezdoslava, splývají biblické časy dvou Herodesů – Herodes v opeře je ale nadčasovou figurou hysterického a paranoidního diktátora. Pendereckého opera ještě zachovává jednotu času a místa – spirála událostí a výjevů v *Hostině* se odehrává jako permanentní „odcizování“ v různých časech, prostorech, v realitě i v bludech. Navzdory tomu nepůsobí jako celek konfúzně. *Hostina* však není, jako *Černá maska*, nepřetržitým danse macabre. V duchu poetiky Hviezdoslava volí skladatel boj zla na jedné straně (Herodes) – na druhé, v postavách Ráchel a Jochanana, boj dobra, oběti, pravdy a čistoty.



## Abstract

Throughout the twentieth century there have been significant dramatic changes in opera: to its episodization (Stravinsky) or, on the other hand, to the movement of the center of gravity from mimesis to the revealing of the inner world of the characters. Under the influence of theatrical poetics there occurred the fracturing of plot, the simultaneous overlapping of various chronological levels. Starting in the 1970s, there was a modern and postmodern disillusionment with a “world without borders,” whose vision in the crooked mirror of absurdity, of the grotesque, and political machinations and Dadaist-parody play. Artists in the East were likewise interested in the reinstatement of Communist regimes after the Soviet invasions and in parody of totalitarian government and leaders. Two expressionist operas that are similar (though different with regard to dramaturgy and history) testify to this fact: *Hostina* by Juraj Beneš (1980) and *Černá maska* by Krzysztof Penderecki (1986).

Both operas have a historical basis and the action, past and present, rational and irrational, constantly overlap and are the key to understanding the present. In Beneš's opera, on a text by P.O. Hviezdoslav, biblical times of two Herods overlap – Herod in the opera is, however, the timeless character of a hysterical and paranoid dictator. Penderecki's opera maintains the unity of time and space – the spiral of events and scenes in *Hostina* take place as a permanent “alienation” in different time periods, spaces, in reality and dreams. Nevertheless, it does not produce confusion for the viewer. *Hostina* is not, however, like *Černá maska*, a uninterrupted danse macabre. In the spirit of the poetry of Hviezdoslav, the composer selects the struggle of evil on one side (Herod) – and on the other, in the characters of Rachel and Jochanan, the struggle of good, sacrifice, truth, and purity.



## **RUDOLFINUM - The “Temple of Beauty”<sup>1</sup> in the Heart of Prague: Architecture of the Rudolfinum Music Hall in the Context of Prague Musical Life Toward the End of the 19<sup>th</sup> Century**

Lucie Kaucká

### **Introduction**

The neo-Renaissance building of the Rudolfinum Concert Hall in Prague is a work of European importance and parameters. Its concept and the gracefulness of its architecture make it a unique artistic undertaking in the central Europe of its era. The Rudolfinum was designed as a multi-purpose sanctuary for culture, housing a concert hall, art gallery, applied arts gallery and music conservatory in a single building. Typologically similar buildings did not spring up in this territory until the 20<sup>th</sup> century. The concept of the building, reflecting “the Semperian idea of arts synthesis, of which it should be the palace and temple,”<sup>2</sup> ranks it with the milestones in the history of European architecture. Church buildings were losing their prominence and the focus was gradually shifting towards museums, theaters and concert halls in the second half of the 19<sup>th</sup> century. The cult of artists was assuming the preceding function of the cult of saints. The Rudolfinum building represented the monument of bourgeois self-confidence and social/economic position, while its neo-Renaissance style reflected its general cosmopolitan lifestyle.

The importance of the Rudolfinum, however, is not limited to its architectural value. Czech musicology views it as a historic venue where the premiere performance of the newly established Czech Philharmonic orchestra took place under the baton of Antonín Dvořák - the building became a sort of orchestra logo. After numerous turns of events and a large and expensive renovation, finished in 1992, the building was handed over to Czech Philharmonic orchestra as its exclusive user.<sup>3</sup> It currently serves as its home and “work laboratory.”

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<sup>1</sup> *Prager Zeitung*, February 7, 1885.

<sup>2</sup> J. Vybíral, „Tři kapitoly o architektuře Rudolfina,“ *Umění*, časopis Ústavu dějin umění Československé akademie věd, 39/5 (1991).

<sup>3</sup> Since its opening in 1885, the building functioned without larger interventions for 33 years. After the proclamation of an independent Czechoslovak republic, the parliament decided on April 13, 1919 that the building would be at the parliament's disposal. After World War II, the Rudolfinum - renamed the House

From an historical/sociological standpoint, the course of the Rudolfinum's construction itself and the subsequent musical activities in the Dvořák hall<sup>4</sup> near the end of the 19<sup>th</sup> century are worth mentioning as well. In Czech public perception, journalism, and historiography, the Rudolfinum has always been overshadowed by the more famous (or rather, more popularized) work of both architects Josef Zíték and Josef Schulz – the National Theater. The root causes are to be found in the political mood and social atmosphere in the second half of the 19<sup>th</sup> century in the Czech part of the Austro-Hungarian Empire. The dream of a federative Austria (the priority of a large section of the Czech political scene) did not last long. The announced intention of Emperor Franz Joseph to have himself crowned Czech king was abandoned. The Emperor, regardless of his honest intentions, could not stand the political pressures of the Austrian Germans and (primarily) Hungarians – the crowning did not take place and the dreamed-of federalization gave way to persecution organized by the new government, albeit softened by economic liberalism. The construction of the Rudolfinum was finished in the era of acute political disputes and growing nationalism. The beneficiary and financial guarantor of the project was (in spite of its misleading name) a German financial institution – Česká spořitelna (Czech savings bank). Regarding the Rudolfinum, contemporary Czech journalism has hardly ever found the kind of celebratory patriotic tone it used during the national fundraising campaign and construction of the Czech National Theater. Quite the contrary – immediately after its ceremonial opening concert, the Rudolfinum became the target of stirred-up Czech journalism, outraged not only by the alleged lack of compositions by Czech authors during the opening night, but also by the “neglect” of national traditions in the iconographic decoration of the entire building. The graceful neo-renaissance and related cosmopolitan art ideals in the symbolism of Rudolfinum did not in fact stand in opposition to national artistic emancipation efforts. Česká spořitelna followed the idea of civilizing power of the art it thought necessary to make available for the masses. The patronage of Česká spořitelna, which transcended local interests in its effort to assist the development of music and graphic arts in the Czech part of the empire, remains unappreciated to this day.

The following text, separated into several sections, should outline – bearing in mind the contemporary social life and institutions – the history and the course of construction of the Rudolfinum, illustrate the uniqueness of its architecture, and describe the music performed in Dvořák music hall before 1900 and the related birth of a prominent European orchestra – the Czech Philharmonic Orchestra.

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of Artists – became the residence of three institutions: Czech Philharmonic Orchestra, the Academy of Musical Arts, and the Conservatory. Many parts of the building were used inadequately. The reconstruction project respected the shape of 1885, and both musical and gallery sections serve their original purpose today. The building returned to its original name – Rudolfinum.

<sup>4</sup> Since its construction, the large concert hall has borne the name of Antonín Dvořák. The small hall, originally named after composer Josef Suk, had been a rehearsing room and it has served its current purpose since 1941, the year when modifications of architect Antonín Engel were finished.

## The History and Construction of the Rudolfinum

Archaeological excavations have revealed that Jan Palach square in the Old Town quarter in Prague, the location of the Rudolfinum, was the area of a medieval dump. The first city house dates back to the 15<sup>th</sup> century. The bank was modified to its contemporary shape in 1870s, when a decision was made to use the entire area in a new way.

The piece of land, referred to as Rejdiště,<sup>5</sup> was bought by Česká spořitelna after a decision made on May 12, 1872, three years before its 50<sup>th</sup> anniversary. Construction of Dům umělců (House of Artists) was planned to celebrate the anniversary. The land was purchased by the developer the following year,<sup>6</sup> but the construction site was not handed over by the administration to Česká spořitelna until April 13, 1876. It rendered the future building for use to Jednota pro zvelebení hudby v Čechách (Association for the Advancement of Music in Czechia), Společnost vlasteneckých přátel umění (Association of Patriotic Friends of the Arts) and Obchodní a živnostenská komora pro sbírky Uměleckoprůmyslového muzea (Business Chamber for the Collections of the Museum of Fine Arts). The intent was to build a beautiful and distinguished building, worthy of its noble purpose – to support the development of arts in Prague, contribute to beautification of the city and, last but not least, to create jobs for its inhabitants. The resolution to donate money to music and graphic arts was influenced both by the period notions of the civilizing power of arts and by practical needs. Prague in that period lacked a quality music hall, representative gallery and classrooms. The Rudolfinum building was thus conceived as a home for both music and graphic arts from the very beginning.

Česká spořitelna decided to announce a public competition for the design of the future House of Artists. They closely consulted their decisions in the area of architectural design with Rudolf von Eitelberger, a prominent theoretician of historicism in the Habsburg Empire, the director of the Museum of Fine Arts and a professor of Vienna University. He recommended suitable candidates for the competition and members of the selection board. As the bank representatives wanted the best opinions of the submitted projects available at the time, five prominent Viennese architects, authors of principal buildings on Ringstrasse, were invited to become members of the selection board – Ferstel, Hansen, Hasenauer, Schmidt, and Semper. Eitelberger also proposed a suitable scale for the building and the most appropriate style – Renaissance.

Ten architects registered for the competition and eight projects met the deadline of June 1874 set by Česká spořitelna. Czech architecture was represented by the joint design of Josef Zitek and Josef Schulz, and by independent designs of Barvitiuss, Benischek and Ullman. Among the Austrian architects who submitted their projects were Luntz, Niemann, Thienemann, and Wielemans.<sup>7</sup> Requirements of the competition confronted

<sup>5</sup> The area Na Rejdišti, later Germanized to Tummelplatz, was allegedly named after a riding-school established under Emperor Rudolf II (turn of 16th and 17th centuries).

<sup>6</sup> Although the building was planned to be given to the city as a present, the councilmen asked a lot of money for the land: 139,317 gulden.

<sup>7</sup> The tenth applicant, architect Köchlin, did not finish his project in time.

authors with a complicated assignment of multi-purpose architecture under one roof. The assignment was exceptional in its era. Of all the competitors, only Zitek and Schulz realized after the initial sketches that it was impossible to implement the project without separating musical and design elements. However, no design was accepted by the board. Česká spořitelna therefore decided to commission the project to the author whose design seemed to be the most adequate. Owing to the new financial capabilities of the bank, the originally approved amount of 500,000 guildens was not a limiting factor any more.

The board of directors chose Zitek and Schulz. They benefited from their good reputation, from the advantages of their design, and from their study trip around Europe, resulting in their submission of newly revised plans. The bank management also pointed to the reported intention of the government in Vienna to entrust Zitek with the design of the monumental building of the Institute of Arts planned to be built across the square from the Rudolfinum, since a unified approach appeared to be desirable.<sup>8</sup> The project was eventually authorized by the general meeting of Česká spořitelna on June 9, 1875. The construction committee was also appointed and the request to name the building after the crown prince was sent to the Emperor.

Construction began on June 23, 1876. Water pumping and the pouring of foundations continued until 1878, while the following year the building reached upper first floor and the main façade was almost finished. Assembly of the steel roof frame began in 1880, and the northern building was finished and interior works began the following year. The closest collaborators of the architects were the site manager J. Werych (Verych), master builders J. Bělský and (after Bělský's demise) F. Havel, J. Martin, F. Pavikovský and Q. Bělský. The Rudolfinum officially passed building inspection in July 1884 and the originally planned sum of 500,000 guildens devoted to its construction had grown to 2,000,000 guildens. The designers were supposed to be paid the royalty of 40,000 guildens according to the contract. However, when Zitek and Schulz asked for an increase related to unexpected changes after final approbation, their fee was increased by 8,000 guildens. The general meeting of Česká spořitelna decided to organize a grand opening concert, whose proceeds were to be donated to the poor, and to mint a commemorative coin, with two golden coins to be presented to Emperor Franz Josef I and to the crown prince. The ceremonial opening took place after the installation of exhibits on February 7, 1885. Unfortunately, the prince and his wife excused themselves due to illness. While the German press was enthusiastic about the opening concert featuring numerous foreign artists, the Czech journalism reacted with numerous bitter and unscrupulous attacks. In the atmosphere of growing nationalism it turned out that the generous intent of Česká spořitelna would not be duly appreciated until much later.

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<sup>8</sup> Plans of Viennese government were not implemented. The municipality asked too much for the land and the ministry of education withdrew the plan. The municipality then decided to build a school across the square from Rudolfinum and did so despite strong public opposition. This spoiled a unique opportunity to create a monumental unit. Zitek had planned a large fountain, park and statue alley in the middle of the prospective square.

The opening of the Rudolfinum brought well deserved accolades to Zitek. He and Schulz were awarded the title of privy counselor by the Emperor. However, probably disgusted by the “politicking” surrounding the construction, Zitek ended his active artistic career after the opening of the Rudolfinum.

### **Architectural Design of the Rudolfinum**

Zitek’s and Schulz’s intentions were in full accordance with the wish of R. Eitelberger to use Renaissance forms for the new building of Rudolfinum. Both authors were inspired by the supreme Renaissance architecture of the early cinquecento. The design bears traces of their knowledge of classical German and French architecture and the strong influence of architect G. Semper, especially his Dresden and Bayreuth theaters that served as models for the shape of the auditorium reflected in the external outline of the Rudolfinum. However, motifs of specific models served to the creators only as a “material for free variations”, to “evoke the grand form, classical restraint, noble elegance, simple austerity and other features of Renaissance art as defined a little later by H. Wölfflin, but not to imitate its perceptive surface.”<sup>9</sup> The result was a unique building, comparable to vintage European production of the era, the works of Semper and Hansen.

Before modifying the initial plans, Zitek wanted to verify his conception abroad, and he and Schulz left for study trip to Western Europe and England in 1874. Upon returning, they made new plans for the building that fully met the requirements of Česká spořitelna. Their study trip is documented in a report. Both architects visited European cultural centers, taking note not only of architectural forms of individual music halls and theaters, but also examining the operational layout of buildings. Both designers visited music halls in conservatories in Cologne, Brussels, Paris, and Munich, Exeter Hall and Albert Hall in London, Händel’s orchestra in Dydenhammer Crystalpalast, other concert halls in Brussels and Paris, and the theater in Bayreuth. Among the buildings devoted to graphic arts they saw the British Museum, the National Gallery, and Kensington Museum in London, the Louvre and Luxembourg Palace in Paris, and the Pinakothek in Munich. They studied acoustic parameters for music production, the lighting and layout of paintings and sculptures in galleries, as well as heating and ventilation.

The little known fact that Zitek and Schulz met Richard Wagner is also worth mentioning. They discussed mainly practical problems and matters related to the buildings of this type with the renowned composer. A progressive, amphiteatrical music hall auditorium layout without the galleries and boxes used in Rudolfinum design had been used by Semper before. Zitek and Schulz noted in their report that this solution was recommended to them by Wagner. The architects also mentioned that the composer suggested the ideas of an approximately square music hall, a flat ceiling, orchestra placement in a special niche and he also pointed out the advantages of steel and glass.

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<sup>9</sup> See note 2. In the quoted passage, J. Vybíral quotes H. Wölfflin’s publication *Klassische Kunst* from 1898.

The general outline of the Rudolfinum building is very clear. It is a complex divided to musical (southern) and gallery (northern) parts, reminiscent of Weimar museum design.<sup>10</sup> The outstanding feature of the building is calm resulting from sufficient space and safe financing. Rudolfinum has a strongly prolonged ground plan, consisting of roughly two squares with square corner risalits and loggias on the side facades. The main façade is an intimate analogy to Semper's Opera in Dresden (1838–41, destroyed by fire) and its convex curve corresponds with the inside of the amphiteatrical auditorium. Embossed decorations in exteriors are sparse and are concentrated mainly above the parapet, where the motif of decorative vase above each axis stresses the rhythm of placement. The parapet in the corner risalits bears the statues of musicians (in the music section) and artists (in the gallery section).<sup>11</sup> There is no commemoration of any Czech or even Slavonic composer, a fact mentioned at the time by indignant Czech journalists. However, it must be pointed out that the selection of musicians was purely historical, purposefully taking no attitude towards the present or recent past (the youngest composer is R. Schumann, dead for over 25 years at the time). Therefore there is no Smetana or Musorgsky, and no Liszt, Wagner, or Brahms, either. The space in front of the building provided room for figural decoration at the foot of the building. Its author is sculptor B. Schnirch, who created the two sphinxes at the western entrance, the lions at the underpass and the female figures symbolizing sacred and secular music in front of the main entrance. Zitek and Schulz were co-designers of the lamp posts for the intended generously financed modification of the square.

The core of the southern part of the building is the music hall, passing through both above ground floors. The auditorium is amphiteatrical, with a niche for the organ in front and a low wall with massive Corinthian columns separating the gallery with a lacunar ceiling around the hall. The frame of the organ built for the Dvořák hall by W. Sauer from Frankfurt has the shape of an ancient temple: the pipes are separated from the ceiling and the gable contains the head of goddess Athena. Interiors are decorated with stukes by B. Schnirch. The ceiling and corridors are decorated by Pompeian and Renaissance farcical scenes by Viennese painter P. Isell. The only inconspicuous reminder of Česká

<sup>10</sup> The Weimar museum was the first independent work by Zitek, bringing him well-deserved respect.

<sup>11</sup> The southern section of the parapet (façade to Jan Palach square) is adorned with the statues of the following composers: *western facade (middle risalit from south)*: **T. L. Vittoria** (R. Kauffungen), **J. de Prés** (O. Menzel), **O. di Lasso** (F. von Miller), **G. P. da Palestrina** (L. F. Šimek) *eastern facade (middle risalit to 17th November street)*: **F. Schubert** (J. Lax), **C. M. von Weber** (T. Seidan), **F. Mendelssohn-Bartholdy** (F. Meixner), **R. Schumann** (W. Seil) *western risalit*: **L. Cherubini** (B. Seeling), **D. F. E. Auber** (F. C. Becher), **G. F. Händel** (H. Rathauský), **W. A. Mozart** (E. Klotz) *eastern risalit (k Rejdišti)*: **L. v. Beethoven** (E. Börmel), **J. S. Bach** (J. Dorer), **Ch. W. Gluck** (H. Rathauský), **J. Haydn** (E. Klotz). The northern parapet section portrays the following artists: *from the south, 17th November street*: **L. della Robbia** (R. Raab), **D. Bramante** (B. Schnirch), **Masaccio** (J. Schmidt), **Donatello** (R. Kauffungen), **Brunelleschi** (J. Čapek), **Ghirlandaio** (W. Seil), **Feidias** (M. Engelke), **Apelles** (J. Schmidt), **Iktinos** (B. Schnirch), **Praxiteles** (G. Tscherne), **Sansovino** (J. Kassin), **B. Cellini** (J. Brzorád), **Raffael** (T. Seidan), **Michelangelo** (L. Šimek), **L. da Vinci** (R. Kauffungen), **P. Veronese** (O. Menzel)



spořitelna, which paid for all construction expenses, is the motif of a bee – the symbol of thrift – located in the balcony parapet stuke.

An interesting and specific area for musicology is the acoustic of Dvořák hall at the time of its opening. The Rudolfinum (with an auditorium capacity of 1100) has enjoyed a certain worldwide repute over the years and it is regarded as one of the music halls with the best acoustic in Europe. Hearing musical performances in the charming neo-Renaissance interiors, listeners feel as though the almost perfect acoustic has always been a feature of the hall. The Rudolfinum is presented in a similar way in some otherwise good publications that either just touch upon its acoustics or leave the matter of its history completely aside. The reality at the time of opening, however, was very different, as we see in contemporary documents. Numerous critical voices at the end of 19<sup>th</sup> century pointed to the fact that unsatisfactory acoustic was the Achilles heel of the Dvořák music hall. A wave of criticism fell upon the Rudolfinum building immediately after the opening concert on February 7, 1885. Many articles mentioned the poor acoustic of the new hall designed to improve the quality of concert life in Prague. For example, “*Národní listy*” daily features a review of the 26-year-old composer, Josef Bohuslav Foerster, who attended the opening concert. Foerster wrote: “The overall impression of almost all the compositions was disturbed by a huge flaw of the concert hall – its poor acoustic. Reverberation, so disturbing during rehearsals, was not removed by a large audience. This is why we cannot really judge the organ as the full sound produces nothing but chaotic masses of sounds, harmony is blurred and melody lost. Unless this main flaw is removed, the hall loses all meaning, not meeting its most important requirement.”<sup>12</sup> His was not a lone voice. As late as 1906, the philharmonic chronicler Josef Boleška stated objections against the internal layout, the decoration and acoustic of Dvořák hall, and against the outlying position, far from main roads, as the main reasons that led the orchestra from the Rudolfinum to the Crop Exchange Hall.<sup>13</sup> The acoustic problem was solved satisfactorily as late as during World War II by architect Antonín Engel who made several modifications and remedied the above-mentioned defects.

The Rudolfinum is not only a superior work of architecture, but also a reflection of cultivated urbanistic thinking of both designers. The horizontal dimension of Zitek’s and Schulz’s new building “greatly contributed to majestic character of this part of the Old Town riverbank.” The Rudolfinum now constitutes the main wall of the emerging riverbank and at the time it added a new element to Prague panorama, impressive from a distance due to the well-chosen general proportion and effective contour of roofs.<sup>14</sup> Respect to historic city context, combined with advanced individual architectural skills, inventiveness and regard to building function, results in a supreme work of architectural art.

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<sup>12</sup> *Národní listy*, February 8, 1885.

<sup>13</sup> J. Boleška, *Česká filharmonie 1896-1906* (Praha 1906).

<sup>14</sup> A. Engel, „Rudolfinum,“ *Umění* (1942-3): 107-120.

## Music Production in the Rudolfinum before 1900

With the opening of the Rudolfinum, Prague obtained a beautiful and respectable music hall that could be compared to similar houses of music in prominent European cultural centers. The city, however, had been facing a more pressing problem for a long time. Throughout the 19<sup>th</sup> century, Prague did not have regular symphonic concerts and an orchestra to play them, although attempts to create a stable concert institution took place repeatedly. For decades, the situation had been addressed by theater orchestras, both Czech and German, while the key role was assumed by the Prague Conservatory orchestra, limited, however, by its school character.

Until the 1860s, the principle source of repertory knowledge in Prague (apart from conservatory orchestra) was the Cecilian Association (established 1840), a Utraquist club associating amateur and professional musicians. Orchestral concerts were also staged with various frequency by Jednota umělců hudebních k podpoře vdov a sirotků (Association of Musicians to Help Widows and Orphans) (1803), German Theatre Orchestra and Žofin academy (1841). Contemporary taste for an eclectic musical program was met by the concerts of traveling virtuosos with orchestral numbers. However, artistic and financial success was only achieved by renowned artists. Other musical undertakings included the so-called charitable academies, church concerts, and military bands performances. A seemingly wide offer of orchestral concerts was, however, “mainly erratic,” where “quantity replaced quality in both interpretation and repertoire,” as observed by Vladimír Léb1 and Jitka Ludvová in their paper dealing with concerts in Prague. “Prague bourgeoisie, in their proverbial Austrian thrift, was not prone to more magnanimous support and the one-time sponsoring nobility was running out of money. Financially demanding orchestra operation revealed the extemporaneous nature of Prague concert life in a very bright light. Prague had no suitable music hall and all other necessary elements of musical communication were rather weak.”<sup>15</sup>

The 1860s brought numerous improvements, mainly due to newly established institutions: *Národní listy* (1861), *Hlahol* magazine (1861), Prozatimní divadlo (Provisional Theater) (1862) and Umělecká beseda (Patriotic Association of Artists) (1863). However, the most acute problems remained. Prague lacked a grand music hall and all efforts to organize regular orchestral performances struggled with lack of financing and low attendance. The root cause is to be found, among others, in the relation between vocal and instrumental music. The priority was the opera due to a “direct relation between domestic musicality and ideological, nationalist motivations. The emphasis was on the musical genres that mediated notional information.”<sup>16</sup> An incomparable extent of public attention and financial support between Prague opera and symphonic concerts was evident in the coverage of the construction of the National Theater and the Rudolfinum. The program

<sup>15</sup> V. Léb1 - J. Ludvová, „Pražské orchestrální koncerty v letech 1860–1895,“ *Hudební věda* 17/2 (1980).

<sup>16</sup> V. Léb1 - J. Ludvová, „Nová doba (1860–1938),“ *Hudba v českých dějinách.. Od středověku do nové doby* (Praha 1983).

of orchestral concerts remained unnoticed by the general public and music critics, as opposed to the opera repertoire. Tense relations between nationalities and the consistent separation of Czech and German musical life were felt more in the instrumental area than in opera. In concert activities, Utraquist operation survived for quite a long time.

The idea of systematic symphonic music production was strongly promoted by Bedřich Smetana. He summed up considerable imperfections of musical life in Prague compared to the situation abroad in his article entitled "Of our concerts,"<sup>17</sup> in which he articulated the necessity to establish regular subscriber concerts and systematic concert season, dominated by Czech music and music of other Slavonic nations for Czech audiences. Smetana's attempt to establish subscriber concerts of Umělecká beseda (Patriotic Association of Artists) failed after only three concerts in 1864. From 1869, the composer organized and conducted regular concerts with the Provisional Theater orchestra, later reinforced by the German opera orchestra (1871). He gave precedence to establishing an orchestra exceeding the limits of one theater over political tendencies. The merging of both opera bodies in 1873 resulted in the establishment of the Philharmonic, conducted by both theater conductors: B. Smetana and L. Slánský. However, the Philharmonic perished after the opening of the National Theater and Smetana's death.

It was in this period that the Rudolfinum came into operation. Its music hall solved one of the thorniest problems of concert life in Prague. This fact was praised, in spite of its otherwise negative criticism, by *Národní listy* as follows: "Yesterday was the day when the deficiency that hurt everyone, who loved Prague and compared it to foreign cities, was finally remedied."<sup>18</sup> Before the Rudolfinum was opened, we would search in vain for a music hall in the true sense of the word in Prague. The matter in hand involved mostly assembly rooms of various sizes that hosted diverse social activities, including music. Concert life has thus for long been taking place in such halls as Platýz, Konvikt in Old Town (approximate capacity-200 seats), and primarily on Žofin island. Despite numerous drawbacks (no dressing rooms for artists), the Žofin hall was widely used since 1830, mainly due to its capacity (400 seats). Compared to these rooms, the Rudolfinum building must have made a breathtaking impression upon its visitors.

The ceremonial opening concert in the Dvořák hall on February 7, 1885, was performed by the musical conservatory orchestra that found a new residence in the Rudolfinum, conducted by its director A. Bennewitz. Foreign artists were invited to add glamour to the occasion. The house opening was more of a prestigious social, rather than national, occasion, and the program featured only one composition by a Czech author – *Slavonic Rhapsody* by Antonín Dvořák.<sup>19</sup> "Czech was not spoken in Rudolfinum on the glorious

<sup>17</sup> *Slavoj*, 1/7 September 1, 1862. This paper has been quoted and repeated frequently.

<sup>18</sup> *Národní listy*, February 8, 1885.

<sup>19</sup> The concert program was as follows: First, professor Josef Förster played the national anthem on organ, followed by overture op. 124 *Consecration of the house* by L. v. Beethoven, a duet from *Lohengrin* by R. Wagner (T. Malten – Saxon royal court and chamber singer in Dresden, and A. Schlaeger – c. k. court opera singer in Vienna), three pieces for organ (Toccatina in F by J. S. Bach, first movement from 6th organ sonata by F. Mendelssohn-Bartholdy and free fantasy) played by A. Fischer – Saxon royal music director

day of its opening,” wrote composer J. B. Foerster the day after. Czech journalism brought much sharper formulations, full of tense national emotions, contrasting with conciliatory tone of the German press, who wrote with praise of Česká spořitelna sponsorship and introduced foreign artists as having a warm relationship to Prague. To the contrary, Czech dailies saw the opening concert as “a true provocation” or even “the suicide of German musicianship in Prague” and the new building of Rudolfinum as “a battering ram against Czech culture.” Artists invited from “enemy foreign countries” “embellished the celebration with shiny tinsel and spangle.”<sup>20</sup> It turned out that the philanthropic intentions of Česká spořitelna to aid the development of arts in Prague would not be fulfilled shortly and easily.

In spite of all initial aversions, however, concert life started to slowly shift from Žofín to the Rudolfinum and Dvořák Hall became the center of solo, chamber and orchestra performances in Prague. Before the Czech Philharmonic was established, the venue hosted, apart from the conservatory orchestra performances,<sup>21</sup> the so-called Slavonic concerts, organized by Akademický čtenářský spolek (Academic Readers’ Association), and the orchestral season of Popular concerts, organized by a special committee of Umělecká beseda (Patriotic Association of Artists). Organizing activities of both institutions kept high standards and good reviews, and its dramaturgy featured numerous premieres and re-runs of works by Czech composers. Lists of established orchestral concerts in Prague between 1860 and 1895, including programs, were published by V. Lébl and J. Ludvová in their study.<sup>22</sup> Important or otherwise interesting performances or premieres realized in Dvořák Hall are worth mentioning here.

The total of nineteen seasons of Slavonic concerts organized between 1877 and 1895 became a regular part of the concert year in Prague. Since the ninth season, these productions moved from Žofín to the Rudolfinum and the defunct Philharmonic Association was replaced by the National Theater Orchestra. The very first Slavonic concert in Dvořák hall on March 29, 1885 featured premieres of Foerster’s *Slavonic Fantasy* and Fibich’s *Vigils*, and the symphonic poem *Antar* by Rimsky-Korsakov. On March 25 of the following year, the overture *Noc na Karlštejně* by Z. Fibich was replayed with Glinka’s *Reminiscences of a Summer Night in Madrid*. On March 11, 1888 the Rudolfinum witnessed the premiere of Dvořák’s revision of the Symphony no. 2 in B-flat and Fibich’s melodrama *Hakon* (with piano accompaniment), while the following year P. I. Tchaikovsky’s *Italian Capriccio* was staged for the first time in Prague. May 6, 1892, saw the premiere of Dvořák’s Symphony no. 4 in D-minor conducted by the author himself, and the premiere of the Violin Concerto op. 10 by Trnečka. The following year premiered Fibich’s Symphony no. 2 in E-flat

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in Dresden, the already mentioned *Slavonic Rhapsody*, songs by Schubert, Schumann, Brandl, and Wagner (Malten, Schlaeger) and the evening closed with Hallelujah from the *Messiah* by G. F. Handel.

<sup>20</sup> Critical reflections were published in the following dailies: *Dalibor*, February 14, 1885, *Národní listy*, February 8, 1885, *Pokrok*, February 8, 1885, *Světlozor* no. 2 and 9, 1885, *Zlatá Praha* no. 6 1885.

<sup>21</sup> A list of conservatory concerts appears in A. W. Ambros - J. Branberger, *Konzervatoř hudby v Praze. Pamětní spis k stoletému jubileu založení ústavu*. (Praha 1911).

<sup>22</sup> V. Lébl - J. Ludvová, „Pražské orchestrální koncerty v letech 1860-1895,“ *Hudební věda* 17/2 (1980).

(April 9), among other works staged at this concert were Borodin's overture to *King Igor* opera and Suk's *Dramatic overture*. The eighteenth season, on April 8, 1894, witnessed the premiere of Symphony no. 2 in F by J. B. Foerster and Fibich's idyll for orchestra *In the evening*. Finally, on March 7, 1895, the Rudolfinum hall premiered Suk's overture *Winter Evening Tale* and the Prague premiere of Tchaikovsky's Symphony no. 6. Most Slavonic concerts were conducted by National Theater conductor Adolf Čech.

The so-called "Popular concerts" series of Umělecká beseda (Patriotic Association of Artists) were launched in 1886 by publisher Velebín Urbánek, drawing on the example of Parisian popular concerts organized by Padeloup and similar productions staged in Germany, Belgium, and England. Organizing affordable but valuable concerts for the masses was supposed to stop the ever more acutely perceived decline in general musical taste. However, its organization could not do without subsidies and contributions in the long term. Individual programs of Umělecká beseda (Patriotic Association of Artists) were thus supported mainly by Česká spořitelna, Obecní záložna Karlín, Rada města Prahy, Obec pražská and Zemský správní výbor, and among various other generous sponsors was Josef Hlávka. Numerous artists performed for the benefit of Popular Concerts, among them Dvořák, and H. v. Bülow. Before the Czech Philharmonic was established, sixteen such orchestral concerts were organized in the Rudolfinum. As the Philharmonic Association refused to play for the money offered, the first two programs were played by joint Prague military orchestras, reinforced by amateur musicians. The program of the two initial concerts (March 21 and April 25, 1886) included Dvořák's Symphony no. 6 in D, the funeral march from Wagner's *Götterdämmerung*, Beethoven's "Leonora" III, and the First Symphony in F by Z. Fibich, conducted by the author. Beginning with the third Popular Concert (December 8, 1886), where Haydn's Symphony in B-flat, op. 91, and Mendelssohn's "Calm Sea and Prosperous Voyage" overture were played, the National Theater orchestra began its regular performances in the programs of Umělecká beseda (Patriotic Association of Artists), usually conducted by A. Čech and occasionally reinforced by the choral society Hlahol. The following concert on January 6, 1887, introduced the premiere of Dvořák's *Slavonic Dances II* no. 1, 2 and 7, conducted by the author, and the program also featured Beethoven's Symphony no. 8 in A and Fibich's melodrama *Water Goblin*. On April 17, 1887, after the introductory Palestrina's *Stabat Mater*, Dvořák conducted his Nocturno in B and Serenade in E. The Popular Concert on November 27, 1887, featured the piano concerto in D minor by W. A. Mozart, Weber's *Euryanthe* overture and symphonic poem *Night on Bald Mountain* by M. P. Musorgsky. The twelfth concert introduced Mozart's Symphony in C ("Jupiter") and Smetana's scherzo from Triumphant Symphony. The following performance on February 2, 1890, presented Tchaikovsky's "Romeo and Juliet," the overture and finale from *Tristan und Isolde*, and the premiere of Dvořák's Symphony no. 8 in G. The subsequent concerts featured domestic works such as Smetana's *Richard III*, Dvořák's *Carnival* and *Czech suite* in D, Fibich's overture *Comenius*, premieres of Kovářovic's *Dramatic Overture* and Šebor's *Symphonic Dances* no. 2 a 3 (February 18, 1894) or Bendl's *Capriccio* and Trnečka's Piano concerto in B-flat Minor. Foreign works included the *Coriolan* overture, Symphony no. 6 in F and Fantasy

for piano, orchestra and choir by L. v. Beethoven, Liszt's *Preludia*, Symphony no 2. in D by J. Brahms, Chopin's Piano concerto in F Minor and *Harold in Italy* by H. Berlioz.

The programming of Slavonic and Popular Concerts corresponded with the situation on the Prague musical scene before the establishing of Czech Philharmonic. The repertory of orchestral concerts in the second half of the 19th century, in which both Czech and Utraquist societies participated, was slightly different from other European cities. While "in Vienna, London or Paris, the number of performed late authors was increasing (up to 70 %) and the newly created music had to struggle for its place, the tendency in Prague was the opposite and living Czech authors achieved up to approximately 75 % representation in the repertory. Smetana, Dvořák and Fibich were played dozens of times..."<sup>23</sup> In the case of the Rudolfinum we may observe that in this period, as opposed to other orchestral concert venues in Prague, Dvořák's music prevailed over Smetana's by a slight margin. Preferences for contemporary authors, however, resulted in large gaps in the knowledge of emerging core repertory and "there is no reason to believe that Prague was really familiar with classical symphonic repertory. The selection was really narrow and many works were not played for years... Music critics in Prague in the second half of the 19th century focused on opera and, if they ever covered concerts, they chose Czech premieres. Orchestral performances of Haydn and Mozart were passed with polite indifference."<sup>24</sup> The example of the Rudolfinum reveals that the most frequently played composer was Beethoven. His compositions had priority, together with living authors, until the war years of the 20<sup>th</sup> century.

The decisive events for the future development of concert scene in Prague came along in the 1890s. The frequent employment of the National Theater Orchestra in symphonic concerts caused trouble to opera and resulted in discontent musicians who went on strike in 1894. This gave rise to the idea of organizing own concerts and founding a society for this purpose. Its example was undoubtedly Vienna, where the dualism of opera and symphonic orchestras had been working for three decades (the court opera orchestra played concerts under the name of Vienna Philharmonic). The articles of association of the newly established Czech Philharmonic society were adopted on June 7, 1894, but the season had to be postponed due to disputes with the National Theater management. Musicians thus missed a unique opportunity for their first performance under the heading of Czech Philharmonic - the premiere of Dvořák's symphony "From the New World", although they played it as members of National Theater Orchestra. The Czech Philharmonic was not presented as an independent unit at the Folklore Exhibition in 1895, either.

The Czech Philharmonic orchestra was first introduced on January 4, 1896, in the Rudolfinum, and conducted by Antonín Dvořák. Only his music was on the program: *Slavonic Rhapsody* in A-flat, first five *Biblical Songs* in world premiere, *Othello* and Symphony in E Minor ("From the New World"). The performance was a huge artistic and

<sup>23</sup> V. Lébl - J. Ludvová, „Nová doba (1860–1938),“ *Hudba v českých dějinách. Od středověku do nové doby* (Praha 1983).

<sup>24</sup> V. Lébl - J. Ludvová, "Pražské orchestrální koncerty v letech 1860–1895," *Hudební věda* 17/2 (1980).

social event, welcomed and praised by the press. Other concerts in the Rudolfinum followed. On February 19, 1896, the Czech Philharmonic under Adolf Čech played Liszt's "Ideals," Tchaikovsky's "Pathétique," and Smetana's symphonic poems "Tábor" and "Blaník". On March 7, 1896, Mořic Anger<sup>25</sup> conducted Fibich's overture "Comenius," Suite in D by J. S. Bach, Weber's "Invitation to the Dance" and Symphony in G Minor by W. A. Mozart. The concert on April 11, 1896, was conducted by Karel Kovařovic and presented Wagner's "Faust" overture, Bendl's "Dithyramb" and Symphony no. 7 by L. v. Beethoven. This evening brought the greatest event of the late first season – the premiere of Dvořák's violoncello concerto in B Minor, conducted by the composer and played by English cellist Leo Stern.

The second season was launched by the Czech Philharmonic in November 24, 1896, by concert with Oskar Nedbal, violist in the Czech Quartet, as conductor for the first time. With a very favorable response, he conducted Dvořák's Symphony no. 7 in D Minor, Lala's Spanish symphony and Beethoven's "Egmont," and he also presented himself as a composer with his Scherzo-Caprice. On January 16, 1897, the stage of the Dvořák Hall was occupied by Vilém Kurz with Piano concerto in F Minor by K. Kovařovic. Among other noteworthy events of the new season was the first performance of a guest conductor – the outstanding Russian conductor V. I. Safonov (March 27 and 28, 1897), who conducted compositions by Tchaikovsky, Rubinstein, Glazunov, and Rimsky-Korsakov. The premiere of Karl Weis's Symphony in C took place on April 24, 1897.

Until 1900, the conducting team from the first season played a decisive role in the performances of Czech Philharmonic in Rudolfinum: Dvořák, Čech, Anger, and Kovařovic. However, the orchestra also played several times under O. Nedbal (he often presented his own compositions) and on March 7, 1899, under Zdeněk Fibich, who conducted an evening devoted to his compositions. The ceremonial concert on March 12, 1898, was devoted to the 25<sup>th</sup> anniversary of Dvořák's composing activity – he conducted his "Slavonic Rhapsody" in D, op. 45, Piano concerto in G Minor and symphonic poems "The Noon Witch" (Polednice) and "The Golden Spinning Wheel" (Zlatý kolovrat). Novák's "Maryša" was played on January 28, 1899, under O. Nedbal, who also premiered Suk's Symphony in E, op.14, on November 25 the same year. The famous Czech violinist Jan Kubelík first played with the Philharmonic on January 4, 1900, performing Concerto for violin E Minor by F. Mendelssohn-Bartholdy.

January 4, 1900 was the first time Dvořák conducted, apart from his own compositions (the symphonic poem "The Wild Dove" (Holoubek), op. 110) works by other composers with the Czech Philharmonic: Schubert's Symphony no. 8 in B Minor, "Tragic overture" by J. Brahms, and Symphony no. 8 in F by L. v. Beethoven. This concert was his conducting epilogue, symbolically closing (in 1900) one era of the Czech Philharmonic orchestra in the Rudolfinum.

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<sup>25</sup> National Theater conductors A. Čech and M. Anger were asked by the Czech Philharmonic to conduct several concerts to maintain good relations.

## Conclusion

The layout of the Rudolfinum building – a multipurpose area with a concert hall, galleries and conservatory rooms – was considerably ahead of its time. It gave Prague not only an exceptional sanctuary for music and art, heretofore by the city, but also a beautiful neo-Renaissance building that was in tune with historical context. Both designers, Josef Zitek and Josef Schulz, incorporated in their design the latest tendencies of historicizing architecture in the second half of the 19th century and created a building that ranks among the foremost European neo-Renaissance buildings. The Rudolfinum, in its artistic design and functional aspects, is fully comparable with the works of the authors of the Viennese Ringstrasse style. Among the collaborators of Zitka and Schulze were renowned personalities such as R. Eitelberger and R. Wagner. The Rudolfinum is not only a dazzling 19th-century public building, built by Česká spořitelna “Sich zum Ruhme, der Kunst zur Ehre, der Stadt zur Zierde,”<sup>26</sup> but also the home the Czech Philharmonic. Through regular symphonic concerts, not available in Prague before, Czech Philharmonic began to fulfill the noble intentions of the generous founders of the building.

## Shrnutí

Studie vychází z autorčiny diplomové práce s názvem Rudolfinum. K architektuře a akustice budovy v kontextu pražského koncertního provozu na přelomu 19. a 20. století (Olomouc 2003). V několika oddílech nastiňuje – s přihlédnutím k dobově-spoločenským reáliím – historii a průběh stavby Rudolfinu, zachycuje jedinečnost architektury celé budovy, snaží se alespoň částečně zmapovat hudební dění v Dvořákově síni do roku 1900 a s ním související počátky jednoho z předních evropských orchestrů – České filharmonie.

## Zusammenfassung

Als Ausgangspunkt der Studie dient die Diplomarbeit der Autorin mit dem Titel „Rudolfinum. Zur Architektur und Akustik des Gebäudes im Kontext des Prager Musikbetriebes an der Wende des 19. und 20. Jahrhunderts“ (Olomouc 2003). In einigen Abschnitten behandelt sie – mit Berücksichtigung der zeitlich-gesellschaftlichen Realien – die Geschichte und den Bauverlauf des Rudolfinums. Sie versucht die Einzigartigkeit der Architektur des ganzen Gebäudes festzuhalten, und wenigstens teilweise das Musikgeschehen im Dvořák-saal bis zum Jahre 1900 und die damit verbundenen Anfänge eines führenden europäischen Orchesters – der Tschechischen Philharmonie darzustellen.

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<sup>26</sup> *Deník Bohemia*, February 7, 1885. The quotation also appears as the second title of the paper by J. Vybíral. See note 2.



## **A Comparison of Compositional Procedures in Some Atonal Piano Cycles of Erwin Schulhoff to Those of Arnold Schoenberg's Atonal Works**

Markéta Kratochvilová

Works of Erwin Schulhoff (1894–1942) include almost every genre of music. He has left a wide-ranging output of orchestral, chamber, vocal and scenic compositions. In all these genres he sought after new ways. As a piano virtuoso he has written a lot for that instrument. Until 1930s, compositions for piano formed the main part of his production. It was in piano compositions where he tried out new techniques and anticipated changes of style. These changes were frequent during his life. Between 1919 and 1921 Erwin Schulhoff composed three cycles of short piano compositions, in which he had entered area of atonality: *Zehn Klavierstücke*, *Musik für Klavier in Vier Teilen*, and *Elf Inventionen*.<sup>1</sup> It could be informative to compare Schulhoff's compositions from this period with similar works by Arnold Schoenberg, particularly with *Drei Klavierstücke* and *Sechs Kleine Klavierstücke*. Schulhoff as a pianist had these compositions in his repertoire, as well as works of other composers of so-called Second Viennese School. He was in contact with Schoenberg, Berg and Webern, admired Schoenberg's work as well as his personality. In one letter to Alban Berg he wrote: "I play his works with extraordinary pleasure and I place them before any other..."<sup>2</sup>

Radical disintegration of tonality by two contemporary composers was likely to produce, to certain extent, similar results. The aim of this essay is to analyze the aforementioned cycles, in order to find out how he substitutes tonality as a means of structural organization and how his approach differs from that of Schoenberg.

For analysis of music between 1600 and 1900, tonality is central. The hierarchy of tones implied by tonality affects both micro- and macrostructural aspects of a musical

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<sup>1</sup> Recently these cycles have been published by Schott; the edition is based on Josef Bek's reconstructions. Czech pianist Tomáš Víšek recorded these pieces in 1998 for Supraphon.

<sup>2</sup> The complete correspondence between Schulhoff and Berg, which numbers more than forty letters, was compiled by Katrin Bösch and Ivan Vojtěch and published in *Schweizer Jahrbuch für Musikwissenschaft, Neue Folge* 13/14 1993/94, 27–78.

work. As tonality in European music gradually dissolved, and, in works of some composers, disappeared completely, it deprived composers and analysts of means of conceiving of and comprehending the musical structure. The main problem of analysis of an atonal piece therefore is to identify the principle that substitutes for the role of tonality. From a certain moment on, this role has been assumed by the twelve-tone system, with tone row compensating for missing tonality. The problem still remains with the period of so called early or free atonality, where tonality is already abandoned but twelve-tone technique was not yet established.

In the second half of the 20<sup>th</sup> century, several theories appeared concerning analysis of atonal music. These theories have some features in common. Most important of all, they do not take functional relations between chords into account. Another common point is that enharmonic variants and all their octave transpositions are taken as equivalent. Thus we have twelve pitch classes. From this precondition, theorists developed different systems of classification of harmonies. Transpositions and inversions of these harmonies are seen as equivalent with the original form. These systems were not intended only to classify the harmonies but also to explain their position and function in the musical structure. Their aim is to assess which relations are more important and how these relations affect the selection of tones. These theories try to analyze structure and hierarchy of musical material in another way, with analogy to the analysis of tonal music.

Allen Forte's pitch class set theory proved itself most useful.<sup>3</sup> He posits that certain harmonies are more important than others – that in an atonal composition there is a hierarchy similar to the one present in tonal music. The parallels with tonal music extend to the claim that there is a center similar to the tonic in tonal music. This center Forte calls the nexus set. If all harmonies in a composition are in some relation to the nexus set, the composition has a connected structure. Connected structure is organized by the means of transposition, inversion, complementation, intersection, and inclusion of sets. Forte's theory is tailored to the style of Arnold Schoenberg and Second Viennese School, but it is also used for analysis of atonal music in general. In some cases, this method will not bring meaningful results. These cases can give evidence about different concept of atonality and compositional techniques in comparison with Schoenberg.

I have attempted to apply Forte's theory on the atonal pieces of Schulhoff. In the first part of this essay I will demonstrate, where Forte's analysis revealed important facts.

We can see Schulhoff's harmonic cohesiveness in the first part of his *Elf Inventionen*. There are no tonally functional relations between chords here, but we can find other relations. According to Allen Forte we can ask whether a given set of tones includes some other or whether it is its complement, inversion, or transposition or some combination thereof. This analysis reveals that in this composition, all harmonies are derived from one

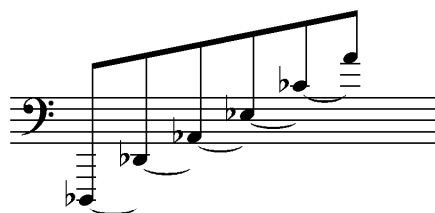
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<sup>3</sup> Allen Forte formulated this theory in *The Structure of Atonal Music* (New Haven: Yale University Press, 1973). He applied it for instance in his studies: "Schoenberg's Creative Evolution: The Path to Atonality," *Musical Quarterly* 64/2 (1978): 133–176, and *The Atonal Music of Anton Webern* (New Haven: Yale University Press, 1998).

pitch class set. This set, which we can call the nexus set, is labeled by Forte as 5-24 and we can see it as main melodic motive in right hand: g, c1, e1, f-sharp1, d2:



Exactly identical is also the set of the chord in the left hand on the third line: D-flat, A-flat, e-flat, c-flat, a1: <sup>4</sup>



This chord differs from the rest of accompaniment, which is almost an ostinato. In addition, it is positioned at the peak of composition, which is emphasized by dynamics, a thicker arrangement, and melodic culmination. It is not by chance that there is a change in an otherwise quite uninteresting left hand part and that here appears the set, which governs harmonic structure of whole piece.

We have discovered the relations between types of chords and their position or function within the composition. The situation is similar in *Invention No 6: Andantino rubato*. This composition is based upon one six-tone motive, which goes through it in different transpositions and rhythmic variants. As a pitch class set, we can find this motive in three modifications: 5-6, 5-13, and 5-21. These sets are connected by their common subset 4-Z29. Its central position is confirmed by the fact that it appears as the final chord of the composition.

I got an interesting result by analyzing the tenth part of *Zehn Klavierstücke*, indicated *Ruhig Verklärt*. This piece has a tripartite form: A B A. Part A is an example of connected structure; all sets are connected by nexus 6-31. Any group of tones in part A is related to this nexus set. In contrast, we can not find such a set in the part B. Because there are no other strong contrasts between A and B, it is the presence and absence of connected structure that makes the difference. This confirms the supposition that there is a contrast analogous to tonality, where modulating middle parts are opposed to a tonally stable beginning and end.

<sup>4</sup> The first pitch-class set is {C, D, E, F-sharp, G}.

The other {C-flat, D-flat, E-flat, A-flat, A}, its inversion {E-flat, D-flat, C-flat, G-flat, G-double flat}, its transposition giving {E, D, C, G, G-flat}, which equals the original {C, D, E, F-sharp, G}.

The following examples show that even if Forte's analysis suggests connected structure, it is not necessarily a result of deliberate inversion and transposition of tone groups.

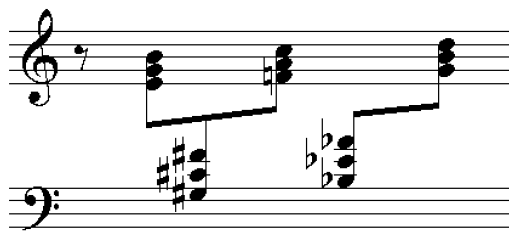
Harmonic cohesion can be a result of preferential use of one interval. In the Invention No. 2: Allegro, the melodic line as well as the harmony are constructed of fourths. Here we can find all the sets that are formed by pure fourths or fifths. Schulhoff forms lines of fourths (up to eight) ascending and descending, or chords of them:



In more sophisticated form we can see this in the third part of Zehn Klavierstücke. Here we can see arpeggios in accompaniment, which recall Skryabin. There are arpeggios of fourth or fifth chords, while the descending part is transposed up or down by small interval:



This brings us to another way that Schulhoff uses to obscure tonality and to maintain connected structure at the same time. There are parallel chord progressions, while the interval relations remain same. In the first movement of Musik für Klavier, the accompaniment is formed by triads played in eighth notes in regular rhythm, with alternating left and right hands. The right hand plays common chords, while the left hand plays fourth chords. If there is a chord on white keys in the right hand, the left hand plays black keys:



In combination with parallel progressions, Schulhoff obscures tonality. The structure of the accompaniment indicates the improvisational character and possible origin of the piece.

According to Forte, connected structure, organized through inversion, transposition, and complementarity, is responsible for the integrity of Schoenberg's works. After analyzing Schulhoff's works for piano, we can observe same principles here. What distinguishes him from Schoenberg is the manner and amount of their use.

Atonal works of both Schulhoff and Schoenberg have connected structure. In Schulhoff's works this fact is more apparent, while Schoenberg obscures it by inversions and transpositions, which is connected with his tendency towards twelve-tone composition and serialism. The relations between sets are more important for the form of works by Schoenberg; Schulhoff, on the other hand, uses other, less abstract means to maintain logical structure. That's why the utilization of Forte's technique to certain extent seems to be limited for analysis of Schulhoff's music.

Besides harmonic connections we can see connections through work with motives. Many of Schulhoff's compositions are based on a single motive and its imitations and rhythmic variations. Schoenberg's method is different, more sophisticated in a way. His motives are more closely connected with a certain pitch class set, which creates a stronger relation between the harmonic and motivic layers of a work.

In some of Schulhoff's works we can identify one tone center or two a tritone apart. In contrast, Schoenberg avoids any repetition and the feeling of any center, which again foreshadows his evolution toward twelve-tone composition.

The basic dissimilarity lies in setting. Schulhoff mostly preserves the differentiation between melody and accompaniment. Even when the composition is polyphonic, some melodies come into the foreground and others accompany them. The music of Schoenberg does not have such a clear structure and is not as pianistic as Schulhoff. It is easy to understand if we know of Schulhoff's career as a pianist, which affected his compositional work.

In general we can say that Schulhoff uses the same or similar means as Schoenberg did in his atonal works, but he uses them in a more simple way and is more influenced by his experience as an active musician.

## Resumé

Text se věnuje problému atonality ve třech klavírních cyklech Ervina Schulhoffa (1894–1942). Jde o cykly *Zehn Klavierstücke*, *Musik für Klavier in vier Teilen* a *Elf Inventionen für Klavier*, které vznikly v letech 1919–1921. V tomto období se Schulhoff přiblížil technice i estetice skladatelů Druhé vídeňské školy, především Arnolda Schönberga.

Atonální skladby stojí na rozhraní, kde již neplatí zákony funkční harmonie a ještě nebyl nastolen řád dodekafonie a serialismu. Zajímavým problémem z hlediska analýzy je tedy identifikace prostředků, které zajišťují vnitřní soudržnost atonálních skladeb. Cílem práce je popsat, jak Schulhoff nahrazuje formotvorné působení tonality, jak tóny organizuje do určité struktury a jak se jeho práce liší od Schönbergovy. Při analýze harmonické složky bylo využito metody vyvinuté Allenem Fortem na základě teorie množin výškových tříd.

### Zusammenfassung

Dieser Text beschäftigt sich mit dem Problem der Atonalität in den Klavierzyklen von Erwin Schulhoff (1894–1942). Es handelt sich um Zehn Klavierstücke, Musik für Klavier in vier Teilen und Elf Inventionen, die zwischen 1919 und 1921 entstanden. In dieser Zeit Schulhoff kam nah zu der Technik und Ästhetik der Zweite Wiener Schule, besonders zu Arnold Schönberg.

Atonale Kompositionen stehen auf der Grenze, wo die Regel der funktionalen Harmonie nicht mehr gelten, aber wo die Ordnung der Zwölftontechnik noch nicht eingeführt wurde. Die Hauptsache hier ist, die Mittel finden, die die Kohäsion der Kompositionen verschaffen. Für die Analyse der harmonischen Schicht wurde die von Allen Forte auf Grund der Theorie den Mengen der Höheklassen (pitch class set theory) entwickelte Methode ausgenutzt. Im Abschluss fassen wir die Ähnlichkeiten und Unterschiede im Zugang von Erwin Schulhoff und Arnold Schönberg zur atonalen Komposition zusammen.

## **Drama einer Heldin**

Lenka Křupková

### **Die Umwandlung Čapeks Drama in Janáčeks Libretto**

Janáčeks vorletztes Opernwerk „Die Sache Makropulos“ nimmt in dem Schaffen des Komponisten in gewissem Maße eine neue Stellung ein, und zwar insbesondere auf Grund des Sujets. Janáček war von der Literaturvorlage des gleichnamigen Dramas von Čapek stark beeindruckt. Das Sujet wurde im Vergleich zum bisherigen Schaffenswerk Janáčeks in eine vollkommen neue Welt situiert. „Šárka“ von Zeyer, „Jenufa“ von Preisová, „Das Schicksal“ von Fedora Bartošová, „Die Ausflüge des Herrn Brouček“ von Čech, „Das Gewitter“ von Ostrowski oder „Das Schlaue Füchlein“ von Těsnohlídek – es wäre schwer in diesen Werken die Atmosphäre und den beschleunigten Atem des 20. Jahrhunderts zu finden. Čapeks „Konversations-Komödie“ ist kein, die Grundlagen der klassischen Dramaturgie, beachtendes Drama. Der Handlungsverlauf wird hier nicht als Prozess der Verwirklichung „einer Tat“, mit der sich ein Held in die tragische Dialektik verflechten könnte, gestaltet. In Čapeks Schauspiel geht es vor allem um den Prozess der Erkennung der Werte. Auf dieses Erkennen zielen Dialoge sowie wenige Aktionen der Personen des Schauspiels hin. Der Alltag wird mit einer „übersinnlichen“ Figur konfrontiert, die in einer anderen, außermenschlichen Zeit lebt. Alle Annäherungsversuche sind von Anfang an zum Misserfolg verurteilt. Janáček schuf das Libretto für sich allein und betrachtete dies vor allem aus der Position eines Opernkomponisten heraus. Infolge seiner Eingriffe in den Text und durch Hervorhebung oder Unterdrückung dramatischer Konturen kommt es dann zu einer bestimmten ästhetischen Verschiebung des ursprünglichen Schauspiels von Čapek. Das Ziel dieser Studie besteht darin, in der Ganzheit der dramaturgischen Struktur Janáčeks Libretto zu der Oper „Die Sache Makropulos“ auf deren einzelne Schichten und deren gegenseitige Funktionen aufmerksam zu machen.

### **Die Genesis der Oper**

Zum ersten Mal besuchte Janáček Čapeks Schauspiel „Die Sache Makropulos“ am 10. Dezember des Jahres 1922, also drei Wochen nach der Uraufführung in dem Thea-

ter „Vinohradské divadlo“, in einer Regie von Karel Čapek selbst. In seinem Brief vom 22. Dezember 1922 schrieb er Kamila Stösslová über seinen Eindruck aus der Vorstellung: „Man spielt „Die Sache Makropulos“ in Prag. Eine Frau, dreihundert siebenunddreißig Jahre alt, ist immer noch jung und schön. Möchten sie auch so sein?... Wir sind glücklich, denn unser Leben ist nicht zu lang, und deswegen ist es auch notwendig, jeden Augenblick möglichst gut zu nutzen. Das ist also die ganze Eile unseres Lebens – die Sehnsucht.“<sup>1</sup>

Janáček war von dem Schauspiel viel mehr als von dem „Kind“ von Šalda, das ihm seitens seiner Freunde empfohlen wurde und das er gerade gelesen hatte, gefesselt. Nachdem Janáček Karel Čapek gefragt hatte, ob es ihm selbst möglich wäre, nach Čapeks Drama ein Libretto zu schreiben, wie dies auch Helena Čapková in ihren Memoiren beschreibt, reagierte der Schriftsteller seufzend. „Der alte komische Kauz! Einmal komponiert er auch eine Lokalnachricht aus einer Zeitung. Es ist nur gut, dass er nicht von mir will, ihm dabei zu helfen; ich habe keine Lust, daraus ein Libretto zu zaubern, wahrscheinlich würde ich es auch nicht können – ich habe auch keine Zeit dazu und darüber hinaus möchte ich es nicht, auch wenn ich genug Zeit hätte.“<sup>2</sup>

Karel Čapek, hatte also kein Interesse daran, mit Janáček an dem Libretto zusammen zu arbeiten. Er hielt die Vertonung gerade dieses Schauspiels für eine im Voraus verlorene Angelegenheit. Er gestattete deshalb Janáček, mit dem Werk nach dessen eigener Erwägung zu manipulieren. In seinem Brief an Janáček vom 10. 10. 1923 wundert er sich nur darüber, warum der Schriftsteller gerade dieses Schauspiel wählte.<sup>3</sup> Čapek schätzte es wahrscheinlich nicht zu hoch und darüber hinaus schien ihm die Gattung der Konversationskomödie für eine Oper recht unüblich zu sein.

Es kam zu schwierigen Verhandlungen hinsichtlich Čapeks Urheberrechte zwischen dem Komponisten und dem Rechtsvertreter des Schriftstellers Fr. Khol. Da Khols Bedingungen am Anfang übertrieben waren, – er forderte nämlich 33% Erlös aus den Vorstellungen und 50 % von alledem, wo Čapeks Texte erscheinen – verlängerte sich die

<sup>1</sup> Přibáňová, Svatava: *Hádanka života* (Lebensrätsel). Brno 1990, S. 104.

<sup>2</sup> Čapková, Helena: *Mí drazí bratři* (Meine lieben Brüder). Prag 1962, S. 324.

<sup>3</sup> Fassung des Briefs von Karel Čapek an Leoš Janáček vom 10. September 1923:

Sehr geehrter Meister,

entschuldigen Sie bitte, dass ich so lange auf Ihren Brief hinsichtlich „Der Sache Makropulos“ nicht geantwortet habe. Ich habe nämlich auf meinen Rechtsanwalt gewartet, der unterwegs war und ohne den ich nichts unternehmen möchte. Ich glaube also, dass der amerikanische Agent (der Inhaber der Weltrechte) keine Einwände gegen die Vertonung in der tschechischen Sprache haben kann. Sie haben also freie Hand dazu, mein Stück zur Vertonung zu nutzen, und da ich selbst zu einer Neubearbeitung oder Überarbeitung gar nicht kommen kann, erteile ich Ihnen das Recht, meinen Text so, wie Sie ihn brauchen, zu bearbeiten. Ich möchte Ihnen zur Vertonung etwas Besseres als gerade dieses Stück anbieten, aber wenn Sie sich gerade von diesem angezogen fühlen, dann machen Sie sicher etwas Großes daraus. Ich wünsche Ihnen dazu von ganzem Herzen viel Glück.

Hochachtungsvoll Ihr herzlich ergebener

Karel Čapek

P.S. Die Bedingungen wollen Sie bitte mit meinem Rechtsanwalt, Ing. Fr. Khol, Prag VII, Nad Rudolfovou štolou 6, vereinbaren.



betreffende Diskussion ein wenig. Der Endvertrag, der beiderseitig günstig war, wurde am 10. Oktober 1923 abgeschlossen. Die Arbeit an der Oper wurde dem Datum auf Janáčeks Handschrift nach am 11. November desselben Jahres begonnen.

Wie auch Janáček an Max Brod schrieb, hatte er eine Vielzahl von Motiven, die er erst nach der Beendigung des ersten Aktes in Anspruch nehmen wollte, vorbereitet.<sup>4</sup> Im Januar 1924 hatte er zweihundert Seiten der Partitur fertig gestellt, den ersten Akt beendete er am 19. Februar 1924 und die Arbeit an dem zweiten Akt begann er am 19. März 1924. Er beendete seine Arbeiten am dritten Akt um den 18. Februar 1925. Wie es für die Genese der Werke von Janáček typisch war, stellte die erste Version der Oper keine fertige Gestalt des Werkes dar, sondern es ging viel mehr um eine Skizze, die viele Motive generierte. In der zweiten Version wird mit den Motiven selektiv gearbeitet, es werden mehrere von ihnen weggelassen, die Motive werden neu überschrieben, und eingeordnet.

Nach einer kurzen Pause, also vom 15. März 1925 an, begann er an der zweiten Version der Oper zu arbeiten. Im Falle des zweiten Aktes schrieb Janáček an Stösslová, dass er am 9. Juli in Hukvaldy die zweite Handlung „der Kalten“ inszenieren wolle. Er unterbrach seine Arbeit an der Oper für eine gewisse Zeit und kehrte wieder im Herbst zu ihr zurück. Der dritte Akt wurde am 12. November 1925 vollendet. Für die Finalrevision gab Janáček mehrere Datierungen an – als letzte Daten erschienen der 27. November 1925 und der 3. Dezember 1925.

Nach der Beendigung der Komposition der Oper beschäftigte sich der Autor mit den Fragen hinsichtlich der Publikation des Werkes. Er überlegte auch, ob er die Oper während einer musikalischen Wettbewerbsausschreibung in Philadelphia aufführen solle.<sup>5</sup> Obwohl Janáček bereit war, alles für den Weg zum Sieg zu tun, empfahl ihm die Universal Edition, also der weltbekannte Verlag, der nach dem Jahre 1918 zum Janáčeks exklusiven Herausgeber wurde, die Teilnahme nicht, und dies mit der Begründung, dass es technisch nicht möglich sei, die Oper innerhalb einer Frist von vier Monaten in voller Partitur und im Klavierauszug herauszugeben.

Die Vorbereitungen zum Druck des Klavierauszugs verliefen ziemlich reibungslos. Die Universal Edition bekam die Handschrift des Klavierauszugs, der seitens Janáčeks Schülers Ludvík Kundera am 19. Juni 1926 durchgeführt wurde. Am 9. September wurde Janáček seitens des Verlages bekannt gegeben, dass der Klavierauszug im Satz sei. Es wurde ihm gleichzeitig versprochen, dass ihm die Korrekturen während der Zeit der Theaterproben geschickt werden. Dazu kam es aber erst am Anfang Dezember. Am 15. Dezember 1926, einige Tage vor der Premiere in Brno, schickte die Universal Edition an Janáček zehn Kopien des Klavierauszuges und fünf Kopien des tschechischen Librettos.

Der Klavierauszug umfasste auch die deutsche Übersetzung von Max Brod, der die Übersetzung der ganzen Oper innerhalb von zwei bis drei Wochen verfasst hatte. Wie üblich, bestand er auf der Änderung von einigen unlogischen Passagen. Auch in „Katja

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<sup>4</sup> In dem Autograph gibt man nicht genau an, wann der erste Akt geschrieben wurde.

<sup>5</sup> Es handelte sich um einen musikalischen Wettbewerb um einen Preis von dreitausend Dollar für die beste Oper, die zum 1. März 1926 aufgeführt wurde.

Kabanowa“ führte Janáček auf Anlass von Brod einige spürbare Änderungen durch. Nach der Uraufführung schickte Janáček an Brod einen langen Brief – am 2. Januar 1927 – in dem er Brod bekannt gab, dass ihn die zu freie Übersetzung des dritten Aktes erbittert habe und dass er in dem Text zweiundfünfzig Verschiedenheiten gefunden habe. Brod hat demgegenüber im Verlaufe des nächsten Monats im Vergleich zu der von Janáček angegebenen Zahl elf seiner Änderungen zuerkannt. Janáček beschwerte sich über Brods Übersetzung auch bei der Universal Edition.<sup>6</sup> Brods Adaptation sollte nicht nur der Oper, sondern auch dem Werk Čapeks, dessen Worte seine Musik inspirierte, schaden. Brods Änderungen hätten sich Janáčeks Meinung nach der Musik gar nicht angepasst. Auf Grund dieser Angelegenheit kühlten die Beziehungen zwischen Janáček und Brod bis zum Tode ab.

Janáček übergab die Oper am 24. April 1926 im Theater in Brno. Trotz seiner guten Position in Brno und trotz guter Beziehungen mit dem Dirigenten und Direktoren hat nicht alles gleich geklappt. Die neue Oper war nämlich musikalisch anspruchsvoller als Janáčeks vorherige Werke. Die Premiere in Brno fand ein starkes Echo. Dabei war auch Karel Čapek anwesend und Helena Čapková führte in ihren Memoiren an, dass der Schriftsteller durch die Oper ganz bezaubert worden sei. „Er hat es hundertmal besser gemacht, als ich es mir nur hätte vorstellen können!“<sup>7</sup>

Nach der erfolgreichen Aufführung von „Katja Kabanowa“ in Berlin,<sup>8</sup> strebten beide Berliner Opernhäuser danach, Janáčeks Neuheit aufzuführen. Diese Möglichkeit gewann aber die Staatsoper mit dem Dirigenten Erich Kleiber, der hier im Jahre 1923 auch „Jenufa“ einstudierte. Die Universal Edition akzeptierte am 27. Januar 1927 die Bedingungen der Staatsoper. Es wurde ihrerseits versprochen, die Oper in der nächsten Saison aufzuführen. Am Ende des Jahres informierte die Universal Edition Janáček über die erste Theaterprobe des Werkes in Berlin. Die Premiere wurde für Mai 1928 geplant, sie fand aber schließlich nicht statt, weil die Sängerin Barbara Kemp im letzten Moment die Rolle der Emilia Marty abgesagt hatte. Zum erstenmal spielte man „Die Sache Makropulos“ in Deutschland unter der Leitung von Josef Krips in Frankfurt am Main in dem folgenden Jahr – am 14. Februar 1929, also sechs Monate nach Janáčeks Tod.

Prag führte „Die Sache Makropulos“ noch zu Janáčeks Lebzeiten auf. Zuerst wollte Janáček die Premiere Otakar Ostrčil nur in dem Fall anvertrauen, indem er gleichzeitig seine Oper „Šárka“ aufführe. Nach der Premiere in Brno bat Ostrčil Janáček erneut um die Möglichkeit, „Die Sache Makropulos“ aufzuführen. Janáček war damit schließlich einverstanden. Mit der Regie der Prager Aufführung beauftragte er Josef František Munclinger, der in dem Nationaltheater im Jahre 1926 auch bei „Jenufa“ die Regie führte. An der Szene beteiligte sich auch Josef Čapek. Die Premiere fand am 1. März 1928 statt.

Für Janáčeks lebenslange Beziehung zu Prag war eine gewisse Feindlichkeit kennzeichnend. Der Komponist konnte das an ihm hier begangene Unrecht nicht vergessen.

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<sup>6</sup> In dem Brief vom 4. Februar 1927.

<sup>7</sup> Čapková, Helena: *Mi drazi bratři* (Meine lieben Brüder). Prag 1962, S. 325.

<sup>8</sup> Katja Kabanowa wurde in Berlin zum erstenmal am 31. Mai 1926 in der Städtischen Oper aufgeführt.

Die Premiere der Oper „Die Sache Makropulos“ bedeutete aber den ersten eindeutigen Erfolg unter seinen in Prag stattgefundenen Opernpremierern.

### **Čapeks Konversationskomödie**

Čapeks Theaterstück „Die Sache Makropulos“ wird nach seiner Gattung als Konversationskomödie bezeichnet.

Am Ende des 19. Jahrhunderts geriet das Drama als eine immer in Anwesenheit des verlaufenden zwischenmenschlichen Geschehens bestehende literarische Form in Krisis.<sup>9</sup> Diese Krisis wurde vor allem durch die thematische Umwandlung verursacht. Bei Ibsen dominierte die Vergangenheit statt der Gegenwart. Das Thema ist nicht die Geschichte der Vergangenheit, sondern die Vergangenheit selbst, an die man sich hier erinnert und die im Inneren weiter entwickelt wird. In den Dramen von Tschechow trat das aktive gegenwärtige Leben in den Hintergrund des traumhaften Lebens der Erinnerungen und der Utopie. Die Handlung verläuft zufälligerweise und die dialogische Form des zwischenmenschlichen Gespräches geht in monologische Reflexionen über. Strindberg hat in seinen Werken diese zwischenmenschliche Seite entweder gelöscht, oder hat sie mit objektiven Augen der Hauptfigur betrachtet. Mit einer solchen Verinnerlichung verliert die gegenwärtige Realzeit ihre Vorherrschaft: die Vergangenheit und die Gegenwart verknüpfen sich miteinander, die äußere Gegenwart ruft in Erinnerungen die Vergangenheit hervor. Das „Drama statique“ von Maeterlinck schließt die Handlung aus.

Die Konversationskomödie stellt einen der Versuche um die Rettung des Dramas mit einem Dialog dar.<sup>10</sup> Der Dialog wird bedroht, wenn zwischenmenschliche Beziehungen verloren gehen. In einem solchen Fall zersplittert sich der Dialog in Monologe und falls die Vergangenheit überwiegt, wird der Dialog immer zu einem monologischen Ort für Erinnerungen.

Ein guter Dialog basiert auf der Loslösung von der Subjektivität. Wenn der Dialog in dem Drama einen gemeinsamen Raum, in dem das innere Leben der dramatischen Personen objektiviert wird, bildet, dann entfremdet er sich den einzelnen Subjekten und tritt selbstständig auf: der Dialog geht in eine Konversation über.

Das Konversationsstück beherrschte die europäische Dramatik seit der zweiten Hälfte des 19. Jahrhunderts, insbesondere dann in der englischen und französischen dramatischen Kunst. Als „well-made-play“ oder „pièce bien“ weist es seine dramatischen Qualitäten auf und verhüllt auf diese Art und Weise, was es in seinem Grunde ist – und zwar eine unbeabsichtigte Parodie des klassischen Dramas. Ursprünglich negative Eigenschaften des Konversationsstücks, und zwar die Abtrennung von dem Subjekt und infolge dessen der Verlust der Möglichkeit einer subjektiven Aussage, verändern sich in positive Eigenschaften, denn ein derartig entleerter dialogischer Raum wird mit Alltagsthemen

<sup>9</sup> Szondi, Peter: *Teória modernej drámy (Theorie des modernen Dramas)*, Bratislava 1969, S. 14-18.

<sup>10</sup> Ebd. S. 85-8.

aufgefüllt: Fragen der Wahlrechte für Frauen, freie Liebe, Ehescheidung, Messalliance, Industrialisierung und Sozialismus.

Das Konversationsstück am Anfang des 20. Jahrhunderts wurde als ein modernes und gleichzeitig dramatisch vorbildliches Spiel zu einer Norm für Dramatiker. Man darf dabei nicht außer Acht lassen, dass das Konversationsdrama als ein dramatisches Vorbild eher ein Schein als die Tatsache ist. Der dramatische Dialog ist in allen einzelnen Repliken unabrufbar, er verfolgt ein gewisses Ziel. Als eine kausalverbundene Folge bildet er seine eigene Zeit und entzieht sich auf diese Weise dem Zeitverlauf. Daraus folgt das Absolute des Dramas. Anders ist es aber mit der Konversation. Diese hat keinen subjektiven Anfang und kein objektives Ziel, sie führt nicht weiter, sie geht in keine Tat über. Deswegen hat sie auch keine eigene Zeit, sondern sie nimmt an dem realen Zeitverlauf teil. Die Konversation hat keinen subjektiven Anfang, deswegen kann sie keine Menschen definieren. Da ihr Thema ein Zitat aus der Problematik des Alltags ist, zitiert sie in den dramatischen Figuren die Typen der realen Gesellschaft. Die Typologie des Konversations-Schauspiels bezieht sich auf die gesellschaftliche Typisierung und ist deswegen gegen die Forderung des Absoluten der dramatischen Form orientiert. Da die Konversation ungebunden ist, kann sich diese nicht in die Handlung umwandeln. Die Handlung, die das Konversationsstück braucht, um als „well-made-play“ auftreten zu können, wird von außen ausgeliehen. In Form von unerwarteten Angelegenheiten scheint die Handlung im Drama unmotiviert zu sein. Auch dadurch wird deren Absolute gestört.

Karel Čapek bezeichnet sein Schauspiel mit Recht als Komödie, und zwar weil es hier eine in der Komödie typische Anordnung von grotesk unwahrscheinlichen Bestrebungen gibt. „Nicht die Fatalität der Situationen..., in die die dramatische Figur gerät und in denen sie handelt, sondern die zielbewusste Aktion, mit deren Hilfe die Figur sein Ziel erreichen will, dabei auf Handlungen von weiteren Personen stoßend, die sie an dem Erreichen ihres Ziels hindern... wird betont.“<sup>11</sup> In der Konversationskomödie stellen Wortparadoxe einen Ausdruck von paradoxen Stellungnahmen dar. Die paradoxe Sichtweise wendet konventionelle Vorstellungen über Menschen und Institutionen um. Die Auseinandersetzung der dramatischen Figuren bedeutet vor allem die Auseinandersetzung von Meinungen und Stellungnahmen, also der ethischen, politischen, philosophischen und wissenschaftlichen Ideen. Aus der Sicht der dramatischen Technik bedeutet es, dass der Konflikt zwischen Charakteren mit dem Konflikt von Ideen ersetzt wird, der in der Diskussion realisiert wird.

In der „Sache Makropulos“ „handelt es sich um kein realistisches Lebensbild, sondern es geht eher um eine parabolische Abbildung von grundsätzlichen Modalitäten der Menschheit.“<sup>12</sup> Čapek wurde ebenso wie viele nach dem Krieg tätige Dramatiker mit dem Problem der Technik in der modernen Zivilisation gefesselt. Die Frage der Technik verschiebt sich aber in einen breiteren Horizont, sogar bis zu der menschlichen Sehnsucht

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<sup>11</sup> Hořínek, Zdeněk: *Kniha o komedii* (Das Buch über die Komödie). Prag 1992, S. 26.

<sup>12</sup> Holý, Jiří: *Divadlo světa v hrách Karla Čapka*. In: Čapek, Karel, *Spisy VII - Dramata* (Das Theater der Welt in den Spielen von Karel Čapek). In: Čapek, Karel, *Werke VII - Dramen*. Prag 1992, S. 449.

nach der Manipulation, nach der Beherrschung der Realität. Čapek erdenkt in seinen utopischen Spielen die Idee des menschlichen Maßes, der Rechte und der Verantwortung einer, über übersinnliche Kräfte verfügenden, Person zu Ende.

Čapeks dramatische Poetik änderte sich deutlich in den zwanziger Jahren. Die in dieser Zeit entstandenen Schauspiele haben nicht nur den Sujet-Ausgangspunkt gemeinsam. Auf Grund des spekulativen Elementes, das in der Fabelebene erscheint, werden diese Werke zu Utopien, zu der Sphäre der Science-Fiction Literatur, zugeordnet. Oft zählt man diese auch zu der Gattung der sogenannten Problemdramatik.<sup>13</sup> Die Bedeutungsebene der Schauspiele wurde von der unmittelbaren konkreten sozial-historischen Tatsache getrennt, vielmehr werden hier neutrale und allgemeine „Probleme“ gelöst – in diesem Kontext also auch diejenigen, die für das gegebene Publikum die attraktivsten waren – also die Probleme der Beziehungen zwischen den Menschen und der Technik.

Der Begriff „das Problem“ liegt auf derselben Ebene wie der Begriff „der dramatische Konflikt“, er stellt aber eine ganz verschiedene Qualität dar. Der dramatische Konflikt erwächst aus konkreten zwischenmenschlichen Beziehungen, aus dem Antagonismus der Verhandlungen von Einzelpersonen, also aus der dramatischen Handlung. Er basiert auf dem Bewusstsein von „höheren“, auf gewisse Art und Weise absoluten Werten, die in diese Handlung das Element der Notwendigkeit und Unvermeidlichkeit hineinragen. Wie auch immer er für sich unlösbar sein mag, zielt er von der Exposition, in die er eingesetzt wurde, auf ein notwendiges und ordnungsmäßiges Ende, das heißt zu dem Ausgleich und zu der Löschung aller Gegensätze. „...Die Abschlussversöhnung, die von dem Zuschauer erlebte Katharsis, soll hier einen definitiven Schlusspunkt – also die einzige mögliche Lösung, nach dem nichts mehr folgen kann, darstellen.“<sup>14</sup>

Karel Čapek betonte die Wichtigkeit von vielen menschlichen Wahrheiten und die Relativität des menschlichen Tuns. Deswegen konnte auch das Spiel „Die Sache Makropulos“ keine Tragödie oder kein Drama im klassischen Sinn des Wortes, deren Geschichte auf dem Konflikt-Zusammenstoß von zwei gegensätzlichen Notwendigkeiten basiert, werden. Im Gegenteil – die Relativität der Dinge ist das erste Axiom der dramatischen Aussage von Čapek. Die Anerkennung von vielen Wahrheiten zersplittert den Konflikt und ändert ihn in eine dramatische Konfrontation der Meinungen hinsichtlich des Problems der menschlichen Langlebigkeit. Die formelle Gliederung dieses Schauspieles ist ziemlich konventionell, es handelt sich um einen Typus eines dreiaktigen Dramas, in dem die Andeutungen der klassischen fünfstufigen Konzeption ziemlich einfach zu finden sind. Pavel Janoušek spricht über einen dreistufigen Aufbau der tschechischen Problemdramen.<sup>15</sup>

Die erste Stufe wird mit der Exposition, die das Problem einführt, gebildet. Der erste Ideengipfel, als Konfrontation der Meinungen über das gewählte Problem, bedeutet die

<sup>13</sup> Janoušek, Pavel: Čapková poetika dramatu a „nepovedené“ konce jeho her. In: Studie o dramatu (Čapeks Poetik des Dramas und „nicht gelungene“ Schlüsse seiner Schauspiele. In: Studie über das Drama). Prag 1993, S. 39–71.

<sup>14</sup> ebd., S. 51.

<sup>15</sup> ebd., S. 53.

zweite Stufe und die dritte Stufe in dem Bau des Problem dramas ist der zweite Ideengipfel, in dem die subjektive Vorstellung des Autors über die mögliche Lösung präsentiert wird.

In der „Sache Makropulos“ füllt die Exposition des Problems – also das Lebenselixier, den größten Teil des dramatischen Verlaufes auf. Erst in dem letzten Drittel werden die handelnden Personen vor das zentrale Problem des Dramas – ob man unsterblich werden solle – gestellt. Diese Lösung wurde auch aus dem Grund dramaturgisch möglich, dass Čapek in seiner Geschichte das Geheimnis auf Grund der Gattung eines attraktiven Krimis enthüllt, für welches dieses Sujetschema eigen ist. Einzelne Personen teilen im Augenblick des ersten Ideengipfels ihre Vorstellungen hinsichtlich möglicher Problemlösungen nur innerhalb einer unbedingt notwendigen Zeit mit, da diese Szene vorwiegend verbalen Charakter trägt. Dies wird manchmal als ein Hindernis des dramatischen Geschehens empfunden. Karel Čapek strebte danach, den Verbalcharakter mit einer genügend motivierten Szene eines vorgespilten Gerichtes auszugleichen.<sup>16</sup>

In dem zweiten Ideengipfel hat Čapek seine Vorstellung der Lösung vorgelegt. „Das dramatische Problem, auf dem solche Dramen basieren, kann und pflegt genauso wie ein Konflikt unlösbar zu sein und oft auch ein solches ist. Im Unterschied zu dem Konflikt wird und kann das Problem mit dem Ende des Dramas nicht abgeschlossen werden. Es orientiert sich nicht auf die Bildung der Schlussruhe und der Schlussversöhnung, sondern im Gegenteil auf die Hervorrufung der Gedankenaktivität des Zuschauers.“<sup>17</sup> Der Schluss ist keine Ausmündung der inneren Kausalität des Werkes, kein Wunsch des Autors, er stellt im Gegenteil seine sichtbare Intention dar. Und das ist in der Rezeption des Werkes dem Zuschauer vollkommen klar. Es ist logisch, dass „Die Sache Makropulos“ als Drama mit einer gewissen Orientierung einen relativisierenden und allgemein gültigen Schluss bringen wird. In dem absoluten Drama – in dem Konfliktdrama – zielen alle Elemente des Baus der Bedeutungsebene vom Anfang an auf den notwendigen Schluss. Zu den traditionellen Dramenschlüssen gehören der Tod der Hauptperson in der Tragödie oder die Hochzeit in der Komödie. Der Zuschauer braucht keine andere Alternative der Lösung zu suchen. In dem Problem drama erlebt der Zuschauer diese Katharsis nicht, da er von dem Autor aktivisiert wird. Der Autor überträgt auf ihn die Pflicht, sich selbstständig zu dem Problem zu äußern und einer eigenen Konzeption des Schlusses zu gelangen.

Auch wenn Čapek das Dokument zum Lebenselixier verbrennen lässt, stellt man sich die Frage, wie einzelne Personen mit der Unsterblichkeit tatsächlich umgegangen worden wären. Manche von ihnen haben nämlich während der vorherigen Präsentation ihrer Meinungen wirklich beachtenswerte Vorschläge hinsichtlich der Nutzung der Unsterblichkeit vorgelegt. In diesem Zusammenhang ist ein unendlicher, tausendseitiger Zyklus von fünf Dramen von G. B. Shaw, der sich für die Abwesenheit des Todes entschieden

<sup>16</sup> Infolge dieser Tatsache wurde er aber oft seitens seiner Kritiker angegriffen. Sie warfen ihm eine zu große Abhängigkeit von der zeitgenössischen expressionistischen Groteske vor.

<sup>17</sup> Janoušek, Pavel: Čapková poetika dramatu a „nepovedené“ konce jeho her. In: Studie o dramatu (Čapeks Poetik des Dramas und „nicht gelungene“ Schlüsse seiner Schauspiele. In: Studie über das Drama). Prag 1993, S. 56.

hat, bekannt. Gerade diese Abwesenheit des Todes hat ihm keine befriedigende und rechtzeitige Ausmündung erlaubt. Čapeks „Die Sache Makropulos“ bezieht sich in ihrem Sujet auf die Volksweisheit des Märchens über den Tod. Das Schauspiel bringt zwar einen relativisierenden – und wie der Autor selbst in dem Vorwort zu der ersten Herausgabe schreibt – „einen pessimistischen“, aber definitiven Schluss.

### **Carl Dahlhaus – theoretisches Konzept der Literaturoper**

Janáčeks Oper „Die Sache Makropulos“ kann als eine Literaturoper, also als ein spezifischer Typus der musikalischen Dramatik, verstanden werden, der in der Musikgeschichte seit dem Ende des 19. Jahrhunderts wahrzunehmen ist und der viele Unterschiede gegenüber dem im 19. Jahrhundert herrschenden Operntypus aufweist. Carl Dahlhaus versuchte in seinem Buch „Vom Musikdrama zur Literaturoper“<sup>18</sup> die Entwicklungsplattform der Oper aus der Zeit der Wende des 19. zu dem 20. Jahrhundert historisch zu erfassen. In der Studie „Zur Dramaturgie der Literaturoper“<sup>19</sup> stellte er dann charakteristische Züge der Umwandlung der Operndramaturgie dar. Die Opera seria des 19. Jahrhunderts sei in der ersten Linie ein Theaterereignis, in dem es nicht auf den Text und dessen musikalische Darstellung, sondern auf die sichtbare szenische Situation und deren musikalisch ausgedrückten Gesamteffekt ankomme. Nicht das Denken von Personen, das sich in Dialogen oder Monologen ausspricht, sondern ein unreflektiertes Gefühl, das sich mimisch und musikalisch äußert und die Worte lediglich als Vehikel oder Substrat der Musik braucht. Entscheidend ist nicht das Gedachte und Imaginierte, die innere Haltung jenseits der sichtbaren Aktion, sondern ausschließlich das Greifbare und Präsenze. Nicht die Sprache, sondern die Szene, nicht die Logik der Handlung, sondern die Drastik der Situation, nicht das reflektierende Bewusstsein, das den szenischen Vorgang mit der Erinnerung an Früheres und der Erwartung von Späterem verknüpft, sondern das im Augenblick befangene, in ihm aufgehende Gefühl. Dahlhaus macht auf die Tatsache aufmerksam, dass schon die Literaturopern „Pelléas et Mélisande“ von Debussy und „Salome“ von Strauss auf dem Sprechtheater basieren, mit dem die Substanz der Opera seria des 19. Jahrhunderts unvereinbar sei.<sup>20</sup> Obwohl die Dramaturgie einer Literaturoper mit der des Schauspiels keineswegs gleichgesetzt werden darf, lassen sich dennoch in einer Oper, deren Szenenführung und sprachliche Form aus einem Drama stammen, die Grundzüge der Dramaturgie des Modells nicht so restlos auslöschen, wie das im 19. Jahrhundert bei der Umformung von Schauspielen in Opernlibretti oft genug der Fall war. Die Dramaturgie Alban Bergs ist mit der Frank Wedekinds zwar nicht identisch, aber der Unterschied erscheint geradezu geringfügig, wenn man daran denkt, was in dem Verdischen Libretto zu „Luisa Miller“ aus dem Drama von Schiller erhalten blieb.

<sup>18</sup> Dahlhaus, Carl: Vom Musikdrama zur Literaturoper. München 1983.

<sup>19</sup> Dahlhaus, Carl: Zur Dramaturgie der Literaturoper. In: Vom Musikdrama zur Literaturoper. München 1983. S. 294–312.

<sup>20</sup> ebd., S. 295.

Während die ältere Librettistik aus den älteren Theaterstücken lediglich deren Sujets, die sie oft auf Grund einer dramaturgischen Rechtfertigung der musikalischen Formen der Nummernoper mit Dahlhaus gesprochen sogar ausplünderte, benutzte<sup>21</sup>, konzentrierte sich die Literaturoper auf eine sinnvolle Präsentation der Fabel der Literaturvorlage. Die Akzentuierung der Fabel ist keineswegs selbstverständlich. In der italienischen Oper des 19. Jahrhunderts ist die Fabel ein durchaus sekundäres, untergeordnetes Moment. Und man könnte, um die sachliche Differenz terminologisch zu fassen, vom Begriff der Fabel, der die Substanz eines Dramas meint, die Kategorie der Intrige unterscheiden, die nichts als ein Vehikel zur Herbeiführung von Situationen bildet, in denen sich Affekte musikalisch entladen. Die dramaturgischen Konsequenzen, die aus der Differenz zwischen der Fabel als Zweck und der Intrige als bloßem Mittel und Vehikel erwachsen, sind tiefgreifend. Die Fabel lebt von der Spannung auf den Gang und Ausgang der Handlung, deren Logik zwingend wirken muss. Dagegen ist die Intrige nichts als ein Werkzeug, um szenisch musikalische Bilder möglich zu machen, deren Spannung in der Konfiguration des einzelnen Augenblicks, nicht in Zusammenhängen, die den sichtbaren Moment mit der Erinnerung an Früheres und der Erwartung von Späterem verknüpfen, liegt. In der Literaturoper, die sich primär an der Fabel als der Substanz des musikalisch gefassten Dramas orientiert, ist immer eine Verdeutlichung der Vorgeschichte, die als notwendige Voraussetzung zum Verständnis der szenischen Vorgänge empfunden wird, notwendig. Dagegen ist in dem Operntypus, dessen Kriterium nicht die Logik der Handlung, sondern die Drastik der musikalisch szenischen Situationen bildet, die Vorgeschichte nahezu gleichgültig.

Die Literaturopern „Pelléas et Mélisande“, „Salome“, „Elektra“, „Wozzeck“ und „Lulu“ können als solche Werke verstanden werden, die auf dem Musikdrama von Wagner basieren.<sup>22</sup> Angefangen bei Wagner entstehen gewisse literarische Ansprüche an den Operntext, was im 20. Jahrhundert zu einem bedeutenden ästhetischen Postulat wurde. Die Wagnersche Leitmotivtechnik erinnert an die Dramaturgie des Schauspiels, da sie mit musikalischen Mitteln – ebenso wie der Schauspieldialog mit sprachlichen – über oder neben der sichtbaren Theaterwirklichkeit eine zweite, imaginäre Welt konstituiert, deren Ort nicht die Bühne, sondern das reflektierende Bewusstsein der Zuschauer ist. Die Tatsache, dass im späteren 19. Jahrhundert das Musikdrama zur musikalischen und das Schauspiel zur sprachlichen Prosa überging, war eine Voraussetzung für den Zugriff von Opernkomponisten zu Schauspieltexten: dies war in der früheren Epoche wegen der divergierenden Verstradition der Oper einerseits und des Schauspiels andererseits nicht möglich. Schauspieltexte waren im 19. Jahrhundert nicht komponierbar und Opernlibretti waren nicht sprechbar. Dagegen bildete die dichterisch musikalische Prosa, die von Wagner und Mussorgski ins musikalische Drama eingeführt wurde, eine der tragenden Prämissen der Literaturoper des 20. Jahrhunderts. Und nicht zuletzt führte das Prinzip der stilistischen Kontinuität, also der „unendlichen Melodie“ der Wagnerschen Dramen,

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<sup>21</sup> ebd., S. 298.

<sup>22</sup> ebd., S. 300.



von der sich die Diskontinuität der Rezitative und der geschlossenen Opernnummern unterscheiden, zur Umformung der Arien in Monologe und der Duette in Dialoge, also zur formalen Annäherung an das Theaterspiel. Der Monolog und der Dialog des Musikdramas sind also, im Unterschied zur Arie und zum Duett der Oper, musikalisch-dramatische Entwicklungsformen, die den Weg eines Gefühls oder eines Gedankens von einem Ausgangspunkt zu einem Resultat in Töne fassen (man kann hier eine musikalisch-dramatische Parallele zu dem Begriff der entwickelnden Variation, der in dem 20. Jahrhundert zu den zentralen Kompositions- und Analyse kategorien der Schönberg-Schule gehörte, finden).

Wenn man diesen theoretischen Exkurs, dessen Ziel die Erklärung der Kategorie der Literaturoper war, zusammenfasst, besteht nach Carl Dahlhaus ein charakteristisches Zeichen der Literaturoper darin, dass sie aus der Literaturvorlage eine ziemlich komplexe thematische Ganzheit, die Fabel, wählt, falls diese nicht wörtlich übernommen wird. Die Fabel wird zu einer dramatischen Substanz des Werkes, sie wird zum Zweck und zur Rechtfertigung aller Ausdrucksmittel. Dies wird auf eine andere Art und Weise als in der Nummeroper des 19. Jahrhunderts, für welche die Literaturvorlage nur eine Quelle der Intrige, ein Mittel zur Darstellung der dramatischen Situationen und der Affekt-Zustände der Personen bildete, getan. Die Fabel vereinigt einzelne Teile des Dramas, koordiniert einzelne Ausdruckskomponenten, den inneren Aspekt der Fabel – die eigentliche dramatische Handlung. Die Handlung ist ein organisierter Verlauf der Tatsachen, die vor uns unmittelbar sichtbar gemacht werden. Wir unterscheiden also die dramatische Handlung als Substanz und die Vorgänge (szenische sowie musikalische), die ihre Sinnprojektion bilden. Deren dialektische Beziehung wurde in der Literaturoper des 20. Jahrhunderts zum Ausgangspunkt des Operntextes. Das Libretto entsteht im Bestreben, eine organische dramatische Form zu erreichen, es handelt sich um einen motivational komponierten dramatischen Text.

### **Die Umwandlung von Čapeks Text zu Janáčeks Libretto**

Hatte Čapeks Konversationskomödie als ein gewisser dramatischer Typ die Chance, zur Oper zu werden?

Obwohl der „Rosenkavalier“ von Strauss dieses Genre triumphal zu repräsentieren scheint, ist das Konversationsstück als Oper sehr problematisch. Die Schwierigkeit, über die sich gerade der „Rosenkavalier“ souverän hinweg gesetzt hatte, beruht in der dramaturgischen Konstruktion des Konversationsstücks, die, im Gegensatz zur Oper, den Akzent nicht auf den Gesamtcharakter einer Szene, sondern auf ein Detail eines Dialogs legt: Die Situationen sind nichts anderes als ein Anlass für die Rededuelle, die sie auslösen. Der Grund dazu, dass es abgesehen von diesen Schwierigkeiten überhaupt möglich war, den „Rosenkavalier“ mit Erfolg zu komponieren, lag darin, dass die Dialoge, obwohl diese zur Enttäuschung Hofmannsthals durch die Musik gelitten hatten, dann in den szenischen Konfigurationen so überzeugend waren, dass sie, den Normen des Konversationsstückes

entgegen, in stände waren, die dramaturgische Konstruktion zu tragen. Die Konversation des ersten Aktes der Oper von Strauss war auch als bloße Pantomime noch sinnvoll.

Es gab keine Zusammenarbeit zwischen Karel Čapek und Leoš Janáček während des Prozesses der Arbeit an dem Libretto. Es kam zu keinem Dialog, wie es zum Beispiel zwischen Hugo von Hofmannsthal und Richard Strauss der Fall war, in dem der Librettist an den Autor appelliert hatte, dass dieser über alles andere hinaus einen konsequenten dramatischen Aufbau, der auf der inhaltlichen Basis der Handlung gründet, achten solle. Janáček schuf das Libretto allein und das kritische Herantreten an die dramatische Verständlichkeit steht ausschließlich ihm zu. Der Komponist respektierte die dramatische Vorlage, wobei er bei deren Änderungen die dramatische Struktur des musikalischen Werkes berücksichtigte. Trotzdem kam es durch gewisse Streichungen und durch Auslassung des Textes zu gewissen Bedeutungsverschiebungen und an einigen Stellen auch zum logischen Lapsus und Unstimmigkeiten. Auf diese Art und Weise überarbeitete Janáček zum Beispiel in bedeutendem Maße im zweiten Akt die Szene mit dem irrsinnigen Hauk Šendorf. Zu seinem Vorhaben, in den ununterbrochenen Konversationsfluss, der bloß mit Einschnitten der dramatischen Situationen unterbrochen wird, eine eher traditionelle, geschlossene Opernnummer, das „Hauks Lied“, einzulegen, war es notwendig, den Charakter von Čapeks Text zu verändern. Infolge dessen kam es zur Aufhebung von Hauks Bindungen an andere anwesende Personen (Prus, Gregor) mit Ausnahme der Bindung an Emilie und zum Verlust des Konversationscharakters der Szene. Die markantesten Bearbeitungen in Bezug auf Čapeks Vorlage führte Janáček in dem dritten Akt durch. Der Komponist löste die schauspielerische Teilung des Aktes in zwei Teile auf und strich alles, was er als dramatisch wenig tragbar, den Fluss zum dramatischen Höhepunkt verlangsamend, betrachtete. In dem dritten Akt hielt sich Janáček von der Typologie der Konversationskomödie und des Problem dramas am deutlichsten fern. In den Vordergrund kam der heftige Verlauf der dramatischen Handlung, gerichtet auf das tragische, reinigende Ende – zu dem Tod der Emilie Marty. Janáček löst also Čapeks Szene des inszenierten Gerichtes auf, im Widerspruch zu der Logik der Opernhandlung lässt er aber die handelnden Personen in Talaren spielen. Das abschließende Geständnis der Heldin wird in der Oper mit einem sehr kurzen Text geäußert und auch die philosophisch-politische Meditation darüber, was man mit dem Rezept für die Unsterblichkeit tun sollte, lässt Janáček als dramatisch untragbar aus. Während sich Čapeks Emilie Marty mit sarkastischem Lachen von der Bühne verabschiedet, geht Janáčeks Heldin ihrem Tod auf monumentale Art und Weise entgegen.

Der Komponist wahrt also in der Komposition des Librettos die Chronologie der Handlung, er verfolgt auch den Rhythmus der Schauspielvorlage. Alle Vereinfachungen richten sich auf ein Ziel, auf die einheitliche dramatische Handlung. Er beseitigte den nach seiner Meinung funktionell überflüssigen Text, wobei in diesem Zusammenhang logisch unkonkrete, nicht ganz sinnvolle Andeutungen, nicht voll ausgesprochene Inhalte, entstanden. Der Autor des Librettos schaffte aber durch seine Eingriffe mehr Raum für die Musik. Janáček baut die semantische Komponente der Musik mit spezifischem Netz der Motive und mittels der Arbeit mit diesen auf. Die Literaturoper „Die Sache

Makropulos“ ist kein Affekt-Drama mehr. Trotz dieser Tatsache äußert hier die Musik direkt ein emotionelles Erlebnis, das in der sprachlichen Äußerung eine unaussprechbare, jedoch immer anwesende Grundlage des dialogischen Handlungsverlaufes ist. Erst ganz am Schluss kommt der Zuschauer in seinem rezeptiven Verhältnis zu der Hauptheldin zu einer endgültigen Enthüllung. Auch die innere Welt der Heldin verändert sich, nach 336 Lebensjahren legt sie den Ansatz von Verstellungen ab und kehrt in ihre Natürlichkeit zurück. Emilie löst ihr Problem mit dem Tod. Das Ende erfolgt aber mit keinem überraschenden Sprung, sondern mit absichtlichen Anspielungen, die in das Bewusstsein des Zuschauers treten. Durch diese Anspielungen, die in regelmäßigen Intervallen in der Oper erscheinen, wird der Druck der Zeit, alle Erwähnungen der Begrenztheit des Wesens, verstanden. Diese werden nicht nur mit dem Text, sondern auch mit der Musik, und zwar in mehreren Leitmotiven, geäußert. In dem Abschlussmoment treten alle Zusammenhänge, die zu diesem Ende geführt haben, vor den Zuschauer, an den Tag. Diese teleologische Gezieltheit, welche die Auflösung sowie die Entdeckung bringt, ist noch ein deutliches Prinzip der klassischen Dramaturgie. Die Handlungskonstruktion bleibt in der kausalen Folge der Ereignisse fest geschlossen. Immer gibt es aber etwas, was diesen geschlossenen Vorgang überschreitet – es sind die Motive, die über die Sphäre der realistisch dargestellten Tatsache hinaus weisen. Gerade für diese Augenblicke kommt die musikalische Komponente in bedeutendem Maße zur Geltung – die Autonomie der Textkomponente der dramatischen Handlung bereichernd, führt sie mit ihren symbolischen Motiven diese metaphysische Leitwege ergänzend aus.

Der architektonische Rahmen dieser Oper wird nicht mit den geschlossenen Nummern – Rezitativen, Arien, begrenzten Auftritten oder Intermezzi gebildet. Die formelle Gliederung beschränkt sich nur auf die Teilung in drei Akte. Die interne Gliederung wird durch variierende dramatische Situationen und dramatische Szenen erreicht. Deren Einschnitte sind für musikalisch-motivische Ansätze Einschnitte und Änderungen in der konfigurierenden Gestaltung auf der Bühne maßgebend. Es gibt hier kein höheres metrisches Schema, trotzdem nimmt man aber bei dem Libretto wahr, dass die dramatische Handlung von einer regelmäßigen rhythmischen Pulsierung getragen ist, basierend auf der Ablösung der Stabilität und der Änderungen, der Spannung und der Entspannung, der Neutralität und der Erregung im Rahmen der einzelnen dramatischen Situationen im Inneren sowie untereinander.<sup>23</sup> Nachfolgend verfolgen wir den Rhythmus des dramatischen Verlaufes in dem zweiten Akt, der von sieben dramatischen Situationen gebildet wird:

Der Einleitungsdialog zwischen der Aufräumefrau und dem Maschinisten, die authentische Konversation von zwei „Volksvertretern“, bringt keine emotionalen Exzitationen, er verläuft auf der Ruheebene. Zu einer Umwandlung der Situation auf der Bühne kommt es während der nachfolgenden dramatischen Situation – im Gespräch zwischen Janek

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<sup>23</sup> Als dramatische Situation wird hier in Übereinstimmung mit Otakar Zich die Einheit von Zeit und Ort verstanden, in der die dramatischen Personen in gegenseitigen Bezug geraten. „Ein anschauliches Verhältnis der dramatischen Relationen für einen derartig bezeichneten Moment kann als dramatische Situation genannt werden.“ (Zich, Otakar: *Estetika dramatických umění* [Ästhetik der dramatischen Künste]. Prag 1932, S. 185)

und Krista. Dieser Dialog scheint im Vergleich zu dem vorherigen Dialog dynamischer zu sein, zu größeren Änderungen in dem Handlungsrythmus kommt es erst im Augenblick des Eintritts von Prus. Die Bewegung wird in einer weiteren, und zwar in der dritten dramatischen Situation stabilisiert. Zu den Anwesenden – Prus, Janek und Krista kommt Emilia Marty in die Theaterkulissen. Diese Szene trägt Konversationscharakter. In der vierten dramatischen Situation beleidigt Emilia mit ihren Invektiven alle handelnde Personen (auf der Bühne ist auch Gregor). Als Ergebnis erscheint selbstverständlich eine erregte Reaktion seitens aller Anwesenden. Die Szene zwischen Hauk und Emilia Marty findet im Zentrum des zweiten Aktes statt und bringt mit ihrem geschlossenen, nicht von der Handlung getragenen Charakter Entspannung. Es kommt zur Einstellung des voranströmenden Verlaufs der dramatischen Handlung. Zu einer weiteren Verschiebung der Personen auf der Bühne kommt es in der folgenden dramatischen Situation, in der nur Emilia und Prus auftreten. Mit der Konzentration des Mysteriösen, der ungeklärten Anspielungen, ist diese Szene sicher als Höhepunkt des zweiten Aktes wahrzunehmen, die Spannung kulminiert hier bis zum Maximum. Der Dialog von Emilia Marty ist emotionell geladen, so ähnlich wie in dem vergangenen Akt. Nach erregten Repliken beider handelnden Personen kommt es auf einmal zur Entspannung – Emilia Marty schläft ein. In der dramatischen Schluss-Situation bringt Prus das versiegelte Dokument. Die unbeantworteten Fragen werden in den dritten Akt verschoben. Man erwartet, dass es hier zur Lösung aller Geheimnisse, der bis zu dieser Zeit angehäuften Probleme, komme.

Das Schema der rhythmischen Änderungen des Librettos in der zweiten Handlung:

Die erste dramatische Situation - neutral

Die zweite dramatische Situation - Änderung, Erregung

Die dritte dramatische Situation - Änderung, Erregung, Änderung, Erregung

Die vierte dramatische Situation - Änderung, Entspannung

Die fünfte dramatische Situation - Änderung, Spannung, Erregung

Die sechste dramatische Situation - Änderung, Exzitation, Erregung, Entspannung

Die siebente dramatische Situation - Änderung, Erregung, Spannung

Die Oper „Die Sache Makropulos“ spielt fast ausschließlich in Dialogen, also in einer Replik-Folge, mit denen sich die handelnden Personen gegenseitig ansprechen, ab. Dieser Dialog-Vorgang richtet sich durchwegs nach außen, die Personen wenden sich nicht in das Innere der eigenen Persönlichkeit. In der Oper kommen keine reflektierenden, die Handlung verlängernden Monologe vor. Die Spannung in der Oper entwickelt sich in den Dialogen, die in Janáčeks Libretto verschiedenartig qualitativ abgestuft sind, und zwar von der laufenden Konversation bis zu scharfen Affekten, von dem allmählichen Anwachsen der Spannung in den Dialogen, die bis zur Abschlusslösung, also zu den Monologen führen, die mit ihrer spezifischen Gestaltung die Serie von Dialogen ersetzen. Janáčeks

Monologe werden als Sondertypus von Dialogen bezeichnet. Miloš Štědroň benennt diesen Prozess als Monolog-Dialog, weil es dabei zur Dialogisierung von Monologen mit Hilfe von Zitaten der Aussprüche, die in den Opern andere Personen aussagen und die der Opernheld angibt, kommt.<sup>24</sup> Die Sprachmelodien sind gerade diese Zitate. Janáček nutzt diese Technik des Monolog-Dialogs zum erstenmal in „Jenufa“. Sie ist auch in allen seinen weiteren Opern vertreten. In der „Sache Makropulos“ trägt Janáček mit diesen Zitaten zur Erklärung der recht komplizierten Nuancen der Geschichte bei. In den meisten Fällen kehren die Personen mit diesen Zitaten in die Vergangenheit zurück.

Die dramaturgische Struktur der Oper kann in bezug auf die Terminologie von Otakar Zich als dramatische Polyphonie bezeichnet werden.<sup>25</sup> In der dramatischen Polyphonie besteht diese als eine Funktion der dramatischen Handlung, das Milieu bildet hier eine selbstständige Linie, in die die handelnden Personen gesetzt worden sind. Unter dem dramatischen Milieu versteht man in der Oper nicht lediglich den szenischen Verlauf, es wird auch mit dem sinfonischen Strom der Musik gebildet. Der sinfonische Strom hat eine untergeordnete Stellung gegenüber der Darstellung der individuellen Schicksale, gleichzeitig verfügt er aber über seine eigene Dynamik und eigene Konturen. Die Polyphonie der Oper „Die Sache Makropulos“ basiert also auf zwei sich gegenseitig ergänzenden Prinzipien – auf der eigentlichen dramatischen Handlung, getragen von der szenischen sowie der sinfonischen Linie, und auf dem Rhythmus der Ablösung der kontrastierenden Akzente und Schwankung des Spannungsmaßes in diesen Linien. Das zweite Prinzip bildet die Dynamik der Vorgänge im Inneren der dramaturgischen Schichten. Diese zwei Prinzipien bilden das Netz des dramatischen Verlaufes in gegenseitiger Beeinflussung und im Einklang. Aus der Fabel, die mit wenigen Sätzen formulierbar ist, entsteht in der Zusammenwirkung beider Prinzipien die dramatische Handlung.

Jede dramatische Situation zeigt die Helden in einer gewissen Grenzsituation, in der die dramatische Handlung selbst direkt thematisiert wird. Neben der Hauptlinie dieser Handlung können aber die dramatischen Situationen auch ihre eigenen „Kleingeschichten“ bilden. In der Wahrnehmung des Zuschauers verbinden sich die Auswirkungen dieser kleinen, bis zu einem gewissen Maße geschlossenen, Handlungen und die Auswirkungen des eigentlichen musikalischen Hauptvorgangs zu einem Bild. Man kann in diesem Prinzip der Gestaltung der resultierenden Projektion der dramatischen Handlung den Zusammenhang mit der späteren Theorie der vertikalen Montage von Ejzenštejn finden.

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<sup>24</sup> Štědroň, Miloš: Monolog-dialog u Janáčka. In: Leoš Janáček a hudba 20. století. Paralely, sondy, dokumenty. Brno 1998 (Monolog-Dialog bei Janáček. In: Leoš Janáček und die Musik des 20. Jahrhunderts. Parallelen, Sonden, Dokumente. Brno 1998, S. 157–224).

<sup>25</sup> Zich, Otakar: Estetika dramatických umění (Ästhetik der dramatischen Künste). Prag 1932, S. 192–7.

## Die Hauptperson der Oper

Der Libretto-Aufbau beruht auf den dramatischen Charakteren der Haupt- und Nebenpersonen. Die Entwicklung des Charakters der Heldin verläuft einerseits abhängig von den Prozessen in ihrem Inneren, andererseits aber auch als Folge der äußeren Einflüsse. Im Verlaufe der dramatischen Zeit kommt es zu einer allmählichen Aufdeckung der einzelnen Schichten des Charakters der Emilie Marty. Emilie Marty ist als Individuum anwesend, als Figur wird sie aber ständig mit den Augen der anderen beobachtet. Auf diese Art und Weise wird neben der realistischen Emilie Marty ein Bild von Emilie Marty gebildet, das ein Ergebnis der Projektionen ihrer männlichen Mitspieler ist. Die Heldin wird seitens ihrer männlichen Gegner nicht als eine eigenständige Persönlichkeit, sondern als eine Projektion, als ein Konglomerat von verschiedenen Positionen, Ansichtsweisen, Namen und historischen Ausgangspunkten, angesehen.<sup>26</sup>

Emilie Marty selbst, die sich in den Bildern von mehreren männlichen Mitakteuren spiegelt und erst in deren Konstruktionen zu einer komplexen Figur wird, gehört zu dem beliebten motivischen Arsenal des postromantischen weiblichen Typus, wie es zum Beispiel auch Wagners Kundra oder Bergs Lulu sind. Die Substanz dieser Frauenfiguren besteht nicht in ihren individuellen Zügen, die Identität ändert sich mit verschiedenen Namen, durch ihre Gegner, in den Lebenssituationen. Die Frau wird zur Projektionsfläche der Vorstellungen und Erwartungen ihrer männlichen Gegenspieler. Diese Frau wird oft als Sängerin, Tänzerin oder Schauspielerin präsentiert, ihre Professionen stellen Verwandlungen, Masken und Rollenspiele dar. Die Rollen, verkörpert auf der Theaterbühne, spiegeln sich auch in den Rollen ihres tatsächlichen Lebens wider. Ein weiterer wesentlicher Bestandteil dieses „Weiblichkeitstypus“ ist eine gewisse Irrealität, sie kommt aus einem unklaren Irgendwo, nur selten stirbt sie eines natürlichen, menschlichen Todes und nicht alles muss bei ihr unbedingt rationell erklärbar sein.

Emilie Marty trägt eindeutig faustische Züge. Jaroslav Vogel<sup>27</sup> oder Kurt Honolka<sup>28</sup> weisen auf die faustische Ähnlichkeit hin, nicht aber auf die Identifizierung von Emilie Marty mit Faust. Die Identifizierung wird von diesen Autoren bewusst ausgeschlossen. Der Faust-Mythos ist nämlich den Männern vorbehalten, das faustische Sujet widerspricht dem Frauenbild des 19. Jahrhunderts. Die Bildung, die sexuelle Selbstbestimmung, die Freiheit in der Bestimmung der Lebensorientierung oder der Partizipation an den Erkenntnisfragen sind die Punkte, in denen die Frauenfiguren als faustische Gestalten erscheinen können und die auch die Hauptforderungen der frühen Emanzipationsbewegung darstellten. Die Aspekte des faustischen Charakters kollidieren mit einer allgemeinen Vorstellung über die Frau des 19. Jahrhunderts, deren Position durch einen eng eingeschränkten Lebensraum des eigenen Zuhause bestimmt wurde. Die offene Außenwelt

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<sup>26</sup> Unseld, Melanie: „Man töte dieses Weib!“ Weiblichkeit und Tod in der Musik der Jahrhundertwende. Stuttgart 2001, S. 250-5.

<sup>27</sup> Vogel, Jaroslav: *Leoš Janáček. Život a dílo* (Sein Leben und sein Werk). Prag 1963, S. 295-6.

<sup>28</sup> Honolka, Kurt: *Leoš Janáček. Sein Leben, sein Werk, seine Zeit*. Stuttgart/Zürich 1982, S. 231.

wurde im Gegenteil als Männerdomäne verstanden. Übrigens sei auch die Individualität der Persönlichkeit eine reine Männersache. Der Mann ist ein Subjekt für sich, welches die imaginative Weiblichkeit ausnutzt. Emilie Marty wird zwar der männlichen Projektion unterworfen, sie stellt aber eine ausgeprägte Individualität dar. Sie selbst ändert ihre Namen, initiiert Ereignisse, sie handelt flexibler als der rationell auftretende Kolenatý, sie nutzt ihre männlichen Gegenspieler zu ihren Zwecken aus, und durch Janáčeks Musik wird sie vor allem als konkrete Persönlichkeit geschildert. Auch das Verhältnis der Passivität und der Aktivität, in „Faust“ dargestellt in der Beziehung zwischen Faust und Gretchen, ist in der „Sache Makropulos“ anders nach Geschlechtern aufgeteilt. Emilie Marty ist aktiv und stimulierend, demgegenüber reagieren die männlichen Figuren nur auf sie. Sie stellt eine Kombination der verführerischen rätselhaften Weiblichkeit und gleichzeitig des faustischen, männlich konnotierten Motivs, was Janáček für besonders interessant hielt, dar. Emilie Marty ist eine faszinierende, aufregende, äußerst emotionelle Frau. An den Stellen, an denen sie aus dem Kontext der Individualität und der Vernunft herausgenommen wird, wird sie zu einem Mysterium der ewigen Weiblichkeit.<sup>29</sup>

### **Nebenpersonen der Oper**

Wichtige Faktoren der vielschichtigen Dramaturgie sind die Nebenpersonen. Zu den bedeutenden dramaturgischen Schritten gehört eine solche Schichtung der Profile, auf deren Grundlage jede der Gestalten ein kontrastvolles aber aus der szenischen Konfiguration klar verständliches Element ist. Deren Konstitution basiert auf dem Bedarf der regelmäßigen Rhythmus-Pulsierung in konkreten dramatischen Situationen sowie auf dem Kontext eines Ganzen. Die Nebenfiguren definieren sich primär den Hauptfiguren gegenüber, gleichzeitig sind sie aber auch untereinander kontrastvoll. Die Beziehungen zu der Hauptfigur können in verschiedene Schichten verteilt und aus diversen Abständen geführt werden. Nur die „Aufräumefrau“ und der „Maschinist“ kommen in keinen direkten Kontakt mit Emilie Marty, trotzdem wird sie aber wenigstens zum Thema ihres Gesprächs. Männliche Gegenspieler personifizieren in deren Verhalten gegenüber der Heldin eine gewisse zu erwartende Handlung. Durch männliche Projektionen der Hauptdarstellerin bekommen wir auch ein Bild deren Charaktere.

Der Jurist Dr. Kolenatý ist ein Repräsentant der rationalen Sphäre, was er Emilie Marty mehrmals fühlen lässt, wenn er ihre hellseherischen Fähigkeiten verspottet. Er ist ein Mann mit festen Grundsätzen und als solcher wird er auch musikalisch charakterisiert. Nur zu seiner Person wurde ein immer mit ihm anwesendes, in unveränderter ursprünglicher Form erscheinendes Motiv beigefügt. Dieses Motiv steht im Einklang mit seiner fehlenden Emotionalität, mit der er Emilie Marty und ihr tragisches Lebensende ansieht. Albert Gregor ist demgegenüber ein junger leidenschaftlicher Liebhaber, ein romantischer

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<sup>29</sup> Unseld, Melanie: „Man töte dieses Weib!“ Weiblichkeit und Tod in der Musik der Jahrhundertwende. Stuttgart 2001, S. 281-6.

Träumer, der immer einer Überschreitung der Realität geneigt ist. Musikalisch wird er mit expressiv-lyrischer Musik dargestellt – im Unterschied zu dem in der Oper herrschenden *Parlando*. Baron Jaroslav Prus gehört im Gegenteil zu dem Liebhabertypus, dem es nicht wie Gregor um die Emotionalität, sondern nur um die reine Sexualität, geht. Die Liebesbeziehung zu der Heldin ist für ihn eine sachliche Angelegenheit, ein bloßes Geschäft. Der Sohn von Prus Janek ist ein naiver Junge, der Angst vor seinem Vater sowie vor Emilie hat. In der Beziehung zu Krista ist er der schwächere. Musikalisch wird seine Unterstellung mit seiner monotonen Antwort „Ja“ charakterisiert, die stereotyp wiederholt wird und wie das Gebell eines treuen, aber dummen Hundes klingt. Baron Hauk Šendorf ist schon mit dem Charakter seiner Stimme – Operettentenor – prädestiniert, zur Nebenfigur zu werden. Mit diesem Ausflug in das Genre der Komödie kam Janáček Čapeks Vorlage, die als Komödie konzipiert wurde, entgegen. Neben seiner Funktion eines ehemaligen Liebhabers stellt Hauk die einzige Figur dar, welcher Emilie Marty etwas anbietet, ohne dafür etwas zurück zu verlangen.

Der Autor hat zu der Heldin eine durchwegs positive Beziehung, wie es auch seiner Korrespondenz zu entnehmen ist. Das Mitleid mit Emilie Marty, das mittels der handelnden Personen beim Zuschauer erregt wird, dringt in geringfügigen Andeutungen durch die ganze Oper hindurch. Am Ende des dritten Aktes wird das Denken von allen Personen durch Mitleid und Verständnis für Emilie Marty beherrscht. Janáčeks eigene positive Einstellung gegenüber der Hauptfigur klingt hier mit voller Kraft. Diese alles verstehende Stimmung wird hier auch durch den kommentierenden Menschenchor bekräftigt. „*Fräulein Marty, wir waren zu hart zu Ihnen*“, Krista – „*Es tut mir Sie sehr leid*“, oder Emilie Marty mit seinem Seufzer – „*Unglückliche Elina*“.

## **Epilog**

Leoš Janáček vereinfachte in seiner Oper „Die Sache Makropulos“ Čapeks philosophisches Drama. Er verkürzte umfangreiche Dialoge rasant, in dem dritten Akt ließ er auch einen ganzen Block des Textes weg und änderte Čapeks formelle Aufteilung. Janáčeks Ergänzung stellt der Tod von Emilie Marty dar. Er regelte deshalb die motivische Struktur des dramatischen Textes so, dass der Vorgang teleologisch auf den Schluss hin zielt, der in Übereinstimmung mit der Natürlichkeit seines Denkens eindeutig und total werden soll. Aus diesen Gründen musste er alles das beseitigen, was überflüssig war und den dramatischen Verlauf bremsen könnte. Der Tod als Erlösung, sowie die Chorszenen im Schluss, sind traditionelle Opernelemente – darin unterscheidet sich Janáček nicht von den Opernautoren des 19. Jahrhunderts. „Die Sache Makropulos“ ist aber eine Literaturoper, wobei diese Tatsache das Werk mit Rücksicht auf die Tradition der Oper auf eine andere Ebene stellt. Das erste Problem Janáčeks bestand in der Vertonung des Textes, der kein Opernlibretto in Versen ist. In dieser Hinsicht hatte Janáček aber schon Erfahrungen aus seinen vorherigen Opernwerken, angefangen mit „Jenufa“. In der „Sache Makropulos“ trat zu diesem Problem noch ein weiteres Problem auf. „Jenufa“ von Gab-



riela Preissová kam mindestens noch einer Forderung der Opernästhetik entgegen. Auf der Bühne wurden solche Taten präsentiert, die mit ihrer Drastik mächtige Affekte hervorriefen. Die Grundkonflikte waren fast wie eine Pantomime verständlich. Die szenische Sichtbarkeit dieser „Taten“, deren Triebkraft eine Intrige war, gehört nach Carl Dahlhaus zu den grundlegenden Forderungen der Opera seria des 19. Jahrhunderts.<sup>30</sup> Die Küsterin versucht es, mit einer brutal naturalistischen Intrige „das Glück“ ihrer Stieftochter zu retten. Ein solcher szenisch sichtbarer Handlungsrahmen „der physischen“ Aktionen fehlt praktisch in Čapeks „Sache Makropulos“. Derartige Aktionen, inwieweit sie überhaupt entstehen, sind aus der Sicht der Hauptrichtung des Dramas sekundär, episodisch oder illustrativ. Der Prozess des Erkennens des zweifelhaften Preises für die Unsterblichkeit spielt sich nicht primär in den die stürmischen Affekte hervorrufenden Aktionen, sondern vorwiegend in den Ansprachen der handelnden Personen, ab.

Im Unterschied zu Čapeks Literaturvorlage vertiefte Janáček in der dramaturgischen Konzeption des Librettos den Bau des dramatischen Charakters der Hauptperson. Seine tiefste Verbindung zu ihr wurde in deutlich erscheinenden Autorenhaltungen transformiert. Indem er sich auf die detaillierte Konstruktion des Charakters der Heldin als des Zentrums des gesamten Geschehens konzentrierte, hob er die Konturen der Charakteristiken der Nebenfiguren hervor. Janáček betonte die Kompositionsvoraussetzung der dramaturgischen Akzente. Mit der Abkürzung des Textes und mit dem Erreichen der Überschaubarkeit der einzelnen Linien des dramatischen Vorgangs wurde der pulsierende Rhythmus der dramatischen Situationen betont, wobei das Libretto die Elemente des Montage-Prinzips trägt. Janáček hat den Text an mehreren Stellen so geregelt, dass auch die Musik zu einem selbständigen Faktor der dramatischen Handlung werden konnte.

## Résumé

Leoš Janáček ve své opeře Věc Makropulos zjednodušil Čapkovu filozofické drama. Razantně zkrátil rozsáhlé dialogy, ve třetím dějství vypustil též celý blok textu a pozměnil Čapkovu formální rozvržení. Janáčkovým dodatkem je smrt Emilie Marty. Motivickou strukturu dramatického textu upravil proto tak, aby dění teleologicky šlo k závěru. Z těchto důvodů musel odstranit vše nadbytečné, vše dramatický spád zdržující. Smrt jako vykoupení je tradičním operním prvkem, rovněž tak sborové scény v závěru. Na rozdíl od Čapkovy literární předlohy Janáček v dramaturgické koncepci libreta prohloubil stavbu dramatického charakteru hlavní hrdinky. Tím, že se zaměřil na detailní konstrukci charakteru hlavní hrdinky jako centra všeho dění, zvýraznil kontury charakteristik vedlejších postav. Janáček zdůraznil kompoziční předpoklad dramaturgických akcentů. Zestručněním textu a přehledněním jednotlivých linií dramatického dění se zvýraznil pulsující rytmus,

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<sup>30</sup> Dahlhaus, Carl: Zur Dramaturgie der Literaturoper. In: Vom Musikdrama zur Literaturoper. München 1983, S. 298–9.

čímž geneze libreta nese prvky principu montáže. Text upravil Janáček na mnoha místech tak, aby se také hudba mohla stát samostatným činitelem dramatického děje.

#### Abstract

In his opera *The Makropulos Affair*, Leoš Janáček simplified Čapek's philosophical drama and significantly cut long dialogues. In the third act, he omitted a whole block of text and changed Čapek's formal structure. Janáček's addition is Emilie Marty's death. He changed the motivic structure of the dramatic text so that the action would lead teleologically to the end. For these reasons he had to omit everything superfluous, everything that would slow the dramatic tempo. Death as redemption is a traditional operatic conceit, as are the choral scenes at the end. In opposition to Čapek's literary model, Janáček in his dramaturgical conception strengthened the structure of the dramatic character of the heroine. His living connection with her is transformed into his own strong attitudes. His concentration on the detailed construction of the character of the heroine as the center of action highlighted the contours of the traits of the secondary characters. Janáček emphasized the compositional assumption of the dramaturgical accents. By restructuring and clarifying individual lines of dramatic action, he emphasized the pulsating rhythms of dramatic situations, so that the libretto carries elements of montage. Janáček changed the text in many places so that the music could become an independent actor in the drama.

## **Thus Composed the Philosopher: On the Occasion of the 160<sup>th</sup> Anniversary of the Birth of Friedrich Nietzsche**

Elena Letňanová

“I am not a man, I am dynamite.” Thus spoke Nietzsche, the multidimensional philosopher who prophesied in the late 19<sup>th</sup> century the polymorphous methodologies of the next century, which were termed “postmodernism”. Nietzsche was a perspectivist-evolutionist (in a lineage from Charles Darwin through Pierre Teilhard de Chardin to Henry Bergson). He was one of the sharpest critics of all values in the 19<sup>th</sup> century with their logical consequence of nihilism; he was an experimenter with ideas (and his own life), a seeker of truth, and the inventor of the specific language of Zarathustra and the concept of the overman. He also was the creator of Dionysian and Apollinian principle in the arts and the idea of eternal return. We also note his keen diagnostics of the culminating and hypertrophic phases of German culture in the late 19<sup>th</sup> century.

He died in 1900, anticipating the future plurality in philosophy and arts, and in a certain way the idea of a united Europe.

Four years before his death, Nietzsche became an artistic muse of Europe, influencing the after-war intellectuals, philosophers, and poets, such as Martin Heidegger, Stéphane Mallarmé, and Richard Rorty, and inspired expressionists such as Eduard Munch (the postmortal portrait of the philosopher from the photograph), Franz Marc, Max Ernst, Hans Arp, Giorgio de Chirico, Vassily Kandinsky, Franz von Stuck, Belgian Leon Spilliaert, and others, and in music more than 180 composers from many countries for creation of more than 335 works of art. Among them are Richard Strauss, Arnold Schoenberg, Gustav Mahler, Carl Orff, Paul Hindemith, Anton Webern, Ferruccio Busoni, Sergei Taneyev, Hugo Wolf, Lukas Foss, and John Cage. Every decade we could add new names, most recently the name of Polish composer Ryszard Gabrys. The works of these composers include various forms – songs, sonatas, string quartets, symphonies, operas, masses, oratorios, requiems.

A part of Nietzsche’s philosophy was misinterpreted, misused, and misdirected by German nationalist socialism. The term “overman” was used in ways other than these intended by Nietzsche. Hitler had himself photographed in Nietzsche’s Museum in Weimar with the post-mortem mask, provided by Nietzsche’s sister Elizabeth. After 1945, mainly East German marxist philosophers maintained a picture of philosopher as an

“apologist of imperialism and racism,” in spite of a new reception of Nietzsche’s works after 1945 in the new democratic and more liberal environment of Europe. The earliest reception of Nietzsche’s works and inspiration began in poetry and philosophy in Japan in 1893–1903.

Postmodernism observed that Nietzsche’s texts do not have just one meaning, but more meanings, therefore there is not just one Nietzsche, but many Nietzsches. Postmodernism further extracted from Nietzsche his relativism, the critical, experimental, and parodistic elements of the way of his thinking (in Zarathustra’s language), the freedom of scientific knowledge (in *Joyful Science*), and a wide spectrum of issues he addressed. Adorno spoke in his radio interview with the Austrian ORF Vienna 1 about the idea that Nietzsche’s thoughts cannot be taken literally or to lean to only one, single meaning because those who think this way would be manipulating his text (giving a one-sided view). The philosopher’s brilliant language also contributes to this, by avoiding traditional philosophical terminology, preferring a language that is on the edge of philosophy, literature, poetry, evoking sometimes metaphysical imagery. Nietzsche has inspired not only Heidegger and other philosophers, as well as European artists, but also Sigmund Freud in the subconscious and dream areas, as Lou Andreas-Salomé asserted in her visits to Freud in Vienna in her later years. Nietzsche was the first psychoanalyst, even before Freud.

Arthur Schopenhauer and Richard Wagner were the most important in the development of the young student of theology, who later became a leading philologist in Basel and a 24-year-old professor at the university there.

Few musicians, music theorists, and philosophers realize that the German philosopher and poet Friedrich Wilhelm Nietzsche was also a pianist and composer of more than 70 compositions. Although he wrote no major works and left only sketches for an opera and several sonatas, Nietzsche composed many short piano pieces, two long compositions for piano, and songs, most of which he wrote before the age of 30. His works include 40 compositions that survived the bombardment of Weimar: piano solo pieces, piano four hands works, 17 songs with piano accompaniment, a piece for violin and piano, and a quintet with four voices and piano. Other compositions are for a capella chorus with piano or orchestral accompaniment, an early mass and oratorio, and many unfinished pieces for which the instrumentation is unclear. In all, he produced 12 piano pieces, 17 songs with the accompaniment of piano on the texts of Adalbert von Chamisso, Alexander Pushkin, Sándor Petöfi, Joseph von Eichendorff, Nietzsche and others. The majority of compositions were composed between 1861 and 1864.

For those expecting the radical ideas of Nietzsche’s philosophical writings to appear as dissonances and irregular rhythms in his music, these intimate, fragile works will be a surprise. Nietzsche’s lack of formal music training is evident in the conservative harmonic progressions, frequent chord misspellings, sparse dynamics and phrasings, and simple formal structures. Nevertheless his works show a natural gift for writing melodies that are reminiscent of Robert Schumann and Franz Schubert.

Born in 1844 in Roecken, Germany, Nietzsche was the descendant of a long line of tradesmen. His father, however, was a Lutheran pastor who played piano, arranged cho-

ral music, and supervised performances of such scope as Handel's Messiah. Nietzsche was only five when his father died. Nietzsche's mother gave him music lessons and most likely gave him beginning piano instruction. Although not formally trained, he spent hours improvising and composing at the piano. At the age of 13, Nietzsche entered the prestigious Schulpforta boarding school and began secretly writing music and poetry as a way to find freedom within the strict confines of the institution.

Nietzsche's compositions of 1854–1874 were mostly short pieces, romantic and lyrical in style. There were also fragmentary sketches of intended bigger works that showed orchestral thinking. His solo piano pieces were one to one-and-a-half pages long, following a theme-and-variations format. He seldom wrote in sonata form except for attempts in his youth. The year 1862 was especially productive. Such pieces as Hero's Complaint, Hungarian March, There Runs a Brook, In the Moonlight at the Puszta, the symphonic poem Ermanarich, and others appeared. Ermanarich is internally connected with Hero's Complaint and with the idea of a heroic individual. These compositions are highly romantic, written in traditional musical language and expressing a variety of emotions: sadness, melancholy, seriousness, contemplation, happiness, drama, pathos, and even anger. A charming poetic mood, similar to Schumann's piano music, always prevails, for instance in pieces like In the Moonlight at the Puszta. It is interesting that Nietzsche also treated the same musical subject in literary form – in essay or in poetic form. Usually he read these essays to his professor August Koberstein for whom he created his the most known essay from the period of his youth – about Hölderlin. The composition The Fragment in Itself is written in the chord structure of a protestant chorale. This composition is the most beautiful and the most melancholic composition, the finished fragment, ending with an open end and is a certain reply to Immanuel Kant's "thing in itself." This piece may be repeated endlessly, eventually to a total tapering off of dynamics. This composition might be also a witty reply to his friend, who reproached Nietzsche for his unfinished fragments. We have to realize that in this period Franz Liszt had finished symphonic poems, piano concertos, and Wagner, who drew from Liszt, had already completed numerous operas, including the revolutionary work *Tristan und Isolde*.

Being a self-taught composer (and self-taught philosopher, too), Nietzsche's harmonies, forms, and musical structures never reached the level of such great figures as Chopin, Liszt, Schumann, or Wagner. Harmonically, Nietzsche does not go beyond using diminished seventh chords or ninth chords and the tonal relationships of Classical and early-Romantic composers. Modulations are not so interesting or breathtaking as in Wagner. Short pieces often use the simple progression I-IV-V-I. Tertiary relationships of his chords sometimes have interesting diatonic and chromatic chord shifts as in the Hero's Complaint. Dramatic sections of such pieces as The Sketch on Byron's Foscari have chromatic alterations and diminished-seventh chords.

There are also fragments that he wrote as a youth, including Great Sonata, Sonatina, and short sonatas in G and D major. The opening passage of D major Sonata seems to be an exercise, using extremes of dynamics instead of writing memorable themes and their development.

Two extensive and ambitious piano compositions are the symphonic poem *Ermanarich* from 1862, and *Hymn to Friendship*, subtitled *Overture – The Festive Procession of Friends toward the Temple of Friendship*, composed in 1873. Both are less traditional in form than the shorter works, and they are also less complete. These compositions are highly programmatic, composed with the features of fantasies and rhapsodic parts. *Hymn to Friendship* is too mosaic, almost a conglomerate, and lacks the episodes of equal proportions. In *Ermanarich* (which deals with the assassination of the heroic Ostrogothic king Ermanarich by his own son Randhwe), the only organizing idea is the repeated section of the wedding march which holds the form together.

A homophonic texture dominates all Nietzsche's piano compositions and songs. Four-voiced structures have the highest voice carrying the melody, sometimes doubled by an internal voice. The bass voice is often treated as a cantabile line, usually in octaves. Nietzsche used polyphonic structures and counterpoint only occasionally, as in *Hymn*, which has widely written polyphonic lines.

Nietzsche's musical style could never be characterized as mature. How the further development of young Nietzsche might have been if Wagner had not have discouraged him when Nietzsche was 29. Janáček's musical style only matured by the time he was 55! Despite wonderful romantic expression, and of a certain internal voice of poet, his piano works lack Schumann's multifaceted rhythms and impulsiveness. Nietzsche did not copy Wagner, although a lot of time he wrestled with the Overture transcriptions for piano to Wagner's *Tristan und Isolde*. But his music shows a link to Wagner's predecessors. The cascades of octaves in *Hymn* are reminiscent of Beethoven, the structure *There Runs a Brook* appears similar to Schumann. The tremolo and bravura passages in the *Sketch to Byron's Foscari* and *Ermanarich* are somewhat Lisztian. And Chopin-like etude-like textures appear in *In the Moonlight at the Puszta*. Sometimes his music seems to be almost orchestral reminiscent of piano transcriptions, and almost descriptive, such as the last part of *Ermanarich*.

In 1864 at the age of 19, Nietzsche enrolled at the University in Bonn to study theology and classical philology under Friedrich Wilhelm Ritsches with the intent of becoming a minister. A solitary youth, began with the radical ideas, especially with the theme of Dionysian principle in arts and with the meaning of the joyful and the tragic in the old Greek tragedy. The poem *My Unknown God* begins the series of his first reflections on moral values and criticism on Christianity as an institution. By Christmas of that year he had proclaimed that God was dead, and the following year transferred to Leipzig University, dropping theology to concentrate on classical philology.

During his years in Leipzig, beginning in 1868, Nietzsche was influenced by the writings of Arthur Schopenhauer especially by *Die Welt als Wille und Vorstellung* and by his aphoristic way of expressing himself, what was reflected in later Nietzsche's philosophic aphorisms and aphoristically short forms of musical pieces. The 1868 encounter with Wagner, a devotee of Schopenhauer and his idea of compassion, developed into an inspiring life-long relationship. In encounters the both discussed Schopenhauer's ideas on music and philosophy, for instance: If philosophy could be transmitted as music then

it would be a true philosophy. Apparently Schopenhauer had touched upon the main problem of philosophy, which always dealt with the phenomena, reality, to be translated into exact terms. The idea of Schopenhauer's compassion found a fertile soil also in the last opera of Wagner (*Parsifal*). I regard Wagner's opera *Tristan und Isolde* as well as Nietzsche's music the most reminiscent of Schopenhauer, whether indirect, by its noble melancholy, passions of restraint and tribulation of love or direct, by the titles of compositions, as for instance, Nietzsche's violin piece Pain Is the Fundamental Tone of Nature. By this time, when Wagner was a celebrated personality, the most philosophical composer among composers in Germany, 24-year-old Nietzsche already had an impressive musical output of almost 70 compositions. Wagner soon included Nietzsche among his circle of friends. Nietzsche became closer to Wagner while teaching at the University of Basel and developing ideas for his first book *The Birth of Tragedy out of the Spirit of Music* (1872), which supported Wagner's musical concepts.

For the opening ceremony of Bayreuth Festival, Nietzsche was engaged by Wagner to write an opening speech, an address about him. The profile of Wagner spoke not only about the celebrated maestro, but was a slashing criticism of Wagner's compositional period of his youth in Paris. According to Nietzsche's formulation "none of the Romantic composers was as miserable a composer as Wagner in his youth in Paris". In 1871, a 27-year-old Nietzsche sent a birthday gift to Wagner's wife Cosima: a four-hand piano composition with rather pompous title *The Echoes of New Year's Eve with Processional Song, Peasant Dance, and the Pealing of Bells*. Cosima played the work with the conductor Hans Richter. Wagner's reaction seems mild compared to the way Hans von Bülow passed judgment on another four-hand composition that Nietzsche sent him the following year. "I have never seen anything like it on paper. You have raped the muse of music," wrote the German conductor after reviewing Nietzsche's work *The Manfred Meditation*, in 1872. His criticism squelched any future musical aspirations of Nietzsche. Bülow's negative comments seem more personally than aesthetically motivated, especially for Nietzsche's recent publication of *The Birth of Tragedy* with its Wagnerian accolades which could have done nothing to satisfy Bülow (his wife Cosima left him to live with Wagner).

In 1882, the 38-year-old and respected philosopher returned once more to composing, and produced one of his last pieces, *The Prayer to the Life*, based on a poem by a 21-year-old Russian girl, Lou Andreas-Salomé, from St. Petersburg, with whom he had fallen in love. The affair was rather short. *The Prayer to the Life*, for voice and piano was later instrumented by Nietzsche's friend and musician Peter Gast (his own name was Koselitz).

If Nietzsche celebrated Wagner in his youth, in his last two written works, *The Case of Wagner and Nietzsche Contra Wagner* (1888), he reacts virulently against Wagner's operatic texts and mainly against his eternally repeated melodies, endless variation principle, and against revolutionary contributions of Wagner to the history of music, or rather all that was the most characteristic for Wagner. Not always with an exquisite and selective taste does Nietzsche understand the novelty of *Parsifal*. He writes: "Hegel, he is the European taste, but *Parsifal*, it is the Hegelianism in music." He criticizes the ceaseless

repetitions of melody as the means by which Wagner loses the sense for rhythm. Nietzsche sharpens the polemics on these issues. I disagree with Nietzsche, for instance, in the area of modulations. Repetition of melody and motives in various modulations brings us to a realm of love passions and pain. In reality, they are suppressed emotions of Wagner for unattainable love to Madame Wesendonck, the wife of his bread-giver. The great work *Tristan und Isolde* originated from Wagner's frustration. All my life, I have returned to Wagner's music, to his Overture and to the Love-Death, the closing scene of this opera because this work always gives me goose bumps, even though I know what is going on in the harmony and what will come from measure to measure. These two passages and *Parsifal* are some of the greatest music written in the history of music.

Nietzsche divides Wagner between a young revolutionary who believed in socialism and a post-revolution Wagner who had lost all his illusions about the 1848 revolution. ("The masses are moved by instinctive and dynamic forces rather than by knowledge," he writes in an unpublished pamphlet *On the State and Religion*, which he sent to Nietzsche two years before the origin of *The Birth of Tragedy Out of the Spirit of Music*. Only great art, Wagner states here, which the masses understand as entertainment, lifts up only a few individuals (the cultural and spiritual elite) to a higher knowledge and spheres. Only great art is able to reconcile their illusion with reality in order to survive the reality of life. The death of gods in *Also sprach Zarathustra*, which serves as the enciphering of Wagner in the first part of the book, is not at all by chance. This meaning pertains to the death of German culture with its chief genius, actor, sorcerer, and enticer-Wagner. The death of gods indicates the ashes from which a new phoenix - a new man of future - an overman, arises. Wagner's music represents the last breath of "decadent" German culture. We have to be cautious when Nietzsche speaks about decadence. Baudelaire granted decadence a positive meaning and the higher sensibility of arts. Wagner, therefore, presented the higher sensibility in music. In *Nietzsche Contra Wagner*, all aspects of Wagner's art undergo strong criticism. Nietzsche is no more a supportive philosopher and the disciple of Wagner, but rather an independent philosopher. The follower becomes an eagle (*Nietzsche as Camel, Lion, and Child*, essays by Hal Sarf).

Nietzsche as philosopher rejected 19<sup>th</sup>-century values, particularly the institution of Christianity and Romantic philosophy that believed in a transcendent realm beyond the physical world. His first book, *The Birth of Tragedy*, shocked his peers by linking ancient Greek tragedy to modern operas of Wagner, whose music, political ideas, and lifestyle were considered radical. Nietzsche saw Wagner's operas as an example of Dionysian art, which tears down illusions to show the shabby reality of life, as opposed to Apollonian (not Apollonian) art, which portrays a world of order, moderation, and clarity. Only a few years later, Nietzsche reversed his opinions of Wagner, in part because of Wagner's *Parsifal*, a new Christian mask of Wagner, the former revolutionary in European revolutions in 1848.

Nietzsche highly valued *Tristan und Isolde* as the sweetest and deepest music. He valued it more than the music of Mozart, Beethoven, or Brahms. For a short time he was blinded by the lightness and passions of George Bizet's *Carmen*. This opera was convenient



to him as musically “healthy” opera. He assumed that the development of music should be directed by this paradigm of opera. As we know, Wagner’s contribution to the history of Late Romantic music and its decomposition was continued by Arnold Schoenberg. There are letters in which Nietzsche is an inseparable part of Wagner (he writes: “I loved him, I had only him among German friends.”). When Wagner died in Venice in 1883, the first volume of *Zarathustra* appeared in Sils-Maria, Switzerland.

In place of Judeo-Christian tradition, Nietzsche proposed that humanity’s reason for being and its system of morals should be based completely on human realities. In *Also sprach Zarathustra* and *The Genealogy of Morals*, Nietzsche suggested that human behavior is motivated by the will to achieve power. A person who controls his desires and channels them into productive work, particularly artistic creations, becomes what Nietzsche called an overman.

In 1889, Nietzsche collapsed on a street in Turin, Italy, while witnessing a scene of brutality (a horse beaten to death by a man). During the following eleven years of his illness, he retained his ability to improvise and play the piano until the last weeks of his life (the last photographs and notes were made by his friend, the artist Ohde, in Weimar before Nietzsche’s death).

Although most remember him for his provocative philosophical ideas (*Ecce Homo*, *Joyful Science*, *Beyond Good and Evil*, *Untimely Considerations*, *Human All too Human*, *The Birth of Tragedy Out of the Spirit of Music*, *Thus Spake Zarathustra*, *The Will to Power*, *Nachlass*, and *Dithyrambs*), his music still remains unknown.

The most difficult feature in interpreting his musical works is the consideration of tempi and expression. The consideration of correct phrasing of “naked music” with scarce markings may give the full meaning of his music, full of poetic charm and pathos. The technical performance of Nietzsche’s works should never reach a “virtuostic vision” of this music, it should be performed rather as “honest German music.”

Nietzsche’s philosophical works inspired Richard Strauss to compose his symphonic poem *Also sprach Zarathustra*. This book of Nietzsche is, from my point-of-view as a pianist, written in the form of a symphony in four movements. It would be worth pursuing research on the musicality of Nietzsche’s poetic language as expressed in *Zarathustra*’s language. Nietzsche and Schopenhauer inspired the fourth movement of Mahler’s Third Symphony and *The Mass of Life* by English composer Frederick Delius.

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Elena Letňanová recorded two CDs Friedrich Nietzsche Piano Works for label DO-Music Productions, Classic Talent DOM 2910 31, Antwerp (1997) and Friedrich Nietzsche Klaviermusik und Texte for Unesco Burgenland, 7100 Neusiedl am See, Austria (2000).

## Shrnutí

Friedrich Nietzsche se vyjadřoval takřka ve všech svých filozofických dílech o umění, hlavně o hudbě. Dříve než byl filozofem, byl skladatelem mnohých vokálních a instrumentálních opusů (více než 70) a to už před osudovým setkáním s Richardem Wagnerem. Po bombardování Výmaru během druhé světové války se zachovalo jen 40 jeho skladeb, mnohé jen ve fragmentární podobě nebo bez určení instrumentace. Nietzsche se učil hrát na klavír jako devítiletý chlapec a vypracoval se na zručného pianistu a improvizátora; seriózní skladatelskou přípravou však neprošel a jeho kompozice se vyznačují mj. i chybnými akordickými spoji. Nietzsche komponoval v aforistických krátkých formách, většinou jsou to variace. Skladatelské vzory nalézal v Schumannovi, Wagnerovi a Beethovenovi – vysoce si jich cenil jako vzorů dionýzského umění. Rozsáhlé a ambiciózní fantazie, rapsodický Hymnus na přátelství a dramaticky vzrušená kompozice Ermanarich připomínají vyrazově Beethovena a Lisztovy transkripce. Mezi nejlepší díla řadím 17 písní lyrického, schubertovského rázu, a romantické, poeticko-melancholické klavírní kusy jako Při svitu měsíce na pustě, No tak se zasměj, a pro klavír na čtyři ruce Monodii pro dva – Chvála soucitu.

## Zusammenfassung

Friedrich Nietzsches philosophische Werke sind voll der Bemerkungen und Betrachtungen zur Kunst, insbesondere zur Musik. Mann konnte versucht sein, Nietzsches Interesse für die Musik aus der für ihn so schicksalhaften Begegnung mit Richard Wagner herzuleiten. Dem widerspricht aber ein umfangreicher musikalischer Nachlass, mehr als 70 vokal und instrumental Werke, der zur Hauptsache vor der Wagnerbekanntschaft stammt. Nur 40 Werke überlebten den zweiten Weltkrieg; viele sind Fragmente, oder Kompositionen ohne klare Instrumentation. Nietzsche erhielt als Knabe von neun Jahren Klavierunterricht und wurde ein guter Klavierspieler und Improvisator, aber die Grundlagen des Komponierens wurde ihm nicht gegeben hatten; seinen musikalischen Arbeiten haftet immer etwas Laienhaftes an. Nietzsche entwickelte eine kurze aforistische Forme von Variationen. Schumann, Wagner, Beethoven bedeuteten ihm das Höchste in der Musik. Die umfangreichste Fantaisien mit der Charakteristik von Rapsodien, wie Hymnus an die Freundschaft oder dramatische Ermanarich erinnern uns an Beethoven und an Lisztische Transkriptionen. Gelingen ist ihm im Bereich der lyrischen Schubertischen Lieder mit Klavier (17) und der poetischen, melancholischen, romantischen Klavierstücken wie Im Mondschein auf der Puszta, So lach doch mal und Monodie und vierhändigen Monodie à deux (Lob der Barmherzigkeit).

## On (Musical) Taste and Fashion

Ivan Poledňák

The word “taste” is an expression that is frequently used in general conversation; however it also assumes the role of a professional term in the fields of aesthetics, psychology and social sciences, even though this position is of a consistently more problematic nature.<sup>1</sup>

The definition of the word “taste” can roughly be described as a more or less cognizant set of selection criteria either in favor of something (preference of something) or, conversely, the refusal of something.<sup>2</sup> We often hear such statements as “XY has good taste” or “XY has bad taste” (the expressions “to have taste” and “to not have taste” have the same significance). Just as often we relate the word “taste” (as well as the opposite expression of “bad taste”) with some object (or possibly action) and say that something is either tasteful (in good taste) or tasteless (in bad taste).

The concept of taste is of an axiological nature, i.e., it relates to values and evaluation, and this nature has two levels. Taste is the evaluation of something that is external to a person; the form of the judgment is often banal (as well as basal!) – “I like it vs. I don’t like it”. At the same time this taste, or the bearer of this taste, is evaluated by others (also bearers of taste) and in short is characterized as either having or not having taste (a person with good or bad taste).<sup>3</sup> It can be stated that the area of taste judgments greatly surpasses the area of art as was already well noted by Kant: this relates to behavior as well as lifestyle in the widest scope of its definition. Let us also note that in speaking of taste, tastefulness, etc., the expressions are used only in relation to realities created by a person – expres-

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<sup>1</sup> I discussed some aspects of this problem in my study “K problému hudebního vkusu” [“On The Problem Of Musical Taste”] (*Hudební věda* 2 [1972]: 99–116) and in the entry “Taste” in my book “Stručný slovník hudební psychologie” [“A Concise Encyclopedia of Music Psychology”] (Prague, 1984), and even this text, which understandably focuses more on the aesthetical rather than on the psychological and sociological elements, is partially based on the concept. This text which understandably focuses more on the aesthetical rather than on the psychological and sociological approach is actually the first version of one of the chapters of the publication being prepared on music aesthetics.

<sup>2</sup> In foreign language dictionaries the French word “goût” (note the relationship with the Latin word “gusto”) has as its primary meanings flavor, preference, favor, tendency, taste, and smell.

<sup>3</sup> The expression “taste” (and especially “tasteless” and “tastelessness”) is often used in wider circumstances, for example behavioral circumstance not only of a social nature but of a moral nature as well.

sions of the type “tasteless” are not used in relation to nature whether the object at hand is extremely beautiful or extremely ugly. We would certainly not say that a mountain or river is “tasteful;” it is possible to speak of tastefulness in relation to a garden or a park, but then the evaluation is of something that was created by a person.

Every educated person probably knows the adage of “De gustibus non est disputandum” – “There is no disputing about taste.” It is said that people are simply different and they either like or dislike various things. Based on the aforementioned adage, taste is a personal matter that is nontransferable and difficult to explain. This opinion thus represents one of the most extreme concepts of taste, whereas the concept of taste at the other extreme of the spectrum can be briefly characterized as the adoption, acceptance, and respect of the ruling norm that is the current determining factor for taste and tastefulness. As a result, both good taste and bad taste exist; the latter represents either ignorance of the norm or ignoring the norm. Of course there are numerous positions in between these two marginal concepts and this is one of the reasons why the concept of “taste” is inconsistent. The concept has also changed over time and thus now we should observe its evolutionary paths.

The possibilities for expressing one’s individuality through taste judgments were not very numerous at first and thus it is no coincidence that the problem of taste in early thinking on beauty and the arts was not truly stressed. Every individual was guided by the superiority of myths, gods, and supreme orders – the existence and general validity of intersubjective standards and values was accepted as being definite. Thinking along these lines continued through the Middle Ages and in a certain manner into the Modern Age as well; see, for example, the English aesthetics of sensuality during the 18<sup>th</sup> century and the German idealistic aesthetics during the 18<sup>th</sup> and 19<sup>th</sup> centuries. Within these ideological circles, the concept of “taste” was handled in relation to ethics and thoughts on society in general. The hermeneutic philosopher Gadamer<sup>4</sup> believes that the key moment in the transformation of the concept of “taste” into a scientific term was its incorporation into the wider concept defined by the expression/concept of “Bildung.” In the aforementioned German philosophy, “Bildung” does not represent solely a narrow view of education but rather a concept of the creation and formation of human nature that is permeated by a wider and philosophically more significant new age humanism. This includes not only the formation of spirit (Geist – ingenio) but also the formation of taste (Geschmack – gusto). An intellectual then has the freedom to disassociate from the matter at hand, the freedom to cognitively and deliberately differentiate and select,<sup>5</sup> to select but on the basis of recognition and “voluntary” association with the opinions

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<sup>4</sup> Hans-Georg Gadamer: “Wahrheit und Methode. Grundzüge einer philosophischen Hermeneutik” [“Truth and Method: Fundamentals of a Philosophical Hermeneutic”] (Tübingen, 1965).

<sup>5</sup> There is however often a reduction of taste to the level of sensory satisfaction – refer to Gadamer’s references to the concepts presented by Baumgarten (gustus = iudicium sensitivum – *gusto* = *sensory judgment*), Tetens (Iudicium ohne Reflexion – *judgment without reflection*), and Kant (who writes of the sensory judgment of perfection); we also find reference to this concentration on the moment of sensual recognition in the work of Susanne K. Langer (*Feeling and Form* [New York, 1953], 14), which describes taste as a pleasant or unpleasant reaction to a sensory stimulus.

and judgments of competent authorities. Gadamer also mentioned the belief that there is a relationship between the start of a “Bildungsideal” and the disintegration of society based on class privileges and the creation of a “new” (bourgeois) society that is connected by shared ideals and lifestyles. “Good society” is then directly represented by a society of individuals with good taste.

This is thus in conflict with the concept that declares the subjectivity and arbitrariness of taste (refer to the relatively skeptical adage of “De gustibus non est disputandum”) and emphatically and knowingly declares taste to be the acceptance of social norms to which an individual’s tendencies and preferences can be and must be subjected and adapted.<sup>6</sup>

Taste is therefore something that can be personally acquired but at the same time is something external, something that does not always express an individual’s true nature. Within this concept taste is defined primarily as the act of accepting or refusing and does not recognize any fluctuations; taste thus does not always know its reasons and does not take any different positions on taste into consideration. The existential characteristics of taste as perceived by this philosophically aesthetic concept are thus security (primarily given by agreement with “general” taste) and then also negativity (taste develops primarily as a result of abhorrence of the distasteful).<sup>7</sup> Taste and taste judgments are also included within a wider sociological perspective by numerous other philosophically aesthetic schools of thought including of course Marxism.<sup>8</sup>

Even though the adage of “De gustibus non est disputandum” is very old, individual taste, as has already been indicated, is something that mankind attains through personal development. It is a difficult and gradual process to reach the point at which personal subjectivity is comprehended and can be developed; an individual very gradually confirms personal individuality through the freedom to accept or to refuse. As it was previously a necessity to “identify with,” it is now possible to be different. And it is specifically this area of lifestyle and the area of art within its framework that provided an environment appropriate for the application of personal differences and individuality. There was no threat of a direct conflict with the authorities, represented mainly by the church and the state, as was the situation in the area of religious beliefs, and sometimes even science, gradual expansion, new worlds and experiences, new schools of art and new personalities expanded the range of choices. Individual (but also confrontational group) taste is therefore possible on the increasing level of the complexity of social structure and its

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<sup>6</sup> With consideration to the normative nature of taste, Kant allowed for the possibility of its cultivation: perfect taste would include all of the works created by geniuses.

<sup>7</sup> For example, Jean Jacques Rousseau declared that he felt taste but never explained that differences in taste do exist or the basic agreement of “good tastes” (refer to the definition of “Goût” in the “Encyclopédie de la musique II” [“Dictionary of Music: Part II”] [Paris, 1959]).

<sup>8</sup> For example, Sáva Šabouk in his book *Jazyk umění* (Prague, 1968) defined the wider structure of which taste is a component, as an “aesthetic ‘I’ perspective”. Within this perspective, he incorporated the ability to perceive forms, the relatively static grouping of aesthetic standards of “good taste,” the degree of agreement between personal value systems with current overall human valid positive values, and, at the same time, the openness of the structure, i.e., the ability to change the status quo (specifically art that interferes with the canons of “good taste”).

dynamics. The historical trend of emphasizing options and expressing individual taste does however have its limits, both social as well as psychological: the tendency to create and respect aesthetic standards continues even in the most modern era although it does have continuously newer and newer forms.

In order to briefly summarize this more or less historical excursion into the dual interpretation of the concept of “taste”, we must state that both interpretations exist in the form of a somewhat dialectical relationship of mutual incompatibility yet at the same time a state of mutual interconnectivity and influenced by their temporary victories and defeats.

Although the opinion that taste is arbitrary is quite common, it cannot be supported even by standard “common sense”: the relationship between ethnic, social, and other environmental factors, as well as education and age on the one hand and taste on the other, is all too apparent. If animals are determined by their biological structure, humans are determined primarily by social factors, i.e., belonging to a certain culture as represented by a wide and culturally specific system of norms; there is a specific interaction between each individual and his or her specific cultural environment. Even though the biological and psychological characteristics of humans have significant impact (uniting and at the same time individualizing), culture holds a superior position as individuality is determined primarily by upbringing and both the life and psyche of members of various cultures are guided by characteristic cultural patterns. These cultural patterns lie not only above and external to an individual but are directly within individual as well – they become apparent through the individual’s experiences and activities. Cultural determination is actualized within several spheres: within the significant social structures, in specific historically political situations within a society, and in microstructures. The higher level of structures forms an abstract “set of all options” but it is primarily the microstructures that have a specific influence over an individual, i.e., mainly family and various informal groups whose significant role in shaping opinions and attitudes, and thus taste as well, is extremely high.

As we seem to have entered the sphere of psycho-sociological problematics as connected with the concept of “taste,” let us incorporate several important thoughts from the psycho-sociological field in our discussion on aesthetics as well. Taste is one of the properties of personality (the French classicist Boileau-Despréaux even coined the famous phrase “style – that is the person”); it is also possible to state that taste is a personal manner of viewing reality, the expression of a person’s internal state through their selection. A person’s taste is dependent on his motivational structures, on his attitudes, and on his preferences (taste is a certain form of preference – it represents preference within the area of aesthetic phenomena). It is possible to differentiate authentic taste from aspirational taste. Authentic taste originates from an individual’s needs – it expresses individuality; aspirational taste is driven by a diversely motivated effort to conform to the ruling norm (this norm is generally set by the majority, but sometimes by the elite). When evaluating taste and taste judgments, there are often mentioned the consistency or, conversely inconsistency of taste (good taste in one area is not always accompanied by good taste in other areas; a certain level of consistency is naturally not only desired but actually occurs quite

often), the rigidity of taste or, the flexibility of taste (rigid refers to taste that is limited and cannot be developed, but the optimal situation is a certain measure of flexibility, or elasticity, i.e., the ability to react adequately to even unfamiliar stimuli and to be able to embody them in a new taste norm, etc.), taste suggestibility (it has been proven that taste judgments are often made under the influence of “opinion leaders,” i.e., strong individuals from the surrounding environment; quite often they are directed and even manipulated by criticism, marketing strategies on the cultural property market and today, primarily as the consequence of mass media).

As far as musical taste is concerned, it is possible to establish three primary moments that share in the creation of musical taste and are incorporated within it. The first is the sphere of an individual’s musical experiences wherein the system of musical abilities represents only a limiting foundation and wherein the most important role (both positive and negative) seems to be emotionally accented musical experiences that occurred primarily during the formative period of development (more primitive and narrower taste seems to be cemented fairly early as opposed to sophisticated and flexible taste that is the result of unending evolution). The second sphere is external to music and is at the level of individual psychology. Complex interaction within this sphere includes elements such as personality characteristics (i.e. will, temperament, structure of abilities, etc.), developmental personality layers, types of motivational structures (inherent motivational dispositions, actual needs and the satisfaction of those needs, reactions to the quantity and quality of stimuli, etc.). Intelligence plays the role of an integrating element, which, in agreement with Piaget, we perceive as a structure that enforces certain forms for the contacts between a subject and objects within near or distant surroundings and its originality depends primarily on the nature of the forms that it creates for these purposes. The third sphere is cultural determination in the broadest sense of the word; it includes upbringing and education as the rational acceptance of the historical experiences of humanity. It can be surmised that it is from this third sphere that the basic outlines of the taste preferences of a specific individual are drawn (there are certain defined possibilities and limits), whereas it is in the first and second spheres (that is, within their interconnections) that the “personal index” of taste is embedded.

If we return to the more general question of the properties of taste and the use of the characteristics of taste, specifically the bearers of the taste, then we must remember that the majority of used and possible characteristics of taste are of a polar nature: good taste – bad taste, clear-cut – unclear, developed (mature) – undeveloped, selective (fine) – vulgar, certain – uncertain (this of course is not a full list of characteristics); we can observe variations in the values on a scale ranging from positive to negative. Pairs such as standard – eccentric and conservative – avant-garde, wherein valorization is not so unambiguous, are also possible.

Taste judgments are primarily applied in the area of aesthetics reception and less in the area of the creation of aesthetic values or, in the creation of art; it was Rousseau who made the fitting comment that taste chooses but genius creates. An individual applying a taste judgment reviews what has already been created and chooses from the complex

of “ready-made” values with the help of both objective as well as subjective norms and standards. On the other hand, at the moment of creation the artist stands in front of “nothing,” in front of an emptiness that he is inspired to overcome, to fill. He creates something that has never existed before and at that time norms and the application thereof are of potential and significant, yet not decisive, importance. The need for self-expression, the need to express the changing world and life (or more precisely stated: the need to express oneself to the changing world and life) necessarily leads to breaking norms and conventions and bringing forth new rules by promotion of the creation itself, but sometimes by means of explication and exegesis as well. The creation by means of its definition is not solely the result of the application of taste judgments even though the artist consistently judges his theme, its intended form, and contents during the creation process and that not only by means that are generally available but also by those which he must yet discover, try, and use. As opposed to the recipient of the creation who can view everything at a surface level, the artist concentrates on depth.

It is therefore no surprise that artists even when they are not creating and are making their own taste judgments apply taste that is more clear-cut rather than vague, or very flexible or even elastic; this applies primarily to taste within their own branch of art. Their taste judgments then reflect an affinity and declaration for “their own blood type” and often unfriendliness toward phenomena that are in opposition to their feelings and understanding of the world, their expectations about the mission of art, and their methods of working. For example, consider Spohr’s lack of understanding of Beethoven’s Ninth Symphony (it’s ugly, in bad taste, and cheap), Berlioz’s opinion on Wagner (he’s insane), Rossini’s statements on Wagner (he had some good moments but some dreadful quarter-hours), Wagner’s judgment of Brahms’s chamber music (it’s boring and banal; add to that Wolff’s comment that the ability to compose without ideas found its most distinguished representative in Brahms), Stravinsky’s judgment of Richard Strauss’s operas (banality triumphs therein, etc.). Of course in some instances, competitive jealousy plays a role (let us remember Wagner’s attitude towards Meyerbeer as related to Wagner’s anti-Semitism), but more often it is an emphatic announcement of the different positions taken by the artists in question or an indirect announcement of the quality of one’s own creation. Revulsion towards a different “taste perspective” is related to the creator’s natural egocentrism which, in order to be able to submit to the torments of creation (when it comes to creating, there is always uncertainty of the results and thus risk), must always be convinced of the correctness, the necessity, the sole option of one’s own work, one’s own path.

Kant, who has already been mentioned within this text, also specified that taste judgments are applied primarily in the area of fashion and that is the domain of the changing and of the unnecessary, i.e., of something that can be either one way or another: fashion embodies no other norm other than consensus (he also noted that it is better to be a fashionable lunatic than to be opposed to fashion). It is also said about fashion that it is a short-term preferred (or forced) ideal of beauty, that it varies from individual taste by its very “staidness” (it tends toward uniformity but at the same time is also an expression of being different “from those others” who do not follow fashion, or cannot reach it),



that it is at home primarily within a wide aesthetic sphere (but not necessarily in art). The aesthetics associated with an individual's appearance are primarily concerned with that which is possible to change and influence (attire, hairstyle, cosmetics, accessories, etc.), an individual's living environment (primarily interiors and their furnishings, fashion trends in design, etc.), lifestyles (such as fashionable ways of spending leisure time or fashionable vacation spots, but also fashion trends in selecting names for children, in manners of expressing oneself, etc.). Fashion (fashion trends) differ from style (or even composition) by their limited longevity (fashion items "morally age" - for example, many think that wearing "last year's fashions" means losing prestige), by the fact that changes in fashion are not dictated internally, but rather externally through social dictates, by the fact that changes in fashion are closely tied to the market and its demands, by the fact that fashion generally turns to clear-cut social groups (special fashion for the young, for white-collar classes, etc.).

Usually fashions and fashionableness are fought against but even these phenomena have positive traits. They add to the colorfulness of the scene, sometimes bring new discoveries and attention to heretofore unnoticed and unused aspects of the phenomena and in the long-term might be transformed into long-lasting trends. The phenomenon of fashion or fashionableness is reflected even within a wide sphere of art, respectively within various transitional areas to and from art. However, fashion within art does not have the same organizational and ruling function that it has within the wider arena of aesthetics phenomena. A few historical examples: in the eighteenth century Italian opera was a fashion phenomenon in Paris, elements of "Turkish music" were fashionable in the period following the Turkish wars in the Central Europe (see some compositions of Mozart), Wagner and his Bayreuth were fashionable in their time, during the twenties of the previous century, jazz and modern dancing were in fashion, etc. Today music festivals are becoming fashionable (especially some of them - for example the reincarnation of the Bayreuth Wagner Festival), as well as certain types of artistic expression (such as the wave of musicals in the Czech Republic during the 1990s), some artists (for example some of the performers of classical music who reject traditional stage performances, dress, and behavior); some composers' names, specific titles, recording, etc. can come into fashion.

The fact that fashion and fashionableness leave their mark on the image of musical life is apparent. Let us recall the way in which the work of Johann Sebastian Bach was undervalued after his death and the work of his sons acclaimed as compared to today's Bach cult, which has in some aspects the form of pure fashion or even snobbery; let us also recognize the fact that it was only recently that Vivaldi's compositions came into fashion. In today's day and age, which has audiovisual technology, mass communications media, and expert marketing studies that were previously not available, now more than ever the success or failure of style, creators, and works is not decided solely (or chiefly) by the actual quality but rather through the strategies of dramaturgists, producers, mass media owners (companies operating within the sphere of the music or film, or within even a wider scope: within the entire leisure time industry). The fact that there is an immensely

varied offering of (cultural) goods and thus opportunities for applying taste judgments is in and of itself actually ambivalent: within this overabundance our possibilities for guiding our own selection are paradoxically decreasing and the possibilities for our choices to be manipulated are conversely increasing.

The shorter the (potential) lifespan of an offered product appears to be, the more important it is for it (and its producers) to flow with the actual tide of fashion and to take advantage of its attractiveness. This conformability is to be seen mainly in the areas which are closest to industrial production, i.e., in the fields of mainstream pop songs, film or background music, etc. Nevertheless, even in these areas, there are some quality products that have real aesthetic (artistic) value and successfully avoid leaving the scene and function as “evergreens.”

From this entire commentary it becomes apparent that there is no firm delineation between (musical) taste and tastelessness. It is definitely not the case that tastelessness appears only in the realm of popular (functional) music. The limits of good taste can be exceeded even in classical art music, e.g., by an extreme subjectivity of expression (in the area of creation – refer to some of the critical views into Tchaikovsky’s music), the creation of images of musical “stars” or “celebrities”. Tastelessness could be seen also in the snobbish selection of repertoires (good is only what is most known and acclaimed), in the selection of interpreters (the good ones are only those that are the most well-known and thus the most expensive), in the selection of exquisite or exclusive situations and locations for performing music (gala receptions, superfestivals, private parties, groups for private music performances, etc.). Of course there are more opportunities to display tastelessness within popular (functional) music as it offers a much wider spectrum of kinds of music, satisfies many (including non-aesthetical), is the source of musical experience for the majority of the population, etc. Therefore that is why it is often in this area (though not exclusively by far!) that extreme orgies of tastelessness in attire, behavior, performance, lyrics, stage presentation, etc. come to life.<sup>9</sup> It is thus apparent that the problem of tastelessness is closely related to the problematics of schlock and kitsch, which is problem that cannot be discussed here.

In conclusion we can state that the concept of “taste” (including all of its variations and antonyms) has in more modern times lost much of its strength and utility in standard communications and even more within the context of aesthetics: it is somewhat blurred and hard to identify. Many times it is possible to replace the concept of “taste” with expressions such as “preference,” “interest,” “orientation,” etc., but such changes lead

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<sup>9</sup> When making judgments in this area, care is most appropriately recommended as experience has shown that much of what has come across as shocking tastelessness can in time become a generally acceptable phenomenon or even a norm. Let us recall David Bowie with his extravagant costumes, cosmetics, bisexuality, and transformation into the “Ziggy Stardust” phenomenon or let us consider the transfer of poetics from comics into musical video clips. Basically, in general terms, when creating “image” today, almost any materials can be used. If the position of the “Good Boys” was occupied by the Beatles, the Rolling Stones programmatically created the opposite image for themselves, i.e., the image of the “Bad Boys” or “Rebels.” Thus for a specific purpose even schlock and kitsch can be programmatically useful...

the discourse somewhat away from aesthetics and into social psychology and sociology. So within (musical) aesthetics the concept of “taste” can and must remain – only it is necessary to handle this concept with extreme care...

## **O (hudebním) vkusu a módě**

### **Resumé**

Jak je patrné z názvu, východiskem zkoumání je fenomén vkusu v obecné rovině, avšak stať věnuje speciální pozornost vkusu v oblasti hudby. Jejím východiskem byly dva texty, jež autor publikoval v českém jazyce (K problému hudebního vkusu, in: Hudební věda 1972, č. 2, s. 99–116 a heslo Vkus in: kniha Stručný slovník hudební psychologie, Praha 1984). Ve srovnání s oběma připomenutými texty zde předkládaná verze akcentuje spíše přístup estetický, než přístup psychologický a sociologický.

Oblast vkusových soudů překračuje oblast umění, týká se i chování, životního způsobu v nejširším slova smyslu. Stať rozebírá oprávněnost i omezenost dvou krajních pojetí vkusu, z nichž jedno je možno charakterizovat známým rčením „De gustibus non est disputandum“, druhé pak tak, že vkusu je možno se naučit a je vlastně přijetím normy. Autor se věnuje rysům resp. charakteristikám vkusu, aby se pak zabýval třemi hlavními momenty, jež se podílejí na vytváření hudebního vkusu a vstupují do něj: jednou sférou je sféra hudebních zkušeností jedince, druhou sféra mimohudební v rovině individuální psychologie, třetí kulturní determinace v nejširším slova smyslu. Vkus se uplatňuje spíše v rovině recepce, než v rovině tvorby. Fenomén vkusu souvisí s fenoménem módy; autor poukazuje na skutečnost, že módu nelze chápat jen jako výlučně negativní jev, což je sledováno zejména na oblasti moderní populární hudby; rozhodně neplatí, že nevkus se projevuje výlučně v této oblasti, i když je zřejmé, že její sociální existence a funkce způsobují, že je k nevkusům značně náchylná.

Stať je uzavřena konstatováním, že pojem vkus ztratil v novější době v běžné komunikaci i v kontextu estetiky hodně ze své nosnosti a použitelnosti: je poněkud rozplizlý, obtížně verifikovatelný atp. I když však je mnohdy možné jej nahradit pojmy „preference“, „zájmy“, „orientace“ atp., přece jenom tyto posuny vedou diskurs jaksí „ven z estetiky“ do sociální psychologie či sociologie. V (hudební) estetice pojem vkus může či musí zůstat a lze s ním při náležitě opatrnosti pracovat.

## Über den (musikalischen) Geschmack und die Mode

### Zusammenfassung

Wie aus der Überschrift ersichtlich ist, ist der Ausgangspunkt der Forschung das Phänomen des Geschmacks in der allgemeinen Ebene, wobei die Abhandlung eine besondere Aufmerksamkeit dem Geschmack auf dem Gebiet der Musik widmet. Ihr Ausgangspunkt waren zwei Texte, die der Autor in tschechischer Sprache veröffentlichte (*Zum Problem des musikalischen Geschmacks*, in: Musikwissenschaft 1972, Nr. 2, S. 99-116 und das Stichwort *Geschmack* im Buch: Ein kurzgefasstes Wörterbuch der musikalischen Psychologie, Prag 1984). Im Vergleich zu beiden erwähnten Texten akzentiert die hier dargebotene Version eher eine ästhetische Auffassung als eine psychologische und soziologische.

Das Gebiet der Geschmacksurteile überschreitet das Gebiet der Kunst, es betrifft auch die Verhaltens- und Lebensweise im weitesten Sinne des Wortes. Die Abhandlung analysiert die Berechtigung und Begrenztheit zweier extremer Auffassungen des Geschmacks, wobei man die eine durch die bekannte Redewendung „De gustibus non est disputandum“, charakterisieren kann, die andere dann so, dass man den Geschmack erlernen kann, dass er eigentlich eine Annahme der Norm ist. Der Autor widmet sich den Hauptzügen respektive der Charakteristik des Geschmacks, um sich dann mit drei Hauptmomenten zu befassen, die die Herausbildung des musikalischen Geschmack beeinflussen und in ihn eingehen: eine Sphäre der musikalischen Erfahrung des Einzelnen, die zweite die Sphäre außerhalb der Musik in der Ebene der individuellen Psychologie, die dritte die kulturelle Determination im weitesten Sinne des Wortes. Der Geschmack kommt eher in der Ebene der Rezeption zur Geltung, als in der schöpferischen Ebene. Das Geschmacksphänomen hängt mit dem Phänomen der Mode zusammen. Der Autor weist auf die Tatsache hin, dass man die Mode nicht ausschließlich als negative Erscheinung betrachten sollte, was man vor allem auf dem Gebiet der modernen, populären Musik verfolgen kann. Es gilt keineswegs, dass sich die Geschmacklosigkeit ausschließlich auf diesem Gebiet bemerkbar macht, auch wenn ersichtlich ist, dass ihre soziale Existenz und Funktion dazu beitragen, dass sie zur Geschmacklosigkeit ziemlich neigt.

Die Abhandlung wird mit der Feststellung abgeschlossen, dass der Begriff Geschmack in der heutigen Zeit in der üblichen Kommunikation und auch im Kontext der Ästhetik viel von seiner Tragfähigkeit und Benützbarkeit verloren hat: er ist gewissermaßen verschwommen, schwierig zu verifizieren usw. Auch wenn es oftmals möglich ist, ihn durch die Begriffe „Präferenz“, „Interessen“, „Orientierung“ u. ä zu ersetzen, führen nichtsdestoweniger diese Verschiebungen zum Diskurs irgendwie „heraus aus der Ästhetik“ in die soziale Psychologie oder Soziologie. In der (musikalischen) Ästhetik kann oder muss der Begriff Geschmack erhalten bleiben und man kann dann mit ihm bei gebührender Vorsichtigkeit arbeiten.

## **The Relation between Visual Art and Music in Luboš Fišer's Fifteen Sheets According to Dürer's *Apocalypse* and *Caprichos***

Jaroslav Pszczolka

Let us begin from the presumption that a music composition is able to express not only itself, but also relate to extramusical reality, which, thanks to its many meanings, it can in a certain sense grasp better than speech. Although in face of the speech music does not have the advantage of precisely allotted conception, it is able to carry meanings. Music is therefore semantic.

In the following text we will try to show with an example of Luboš Fišer's compositions the possible relation of visual art to a musical composition. This is just one of the many possibilities of finding these relations and it does not claim to offer a complete explanation. Moreover, this essay cannot substitute the effect of the art itself.

### **Fifteen Sheets According to Dürer's *Apocalypse* and *Caprichos* in the Context of the Time of its Creation**

The composition *Fifteen Sheets According to Dürer's Apocalypse* (1965) and *Caprichos* (1966) are parts of a triptych whose head is the composition *Requiem* (1968). In this triptych matured and for the next author's work became determinant Fišer's individual style. The influence of the so-called New Music is a significant factor. For example, Jaroslav Smolka sees in the expressive melodies of Fišer's triptych, with the predominance of seconds, fourths, and fifths, the influence of the music of the composers of the so-called Polish School (Lutosławski, Penderecki).<sup>1</sup>

The placement of the sounds in the tonal space, the density of the texture, and the dynamic and motivic plan are important elements of the pieces of the triptych. All of the compositions, as will be shown in two of them, show traditional well-worn solutions of the formal unit. In their scheme, leading to a climax with clear coda-type ending, they exclude any experiment with open forms.

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<sup>1</sup> Jaroslav Smolka, „Skladatel Luboš Fišer,“ *Hudební věda* 4 (1983).

This traditional formal solution is connected with the tendency to create a work with a clear message or a cathartic confession. The compositions are distinguished from the technically serial compositions of the 1950s mostly by these attributes. In their formal closure, they are close to the orchestraproduction of the 1960s (Ligeti, Penderecki).

## The Sonic Material

Since the Second Viennese School, and particularly after World War II, a composition is often partly determined before its own composition by the row ordering, modes, and other material categories. It is similar with Fišer's triptych.

The author called attention to his choice of material in the introduction to the score of *Fifteen Sheets According to Dürer's Apocalypse* this way: "The melodic and harmonic material comes exclusively from the basic six-tone mode from which the whole structure of the composition gradually grows."<sup>2</sup> This mode is symmetrically set up by two semitone trichords: B-C-C-sharp and F-F-sharp-G. The identically structured complement D-E-flat-E -G-sharp-A-B-flat does not sound in the composition at all (Fišer's hexachord and its complement therefore have the maximal possible harmonic symmetry, 11411).<sup>3</sup> Although the set provides the possibility of melodic thirds and sixths (tones B-G, C-sharp-F) they are not used in the composition anywhere. That is to say that Fišer paid huge attention to suppression of any hints of tonality or the centrality of a pitch or set of pitches. Thanks to this effort, the very end of the *Requiem* has a totally unique expression in the choral amen on the C chord.

Jaroslav Smolka<sup>4</sup> deduces the development of the set from Fišer's previous compositional development (e.g., Piano sonata no. 3, Piano sonata no. 4, the sonata *Hands*, the organ piece *Reliéf* – the construction of the motives in these compositions exploits the "material of semitones put close together").<sup>5</sup> In regard to the aforementioned compositions, it is important in Fišer's triptych that only here had he created a set common for the whole composition from this type of semantic material. This set is a result of Fišer's integral compositional development.

The set of the *Requiem* is not identical to the set of *Fifteen Sheets* and *Caprichos* as was described above, although it is related to it. To the tones B-C-C-sharp-F-F-sharp-G sharp, the author added B-flat and A-flat, which is in the axis of symmetry of the chosen material an inverse variation of the tone B-flat. Occasionally the tone E appears as the third of the aforementioned C major chord. In the frame of this symmetry, the similarly inverse tone D appears also only sporadically in the third movement and fourth movements (twice and once, respectively). The set of Fišer's *Requiem* can be therefore chara-

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<sup>2</sup> Luboš Fišer, *Patnáct Listů podle Dürerovy Apokalypsy* (Prague: Státní hudební vydavatelství, 1967).

<sup>3</sup> See Karel Janeček, *Základy moderní harmonie* (Prague: Academia, 1965).

<sup>4</sup> Jaroslav Smolka, "Skladatel Luboš Fišer," *Hudební věda* 4 (1983).

<sup>5</sup> This term is Smolka's (see "Skladatel Luboš Fišer").

cterized as two complementary symmetrical semitone tetrachords (B-flat-B-C-C-sharp and F-F-sharp-G- A-flat) with two tones (D and E) that occur only in certain places and which are also complementary to each other. In opposition to this symmetrical set (111121111(2)) there stands the tritone negative A-E-flat-(A).

The *Requiem* is, after *Fifteen Sheets* and *Caprichos*, the final movement of the triptych. Since the first composition was orchestral and the second vocal, it was possible to synthesize both kinds in the final composition of the triptych. The vocal-instrumental *Requiem* was written for soprano and baritone solo, two mixed choirs, and orchestra. But both of these components do not appear in the piece *pari passu*. An unambiguously dominant role is played by the vocal component. There is no independent orchestral part such as an introduction or epilogue. The orchestra does not even have the function of a traditional accompaniment; it does not double the vocal lines anywhere, nor does it bring harmonic or rhythmical support to the singing.

Although Fišer's *Requiem* is the culmination point of the triptych and the composer itself this of it in this way,<sup>6</sup> I will not, because of my interest focused on the connection between music and visual art, deal further with this part in the following text.

### **Fifteen Sheets According to Dürer's Apocalypse**

The individual pages, marked in the score by Roman numerals, are materially and expressively very close units. There are mutual motivic and other structural relations among them but in the beginning there predominate (sometimes even antithetically shaped) contrasts, as Jaroslav Smolka notes in his study.<sup>7</sup>

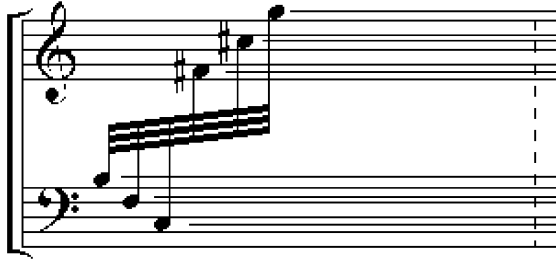
Fišer really created several expressive motivic shapes from his narrow selection of tones. Concerning the melodic-rhythmic aspect, all of these motives are immutable. They appear either in their original form or not at all. All of the changes, which the usage of these motives brings about, concern only the changes in position, instrumentation, or dynamics.

The first motive is a descending-ascending motive in the harpsichord (a1, see ex.1) in the introduction (Sheet I) and in the ending of the composition (Sheet XV), whose sound is always bound to the motive of the claves (the author uses motive a1, except for the aforementioned parts, in a gradual ascension to the climax in Sheet XIII). Although all the tones of the hexachord are spent in this first motive, the number of intervals used for its construction is very limited. There are three of them, very similar in span: an augmented fourth, a perfect fourth, and a perfect fifth.

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<sup>6</sup> Pavel Eckstein, "Rozhovor o starých textech a nové hudbě" (with Luboš Fišer and Ivo Jirásek), *Hudební rozhledy* (1969): 133–34.

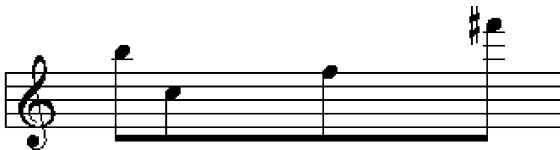
<sup>7</sup> See "Skladatel Luboš Fišer," 314.



*Ex. 1. Motive a1*

The descending-ascending movement shows the alliance of the motive a1 with the next motive a2 (see ex. 2) which was presented once and repeated 3 times in Sheet III (most strongly in the strings). The first part of both motives is a descending minor seventh, and the ascending part it is a minor ninth.

Motive a2 as if has been created by letting out the middle tones of both parts of the motive a1 (descending-ascending) and its rhythmization. The result would have been the motive B-C-F-sharp-G, however the second part of the motive a2 is created by the tones F and F-sharp, which are a semi-tone lower. This transposition from the second half of the motive a2 downward is not a substantial detail. Only this way is the three-tone symmetry retained between the halves (the tones B and F and C and F-sharp). This barely noticeable transposition shift again prevents the creation of any possible tonal centralization.



*Ex. 2. Motive a2*

Motive a2 has its variation in the kettledrum motive (see ex.3; this kettledrum variation appears three times repeated in the Sheets IX and XI, in Sheet XIV this variation appears for the last time as a de-thematicized ostinato). That it is a variation of the motive a2 (the melodic narrowing is made by the smaller extensional possibilities of the kettledrum) proves the descending-ascending movement, identical proportional rhythmization and the same formal involvement of the motive a2 in the Sheet III (it enters in the fifth second) and the kettledrum variation in Sheet IX (it also enters in the fifth second and is repeated three times).





the thrice-repeated harmonic block of the orchestra – with the quotation of the motives a2 in brass), and ends by the repetition of the harpsichord motive a1 with the motive of the claves “to disappearance,” Jarmila Doubravová notes that Fišer’s form is “dynamic” or dramatic by its closeness into its form, but also that its maximally thickened gradational parts (as described above) are considerably shorter than exposition and the contrasting middle (Sheets I-IV – 140”; Sheets V-VIII – 160”; gradation of the Sheets IX-XIII – 100”; Sheets XIV and XV – 95”).<sup>8</sup>

Fišer’s motives have a similar shape-creating character as the dynamic plan mentioned above, the density of the texture, and movement in the tonal space. They all usually appear either in their original melodically-rhythmic appearance or not at all. Except for the motive of claves and the harpsichord motive a1 (with the only exception in the gradable peak being in Sheet XII. The Sheet is imitated, dynamically descending by the brass; these motives never appear in the same dynamics, position, or instrumentation.

These motives are audibly clearly identified points whose occurrence directly creates the closure of the form. The motive of the claves and harpsichord a1 are most expressive (concerning melody, rhythm, position, dynamics, and instrumentation are unchangeable) in the Sheets I and IX. But the multiple recurrences of motives a2, b, and the six tone motive of the violins from Sheet VI have the same function. The appearance of these repetitions is regulated in the frame of the work (see ex. 5). If we look at repeated motives such as a and b, groups like a ba are created (we can call this group unit A) and the group bab (group unit B). These units encapsulate, after Sheets I and II and before Sheet XV, the space of 12 Sheets altogether.

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
		a		b	a	b		a	b	a		b	a	
		A				B				A				

Ex. 5. Twice and thrice repeated motives in the frame of the composition

## Caprichos

*Fifteen Sheets According to Dürer’s Apocalypse* shows the relation to the composition for chamber choir of sixteen people and a cappella mixed choir for forty-eight voices mostly through the use of identical tones.

This relation is further enforced by the shared inspiration for both pieces. This is the visual art of the past, here the graphical cycles of Francisco Goya’s *Caprichos*.

Similarly, as the modus, the same interval material is used here (the second, seventh, ninth, and fourth/fifth relations) for the melody and harmony as in the *Fifteen Sheets*.

<sup>8</sup> Jarmila Doubravová, “Čas struktury a struktura času,” *Hudební věda* 2 (1976): 141.

But there are also major differences. In contrast to *Fifteen Sheets*, *Caprichos* is based on the maximum possibilities of vocal expression. And so here, except for the contrast of the chamber and mixed choir, it is worked with vocal glissandos, shouts, whispering, and other speechlike sounds. The text the choir is singing is drawn from Goya's original brief commentaries to the separate graphic sheets (in the original Spanish). The rich changeable dynamics therefore have strong timbral results concerning vocal expression.

Each choir has its conductor. The conductor is led by the proportional recommendations for how many seconds each part should last (there are seventeen of them). The other detailed information for the separate time proportions of each part, which is marked throughout the score of *Fifteen Sheets* without exception, appears in *Caprichos* only rarely.

The dynamical and motion plan of the work is very complicated. The resonance of different movements, dynamics, and the predominant and frequent repetitions of elements with expressive charge maintain a persistent tension. Nevertheless, a clear tectonic wave that divides the composition into three parts with a very short coda that is created by the common whispering of both choirs on the word "caprichos" is noticeable in the composition. The first gradable wave grows from the calm introduction of the solo alto until number 5 and then descends to number 7 (*pianissimo*). Then a rich internal "wrinkled" middle part follows between numbers 8–14, which creates the peak in the very end of the composition (at numbers 8 and 9, the dynamics are strong, very strong; in numbers 10 and 11, they are contrastingly very weak, to allow for the gradation in numbers 12 and 13 – the crescendo from *piano* to *fortissimo* is therefore more effective.) The third structurally simpler part, delimited by the numbers 15–17, works with huge dynamical and expressional contrasts. In number 15 they are, for example, harmonies of the mixed choir at a very strong dynamic (*ff*), to which the same harmonies of the chamber choir reply at a very weak dynamic (*pp*). At number 17 the aggressive shouts of the mixed choir contrast to the introductory silent solo alto.

The boundaries between individual parts of *Caprichos* are noticeable mainly in the beginning where they have a relatively non-complicated structure. Numbers 1 and 2 are created always by a separate block of singing, numbers 3 and 4 by two blocks, and number 5 has three blocks. In relation to aforementioned first wave, which culminates expressively (rhythmic speech appears here for the first time) also dynamically in number 5 and then it has a descending character toward number 7, the number of blocks also diminishes. In number 6, there are two blocks, and in number 7, one. In the following parts, a more difficult structure with penetrations to different blocks predominates (e.g., in number 12 or in number 15 of the final part) or the ostinato of the block through several parts. It functions this way at the peak of the composition between numbers 11 and 13, where the constantly amplified block of rhythmic speech of the mixed choir is heard (there was a similar situation at the peak of the compositions *Fifteen Sheets according to Dürer's Apocalypse* between Sheets XII and XIII).

Similarly as in *Fifteen Sheets*, here the motives have an important form-creating function that directly creates the closure of the form – the introduction and central parts

are the clearest examples. While there are only few motives used in *Fifteen Sheets* – descending-ascending a1, a2 (using the tones of both trichords), and motive b (in the frame of the trichord B–C–C-sharp), the motivic plan of *Caprichos* is much more complicated.

*Caprichos* begins and ends with a rhythmically arranged quotation of the motive b1 from *Fifteen Sheets*. In numbers 2, 3, and 7, there are homophonic blocks whose particular voices are always moving in the frame of only one trichord (the rough scheme of harmonies which are created in these blocks must therefore be always either 1, if it is a dyad, or 11 if it is trichord, but in the block of the mixed choir in number 3 every voice moves in a different trichord, and the result is a symmetric tetrachord 151). In number 4 there is a quotation in the four-voice block of the chamber choir (soprano, alto), a quotation of motive a2 from *Fifteen Sheets*, whose particular tones are divided among different voices as it was done in Sheet XIV, where the tones of the motive were re-divided into groups of four trombones. In the following four-voiced block of the chamber choir (tenor, bass) there is the descending-ascending part of the motive a1 in number 5 from *Fifteen Sheets*. In number 7, the motive is created by harmonies of the tones of the trichord F–F-sharp–G.

The interval between numbers 8 and 14 is literally charged with new shapes of motives which, thanks to the interval material mentioned above, sometimes reminds one of the previous motives (the inversion of motive a2 in number 12 is most expressive); that means that they also show mutual contamination relations.<sup>9</sup> All these motives, nine altogether for the chamber choir and the rhythmically spoken motive (mixed choir) are then quoted simultaneously in no 13 – as it was in the climax of Sheets XII and XIII, where nearly all the elements of the first composition were quoted. The middle part in no. 14 is closed by the motive from no 7 (in contrast to the motive from no. 7, it is created by the tones of the trichord B–C–C-sharp; it is nevertheless generically the same harmony 11).

In no 16, the chamber choir again creates a homophonic block whose particular voices are moving in the frame of one trichord. However every voice, similarly as in the block no 3, moves in a different trichord. The resulting harmony is the total of Fišer's six-tone set 11411. The whole composition is closed, as has been said, by a rhythmically arranged (and always in three repetitions, by reducing of the tones that are rhythmically further arranged) quotation of motive b.

Also, the usage of different kinds of harmonies roughly corresponds to the previously sketched outlines of the form. The introductory part, for example, begins in number 2 by the dyad 1, in numbers 3, 4, and 5 by the tetrachord 151, and in numbers 6 and 7 by the trichord 11.

In the middle part, numbers 8 and 9 again feature the tetrachord 151; at numbers 10 and 11 in accordance with the falling dynamics, the harmonies also fall – in number 10 it is trichord 11, and then there is none. In the connection with the crescendo in numbers 12 and 13, the hexachord of the whole mode 11411 appears for the first time. It will

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<sup>9</sup> According to Jarmil Burghauser, "contamination relations" are transitions from one theme or motive through a row of his equally valuable derivations, variants to even other, very different shape. See Ctirad Kohoutek, *Hudební kompozice z hlediska skladatele* (Prague: Editio Supraphon, 1989), 331.

appear one more time before the end of the composition at no. 16 (in no.15 it was again the tetrachord 151).

In contrast to *Fifteen Sheets*, where the hexachord was present in all the sheets with the exception of the Sheet VII, the differently-used harmonies have a hidden form-creating function in *Caprichos*. In both compositions Fišer creates symmetrical trichords 11 (this trichord does not appear in *Fifteen Sheets*), tetrachords 151 (this tetrachord can be found in *Fifteen Sheets* despite the fact that the hexachord is always present; this is achieved by the simultaneous sounding of the two tetrachords 151, e.g., the harmony of the tones B-C-F-F-sharp and C-C-sharp-F-sharp-G) and of course the hexachord 41411. Although the set makes it possible, Fišer never uses a pentachord. He also never uses anti-symmetrical trichords 15, 51, 14, or 41 that the set allows, e.g., between the tones B-C-F, F-sharp-B-C, G-B-C, C-C-sharp-F, C-C-sharp-F-sharp, or G-C-C-sharp. Also, the non-symmetrical tetrachords that the set allows, e.g., 114, 411, or 115 between the tones F-F-sharp-G-B, F-F-sharp-G-C or C-sharp-F-F-sharp-G, do not appear here.

The reason is Fišer's effort to suppress any hints of tonality through the preference of tritone and semitone intervals<sup>10</sup> next to a semi tone (e.g., the harmony of the trichord F-F-sharp-G) and with the harmony 151<sup>11</sup> of semitone meeting with tritones (it is always harmony of the first, second, and third tones of both trichords - e.g., B-C-F-sharp or C-C-sharp-F-F-sharp-G). The hexachord 11411 then joins both the harmonies 11 and 66 because it contains a semitone meeting other semitones as well as a semitone meeting tritones.

### **Relations between the Graphic Cycles of Albrecht Dürer and Francisco Goya and Luboš Fišer's *Fifteen Sheets According to Dürer's Apocalypse and Caprichos***

#### **Fifteen Sheets According to Dürer's Apocalypse**

Concerning Fišer's inspiration by the graphic cycle of Albrecht Dürer, the author characterized it in the preface of the score of his work this way: "Apocalypses cum figures must not be introductory for the interpretation of the work. Its influence projects to the work only as a source of association. This is shown in the inner organism of the composition, that means by the sound strictness, classical instrumentation, and by certain order they correspond with the graphical clarity of Dürer's manuscript."<sup>12</sup> An old friend of Fišer, František Maxián, thinks that although this statement is truthful, it purposely tells little

<sup>10</sup> The interval of the semitone and, of course, of the major second (even though that is not so important in the composition) is highly melodic. A melody progressing in these intervals gives the impression of fluency. In contrast to this, harmonic groups made up of these intervals hide the eventual harmonic quality of a chord.

<sup>11</sup> Karel Janeček recommends this harmony to be denoted as 66. The sign 66 cannot mean any orientation scheme (66=6, it is the only tritone), misunderstanding cannot occur. The orientation scheme 151 he considers to be too difficult and it is not very clear that the tritones take an important part in it. See Karel Janeček, *Základy moderní harmonie* (Prague: Academia, 1965), 61.

<sup>12</sup> See the preface to the score.

about the nature of the inspiration. This can be done by the fact that the author could have been, somewhat against his will (it is well-known that Fišer is often unwilling to discuss his compositions), put into a situation when, after his composition had achieved success, he had to express himself about it. He did so in a very ambiguous manner.

One can hardly resist the strong feelings when looking at Dürer's graphic cycle while listening to Fišer's urgent music. Among the aforementioned compositions by Fišer, we can find a few relations of shared character (mostly parallels). Both artists, Dürer and Fišer, were roughly 30 years old when they created their works, which at the time of their creation were the major works of their careers. Dürer's graphic manuscript matured in *Apocalypses cum figures*, here the author made use of all the possibilities of the current development of art as he recognized it on his journeys in Italy, and he simultaneously based the foundation of the development on the free picture graphic. Also, Fišer's personal style matured in *Fifteen Sheets* and like Dürer he also created within the contemporary development of music art, the so-called New Music.

Albrecht Dürer divides his cycle into several thematic parts (each picture finds his reply in the text of the New Testament, but does not precisely copy the succession of the whole story in the principal; it is an original artwork.) The title Sheet (Figure) – The Martyrdom of St. John – is not directly connected with the text of *Apocalypses*. In Figure I “what looked like a human being” John is sent to reveal his testimony to the seven churches in Asia.<sup>13</sup>

The drama of Apocalypse alone, full of fantastic images of terror, does not begin until the Figure II, where the Father sits at the center of the open heaven, holding a book with seven seals in his hands. Next to him stands the Lamb with seven horns and seven eyes who is the only one worthy of taking the book from the Father's hands and open the seals.

Behind the whole scene a calm landscape appears with a water fortress in which we do not find even the smallest hint of the terrible stories that will follow.

Figures III to VI depict the horrible events that happened after the breaking of the seven seals (the four riders of Apocalypse after the breaking of the fourth seal, hot rain falling onto everyone's head after the breaking of the fifth seal, the stigmatization of God's servants after the breaking of the sixth seal and the “silence in heavens” after the breaking of the last, seventh seal.)

In Figure IV, the seven angels accept seven horns from the hands of God, and their voice announces the next seven disasters. In the frame of this figure there are also disasters that happened after the sounding of the four angels (hail and fire mixed with blood, the third part of the sea is turned into blood, the fallen star Wormwood, which poisoned the third part of the waters and overshadowed one third of the stars, the Moon and the Sun). Dürer leaves out the events after the sounding of the fifth angel (the star fallen from

<sup>13</sup> Dürer marked his graphic sheets with the word Figure. Dürer in fact marked the second graphic with a number one. The first introductory woodcut of the whole cycle, picturing the Martyrdom of St. John—the supposed author of the first Greek text *Revelation*—has a special position in the whole text, and it does not directly connect to the text of *Apocalypse*.

the sky which opens the abyss from which smoke and a solar eclipse proceed), similarly as the blowing of the seventh angel. Dürer depicts the events after the sounding of the sixth angel in Figure VII (four angels accompanied by twenty thousand riders of heaven slaughter the last third of the humans).

Figure VII shows the situation when John accepts a book from the right hand of a strong angel whose legs are like “columns of fire” and who commands John to eat this book and to keep on prophesying to “many nations, races, languages, and kings.”

Figures IX-XIII describe the fight of four angels whose leader is the archangel Michael with the devil, who is cast down from heavens to Earth (Figure X – this image is one of Dürer’s best woodcuts). He is unsuccessfully pursuing a pregnant woman who would become the mother of the Messiah here (Figure IX – the events of one chapter. Dürer divides into two Figures the event preceding this Figure, that is, the fight with the devil and his fall from heaven to Earth is a theme of the following Figure). Figure XI describes the reign of Antichrist on Earth. In Figure XII, John is in the crowd of 144,000 chosen people and looks at the Lamb “because a day of reckoning is here.” Figure XII depicts the rise and the fall of the power of Antichrist on the Earth (the harlot of Babylon, the false prophets, the destruction of Babylon).

Figure XIV summarizes the events from the twentieth and twenty-first chapters of Revelations. Satan is bound. “The angel threw him into the abyss, locked it, and sealed it, so that he could not deceive the nations any more.” And the angels show John New Jerusalem, where there will be sorrow and death no more and God will remain with the people.

It is very interesting to observe, on a background sketched in this way, the appearance of particular motives (a1, a2, b) in the frame of Fišer’s composition. Totally unchanged is motive a (instrumentally, dynamically, and spatially) which is present in both bookends– Sheets I and XV (with the exception of Sheet XII, where it is imitated in the group of woodwinds).

Motive a2 does not appear in the third Sheet for the first time. Similarly, it is in Dürer’s Figure II (as has been said, it is the third graphic Sheet in a row) that the whole drama of *Apocalypse* begins. The motive continues to appear in the Sheets V and VI. Just in the interval of Figures II–V of Dürer’s cycle, the terrors that occurred after the breaking of the six seals are pictured.

After the breaking of the seventh seal “there was silence in heaven for about half an hour” (see Figure VI) and seven angels were given seven horns that would announce further disasters. In the seventh sheet of Fišer’s composition, all the instruments of the orchestra are tacit and a solo flute plays motive b for the first time (I discuss this below). In Figures VI and VII, Dürer summarizes the events after the blowing of the angels. Fišer’s motive sounds after Sheet VII and also in the following Sheet VIII as an ostinato figure in the viola.

After the terrors of the seven seals and the seven announcements of the angels, John is appealed to in Figure VIII by the strong angel to eat the book he gives him and to go

on prophesying. In Fišer's Sheet IX a new element appears – the kettledrum variation of the motive a2 at a weak dynamic level.

In Figures IX and X, a monster with seven heads pursuing a pregnant woman and the fight of four angels with Satan, with archangel Michael in the front, is pictured. In Fišer's Sheet X, there is a significant expressive change in motive b (rullato with the sound of trombones).

In Sheet XI, in contrast to the kettledrum variation of the motive a (at a very strong dynamic), motive b appears in the strings, and in a different rhythm of ostinato figures of particular instruments. The result is an unsettling aleatory murmur.

The peak of gradation of Fišer's compositions are connected in Sheets XII and XIII. A similar peak of gradation we can find also in Dürer's cycle (and also in the text of the New Testament) where the reign of Antichrist on the Earth is described in the Figures XI and XII.

The kettledrum variation of motive a2, which has sounded for the first time in the Sheet IX, appears for the last time as an ostinato kettledrum figuration in Sheet XIV. In contrast to this ostinato kettledrum figuration, a group of trumpets and trombones plays motive a2 (three times repeated) for the last time.

In Figure VIII (the ninth in a row) after the end of the terrors of the seven seals and the seven announcements of angels, the angel commands John to eat the book he is giving him and to keep prophesying. This picture presents the third series of terrors and that is the reign of Antichrist on the Earth. The reign cumulates in the Figure XIII (the harlot of Babylon, the false prophet, the destruction of Babylon) – similarly in Fišer's XIV. The Sheet accumulates the more urgent (thanks to increasing dynamics) ostinato kettledrum figuration of the exposition of this variation of motive a2. The kettledrum varies a2 as if were closing the third series of terrors here (the reign of Antichrist). The last appearance of motive a2, which appeared in Fišer's Sheet III in the brass, sounds as if were closing the whole drama of the Apocalypse which had begun in Dürer's Figure II (the third in a row).

The use of the harpsichord's motive a1 with the sound of claves in the first and the last Sheet shows strange connections with Dürer's cycle, maybe even with the conception of the work. The total engagement of all the instruments of the orchestra in the Sheet XV in two short verticals is unsettling. The action from the first Sheet repeats. Into the sound of claves the harpsichord begins playing the descending ascending motive a1 again in the tenth second. This is a situation similar to Dürer's last Figure: Archangel Michael chains the devils with whom the fight has just finished. Above this scene the angel shows John New Jerusalem. But instead of this town that is described in Revelations, we see just a town of Dürer's time (similar to the one appearing at the very end of *Apocalypse* in Figure II), which does not shine with diamonds and gold at all, as John saw it. One of the walls of the town is even ruined, as if everything could have begun again. As in Fišer's Sheet XV, we do not hear anything that would remind us of the beauty of New Jerusalem. Everything has been said and we are waiting for it to be said. We are in the beginning



and we feel the time again, which slowly drops with every new strike of claves. Time is something that none of the walls of Dürer's New Jerusalem can resist.

The end of *Fifteen Sheets According to Dürer's Apocalypse*, "fading away to nothing," paradoxically creates the impression of non-closure and the possibility of repetition or return. However, the dramatic impression of the work that would "rather ask questions and offer testimonies than give answers and claims"<sup>14</sup> is affected by this.

Like the New Testament text of Revelations, Dürer's graphic cycle works with number symbolism very intensively – mostly with the numbers seven and twelve. For example, the book in the right hand of God sealed by seven seals; the Lamb that accepts this book has seven eyes and seven horns in Figure II; seven horns of seven angels in Figure VI; the dragon has seven heads in Figures IX, XI, and XII; twelve old men sit on thrones around the throne of Father in Figure II; there are twelve times twelve thousand servants of God who would be spared in Figure V; there are twelve gates with the names of twelve generations of Israel guarded by twelve angels in Figure XIV.

An analogue to this symbolism can be found also in Fišer's work. The sixth Figure of Dürer's cycle (the seventh in a row) pictures events that happened after the opening of the seventh seal. "When the Lamb broke open the seventh seal, there was silence in heaven for about half an hour. Then I saw the seven angels who stand before God, and they were given seven trumpets."<sup>15</sup>

Four angels had already announced four disasters. In the center of the picture there is an eagle flying directly downwards and calling out: "Alas! Alas! Alas!" In this way he announces the terrors which will affect the Earth after the following three angel's pronouncements.

In Sheet VII we can notice an expressive calming. All of the instruments are calm here, the hexachord otherwise present in all other Sheets (silence on the Earth) stops and the solo flute in a deep register presents the very first projection of the motive b (it consists of seven notes – see ex. 9) moving against all the preceding motives in the frame of just one trichord: B–C–C-sharp (to be even more speculative – could it be a symbol of the three angel's pronouncements? It would be sounder to not seek to find numerical symbolism at all costs. The semitone material of the trichord enables Fišer's mostly melodic guidance of the motive).

Every time when one of the motives of Fišer's work is quoted, that motive is repeated twice to three times (once in Sheet VI, the six tones of the three groups of violins are repeated three times).

These repetitions in the frame of one composition appear regularly and create parts which altogether fill the space of the twelve Sheets (after Sheets I and II and before Sheet XV – see ex. 11).

Changes in the expression of the motives directly musically depicts the action of Dürer's *Apocalypse*. The melancholy and depressive motive b in Fišer's Sheet VII provided

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<sup>14</sup> See Jarmila Doubravová, *Čas struktury a struktura času*, 142.

<sup>15</sup> The Holy Bible. Revelations VIII, verses 1, 2, 6.

in a deep register and at a weak dynamic of the solo flute as if was evoking the dense atmosphere of the anticipated three angel's trumpeting.

Motive b changes by the sound of the trombones (rullato) further in Sheet X. Jarmila Doubravová has characterized this change as an expression of the "grotesque robustness of caricature distortion."<sup>16</sup> Dürer's Figure IX (the tenth in a row) depicts a summary of several events which link to each other in the text. A pregnant woman appears here who will give life to the Messiah: "Then a great and mysterious sight appeared in the sky. There was a woman, whose dress was the sun and who had the moon under her feet and a crown of twelve stars on her head. She was soon to give birth, and the pains and suffering of childbirth made her cry out."<sup>17</sup> Opposite this woman, Satan, appearing as a monster with seven heads, walks out of an abyss. "Another mysterious sight appeared in the sky. There was a huge red dragon with seven heads and ten horns and a crown on each of his heads. With his tail he dragged a third of the stars out of the sky and threw them down to the earth. He stood in front of the woman, in order to eat her child as soon as it was born."<sup>18</sup>

The child and the mother finally, thanks to the angels, escaped from the dragon. The way Dürer in the Figure pictured the monster with seven heads (the big and awkward body of the dragon evokes a strange mixture of terror and fun) is a very close to that "grotesque robustness of the caricature distortion" of Fišer's motive as it sounds in Sheet X.

Motive b becomes a part of differently rhythmicized figurations in the strings (at a very strong dynamic) in Sheet XI. The result is a strange aleatory murmur that sounds very unsettling and urgent. Against this unquiet course the kettledrum variation a2 sounds three times (also at a very strong dynamic).

The theme of Dürer's Figure X is the moment of the fight of the four angels with the archangel Michael in the head with Satan whom they wanted to overthrow from the heavens to the Earth: "Then war broke out in heaven. Michael and his angels fought against the dragon, who fought back with his angels; but the dragon was defeated, and he and his angels were not allowed to stay in heaven any longer. The huge dragon was thrown out - that ancient serpent, called the Devil, or Satan, that deceived the whole world. He was thrown down to earth, and all his angels with him."<sup>19</sup>

The center of the image is Michael, who is preparing to thrust his spear into the throat of a creature with a donkey head. In this mighty gesture and its obstinate expression, all his power that seems to overthrow all the darkness to the calm countryside, which is to be found at the bottom of the image, is concentrated in the next moment.

The strong strokes of the kettledrum (motive a2) strongly remind one of Michael's concentration and his gesture.

The last appearance of the motive b in Sheet XII at fortissimo in the horns, shortly rhythmicized (in the first appearance of the motive in Sheet VII the double repetition

<sup>16</sup> Jarmila Doubravová, „Čas struktury a struktura času,“ *Hudební věda* 2 (1976): 141.

<sup>17</sup> *Apocalypse* XII, 1-2.

<sup>18</sup> *Apocalypse* XII, 3-4.

<sup>19</sup> *Apocalypse* XII, 7-9.

lasted 40 seconds; in Sheet XIII, 20 seconds) and in the position opposite Sheet VII, one octave higher, it sounds “imperatively,”<sup>20</sup> maybe even warningly. To Dürer’s Figure XII, in which John in a crowd of 144 000 is chosen to relate a text when the angel is warning the throng with a strong voice: “Whosoever worships the beast and its image and receives the mark in his forehead or on his hand will himself drink God’s wine, the wine of his fury, which he has poured at full strength into the cup of his anger! All who do this will be tormented in fire and sulphur before the holy angels and the Lamb.”<sup>21</sup> The “imperative” sound of the motive b in Sheet XIII reminds us of the quoted warning.

## Caprichos

To the visual inspiration of his choral composition *Caprichos*, according to the graphic cycle of the same name of Francisco Goya, Fišer recalls this time by using a Spanish text. This text creates the names of particular graphic sheets *Los Caprichos*, to which Goya also joined brief commentaries.

Although the names of the sheets, which Fišer works with in the course of his composition, do not keep the order in which are ordered the sheets in Goya’s cycle, their appearance in the frame of the work is not accidental.

The whole composition, like *Fifteen Sheets According to Dürer’s Apocalypse*, begins and ends with the same motive (a rhythmically modified motive b from *Fifteen Sheets*). This motive does not appear as it does in *Fifteen Sheets*, elsewhere in the outer parts of the compositions. Also, the text in number seventeen is the same as in the beginning – *Las rinde el sueño* (the sheet number is 34; in the following text I present only the sheet’s number) – They are overcome by sleep. On the picture of the sleeping prisoners, Goya comments: “Do not wake them up! Sleep is perhaps the only blessing of the unhappy ones.”

The choice of names with the outline of the music form (that is divided into three parts: part one, numbers 1–7; part two, numbers 8–14; part three, numbers 15–17 and a coda – the whispering of the word *Caprichos*, see analysis of the composition) is connected with the theme. Goya’s cycle leads us to a kind of strange world in the no-man’s land between reality and dreams. In the beginning, this world looks like the real one, and scenes from everyday life dominate.

Similarly for the first part of its composition (numbers 1–7), Fišer chooses the names connected with similar “ordinary” scenes. After *Nadie se conoce* (6) – *Nobody Knows Himself*. “The face, clothes, voice-everything is make-believe. Everybody wants to pretend to be someone he is not, all deceive and nobody knows himself,” comments Goya – these are different trivial and terrible appearances pointing to some “private falseness,” from which the whole net of social life is created, revealing the bad habits of women and

<sup>20</sup> See Jarmila Doubravová, “Čas struktury a struktura času,” 141.

<sup>21</sup> *Apocalypse XIV*, 9–10.

the wickedness of men (the poor bride pretends to be a rich ugly man – Que sacrificio (14), mysterious creatures in disguise carry away a poor woman who futilely cries for help – Que se la llevaron (8), an equal looks for his equal, a stupid woman, talking to an equally stupid young handsome man – Tal para gual (5), a young woman, the victim of the inquisition, approaching the place of execution – No hubo remedio (24). The whole part is contained in number 7 on the word Pobrecitas – Poor women (22) where the catchpoles take two poor prostitutes into prison.

For the central part of his composition (numbers 8-14), Fišer chooses scenes similar to bad dreams of a deep sleep full of ghostly phantoms. Ugly beasts, young witches, imps, goblins, and other things appear here. The whirl of strange and fantastic creatures appear for the last time in Fišer's number 14, where the altos of the mixed choir sing the same motive, which is closed in number 7 of the first part of the composition, on the word Volaverunt (61). This is connected with the scene where a group of witches flies away. The ending of number 14 is the whispering of words Ya es ora (80). It is a time, then, when the Sun rises, everyone – witches, goblins, visions, and phantoms – run away in different directions. It is good that this race is seen only during the night and after dark. Nobody finds out where they hide themselves during the day. "The one who would empty the den of imps and show them at ten o'clock at Puerta del Sol, would not need even rich inheritance," comments Goya about this sheet. It is as if the night has ended and with it also the whirl of demons, whose presence is still to be felt.

For the last part of his composition (numbers 15-17), Fišer chooses motives relating to the inexorability and cruelty of the fate: Unos a otro (77) – Ones to the others. Goya said about this: "This is the course of the world. Some laughing at others and participate in bullfights together. The one who played the role of the bull yesterday is a matador today. Fate rules the celebration and divides the tasks according to her whims." In the penultimate number of this part (number 16), similarly as in the penultimate number of the first part (number 6), the motive of a young woman, the victim of the inquisition sitting in the pillory on Aquellos polvos (33), appears again. This motive of faith "deals very badly with that one who courts him."

Empty smoke is paid for the effort of the climbing, and the one who has climbed is punished by the fall – Subir y bajar (56) – To ascend and descend.

In the last number of the composition (17) there sounds (as has been said) against the aggressive screams – Tragala perro! (58) Swallow it, dog! V- The introductory motive with the words La rinde el sueño – Sleep overcomes them (the prisoners). In the beginning it is as if we had fallen into a deep sleep and as if we had witnessed the whirl of demons and were happy that the day comes, when we wake up and find out that it was only a dream. "Do not wake them up!" says Goya to "La rinde el sueño."

"Sleep is perhaps the only bliss of the unhappy ones," but the question "What can the poor prisoners in the darkness of prisons dream about?" presents itself. With the repetition of the sentence La rinde el sueño, which sounded in the introduction of the composition for the first time, Fišer achieved a similar effect as before in *Fifteen Sheets*. That is the ending "fading away," the urgent infinity, the possibility of repeating all the

terrors. At the end of *Caprichos*, the sleep of all the prisoners comes again in which all the terrors of *Caprichos* may recur. “But you know, these are just vagaries,” as if Fišer wanted to add ironically by the closing whisper (a very short coda of the whole composition) on the word *Caprichos*.

### **In addition to the Visual Inspirations**

Next to the possible structural relations of formerly described musical and visual works, Fišer mostly wanted to evoke the urgent existentially philosophical connections with the choice of motives. Again, it is extramusical associations that he follows from the compositions of the third Piano sonata. Fišer here utters his principal “no” to all disturbing things, to all negative aspects of life that the experience of his thirty years has allowed him to get to know. Despite all the bad things the artist sees, Fišer can not very effectively and shortly express his admiration until the very end of the triptych, with the word “Amen” in C major.

The quantity of possible relations mentioned above reminds one of the situations which Italo Calvino depicted in his story book *Cosmic grotesques*. In the short story “Signs in the Universe,” he looks for a creature which Calvino called Qfwfq, the sign that it made in the universe. The characteristic of this sign was nothing more than that it was the first sign of all. With the progression of the time, the signs in the universe increased and the original and perfect could be found because it was not revealed by anything. “The signs of the space always become more thick,” says Qfwfq, whoever on whichever world feels his presence in the universe. The result of the life among signs is that it sees signs in all the things that originally marked only its presence. Now they have changed into symbols and joined purposefully made signs. The series of signs multiply in the series of other never endingly repeating signs, always the same, but nevertheless different. With a brief look at Fišer’s triptych – Fišer’s key composition of the 1960s, we have to ask whether a music work can be analyzed with a definitive result. We can relatively reliably do a technical analysis and describe in detail how the composition is created. But that can tell us only something of the real nature of the music work. Every level of expression reveals a new one, which again appeals to the analysis. And every analysis is finally just one of the many versions from inexhaustible variety of characteristics the meanings of the work. In this sense we would not find the satisfactory solution to our question and we must disclaim the final deciphering of the work. Even he who tries to analyse a composition to get to know its principles can never fully get to know all the levels of the work. Let us point out that the aspect is, next to the other ones, very important for art and he makes the art what it is, the magic ritual of hidden and partly revealed meanings.

## Resumé

Studie si klade otázku, jaký může být vzájemný vztah výtvarného a hudebního díla. Na příkladu dvou kompozic Luboše Fišera, Patnácti listů podle Dürerovy Apokalypsy a Caprichos, se pak snaží na tuto otázku nalézt jednu z možných odpovědí. Východiskem byla analýza výše zmíněných skladeb. Ta si všímá především tónového materiálu, souzvukových druhů, dynamického a motivického plánu. Na pozadí této analýzy je pak sledována dramaturgie výtvarných děl, jakou zvolili ve svých cyklech Albrecht Dürer a Francisco Goya. Styčným komunikačním polem hudebního a výtvarného uměleckého druhu byl pak v Patnácti listech podle Dürerovy Apokalypsy především motivický plán díla, v Caprichos pak zejména nová Fišerova dramaturgie původních Goyových komentářů k jednotlivým listům cyklu. Tyto komentáře byly použity jako zpívaný text.

## Zusammenfassung

Diese Studie löst die Frage, welche gegenseitige Beziehung zwischen einem bildenden und musikalischen Werk sein kann. Sie bemüht sich eine von den möglichen Antworten am Beispiel zwei Kompositionen von Luboš Fišer, Fünfzehn Blätter nach Dürers Apokalypse und Caprichos, zu finden. Diese oben bereits erwähnten Kompositionen wurden zu dem Ausgangspunkt unserer Analyse, die sich vor allem mit Tonmaterial, Arten von Zusammenklängen, dynamischem und motivischem Plan beschäftigt. Im Hintergrund dieser Analyse wird vor allem die Dramaturgie der bildenden Werke verfolgt, die Albrecht Dürer und Francisco Goya in ihren Zyklen gewählt haben. Zu den berührenden Kommunikationsräumen der musikalischen und bildenden Kunst wird in Fünfzehn Blättern nach Apokalypse Dürers der motivierte Plan gezählt, in Caprichos gehört hier neue Fišers Dramaturgie von ursprünglichen Goyas Kommentaren zu den einzelnen Blättern des Zyklus. Diese Kommentare wurden als ein gesungener Text verwendet.

LIST OF BACHELOR AND MASTER THESES AT THE DEPARTMENT  
OF MUSICOLOGY OF PALACKÝ UNIVERSITY IN OLOMOUC  
IN THE YEARS 1993-2004

VERZEICHNIS DER DIPLOM- UND BAKKALAUREATARBEITEN IM  
BEREICH DER MUSIKWISSENSCHAFT  
DER PALACKÝ-UNIVERSITÄT IN OLOMOUC IN JAHREN 1993-2004

SEZNAM DIPLOMOVÝCH A BAKALÁŘSKÝCH PRACÍ  
OBHÁJENÝCH NA KATEDŘE MUZIKOLOGIE FILOZOFICKÉ  
FAKULTY UNIVERZITY PALACKÉHO V OLOMOUCI V LETECH  
1993-2003

**I. Bachelor's theses - Bakkalaureatarbeiten - Bakalářské práce**

1993:

Křupková, Lenka: *Motivická práce v opeře Věc Makropulos Leoše Janáčka* (vedoucí Mikuláš Bek). Olomouc 1993, 28 stran + 9 stran příloh.

Mikalová (Keferová), Jindra: *Tři klavírní sonáty op. 22 Pavla Vranického* (vedoucí Stanislav Tesař). Olomouc 1993, 51 stran + 4 strany příloh.

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Hanzlík, Tomáš: *5. smyčcový kvartet B. Martinů* (vedoucí Mikuláš Bek). Olomouc 1994, 27 stran + 6 stran příloh.

Hirnerová, Nikola: *Andrew Lloyd Webber jako představitel současného muzikálu* (vedoucí Ivan Poledňák). Olomouc 1994, 40 stran + 18 stran příloh.

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- Ferdová, Radana: *Srovnání kantát Svatební košile Antonína Dvořáka a Vítězslava Nováka* (vedoucí Miroslav K. Černý). Olomouc 1998, 82 stran.
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- Kodedová, Markéta: *V. Novák – Sonáta eroica* (vedoucí Mikuláš Bek). Olomouc 1999, 75 stran + 3 strany příloh.
- Kratochvíl, Matěj: *Hudební dramaturgie českých filmů 80. a 90. let* (vedoucí Ivan Poledňák). Olomouc 1999, 63 stran.
- Kuchař, Martin: *Sestavení programu pro katalogizaci a hledání podobnosti melodických incipitů jednohlasého zpěvu 15. a 16. století* (vedoucí Stanislav Tesař). Olomouc 1999, 55 stran + 6 stran příloh.
- Pszczolka, Jaroslav: *Sondy do života a díla Štěpána Raka* (vedoucí Vladimír Hudec). Olomouc 1999, 65 stran + 74 stran příloh.
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VERZEICHNIS DER DISSERTATIONARBEITEN IM BEREICH DER  
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SEZNAM DIZERTAČNÍCH PRACÍ OBHÁJENÝCH NA KATEDŘE  
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### Biographies - Lebensläufe - Životopisy

**Lucie Brázdová** (1977) is a doctoral student of musicology at the Philosophical Faculty at Palacký University in Olomouc. Brázdová has received university prizes for her bachelor's and master's theses and has been working as a researcher on the project "The Research of History and Culture in Moravia" in the Department of Musicology.

**Alena Burešová** (1947) studied musicology at the Philosophical Faculty of Palacký University in Olomouc. She also visited music theory courses at the Academy of Performing Arts in Prague and she worked as a visiting scholar at Humboldt University in Berlin and Lomonosov University in Moscow. Presently she is docent at the Department of Musicology at Palacký University, where she teaches music history. Her fields of research are the relation between text and music (monographs, editions), Czech contemporary works for children's choirs, Czech-Russian musical relations between the wars, and the works and life of composer Pavel Bořkovec (Olomouc: Palacký University, 1994).

**Božena Felgrová** (1970) studied musicology at the Philosophical Faculty of Palacký University in Olomouc (M.A. 1996; Ph.D., 2001). Her master's thesis is entitled *Gregoriánský chorál v liturgické tradici utrakvistů - zpěvy propria missae* and her doctoral dissertation, *Úpravy Mozartových oper pro dechové harmonie v Čechách*.

**Nad'a Hrková** (1949), Musikwissenschaft an der Philosophischen Fakultät der Komenský Universität in Bratislava (Slowakei) ist international bekannt als Fachmännin im Bereich der alten Musik, sowie der Musik des 20. Jahrhunderts, nach dem 2. Weltkrieg. Als jahrelang verfolgte Avantgardkritikerin gründete sie mit einer Gruppe jungen Avantgardisten nach dem Umbruch 1989 das internationale Festival der zeitgenössischen Musik *Melos-Ethos* (heute schon ebenfalls international anerkannt) und in dessen Rahmen internationales Symposium. Sie wurde Editorin einer Reihe der Sammelbänden zu der aktuellsten Fragen der Ost-West Problematik der zeitgenössischen Musik. Sie ist Autorin einer Reihe von Büchern und Studien über die Musikgeschichte und zeitgenössische slowakische Musik und überhaupt der zeitgenössischen Musik als solchen. Derzeit gab sie die erste zwei Bände der insgesamt 6-teiligen Europäischen Musikgeschichte heraus.

**Lucie Kaucká** (1978) is a graduate of the Conservatory in Pardubice in piano performance. After that, she went on to study musicology at Palacký University in Olomouc,

where she is in her second year of graduate study. She works there as a teaching assistant and occasionally gives concerts.

**Markéta Kratochvílová** (1977) studied musicology at Palacký University in Olomouc. Since 2003 she has been pursuing a Ph.D. degree there. Her main subjects of interest are musical analysis and Czech music in the first half of 20th century (Vítězslav Novák, Otakar Ostrčil, Ervín Schulhoff).

**Lenka Křupková** (1970) absolvierte das Konservatorium in Ostrava im Fach Klavier (1990). An der Palacký-Universität studierte sie Journalistik (Bc., 1997) und Musikwissenschaft (Mgr., 1995). Sie promovierte mit der Diplomarbeit *Zur Dramaturgie der Oper Die Sache Makropulos von Leoš Janáček* und mit der Dissertation *Kammermusikalische Schaffung von Vítězslav Novák*. Zur Zeit wirkt sie als Assistentin an dem Lehrstuhl für Musikwissenschaft an der Palacký-Universität. Ihre Forschungsgebiete sind tschechische und europäische Kammermusik, tschechische Musik des 19. und 20. Jahrhunderts und Musiksoziologie.

**Elena Letňanová** (1942) is Associate Professor of Music at the Slovak University of Technology in Bratislava. She has performed at national and international competitions and festivals and given solo recitals around the world, and was a special Prize winner at the Chopin Competition in the Czech Republic. She has taught at universities in Slovakia and the United States. She has published three books and around seventy articles on various musical topics and made recordings for Slovak Radio and Television and Supraphon Prague.

**Ivan Poledňák** (1931) studied musicology and aesthetics at the Philosophical Faculty of Masaryk University in Brno (M.A. 1956, PhDr. 1967, CSc. 1969, DrSc. 1989, Doc. 1992, Prof. 1994). He worked as appointed lecturer at Pedagogical Institute in Brno (1956–59), head of the Department for Music Education at the Institute for Pedagogical Research in Prague (1959–68), specialist in the fields of aesthetics, psychology of music and theory and history of popular music at the Institute for Musicology at the Czechoslovak Academy of Sciences in Prague (1968–97). He was appointed lecturer at several universities and faculties (Praha, Brno, Olomouc), member of various musical boards and committees (president of the Czech Music Council, etc.). Currently professor and head of the department of musicology at Philosophical Faculty of Palacký University in Olomouc, professor at the Pedagogical Faculty of Charles University in Prague. Papers on conferences in Ann Arbor, Innsbruck, Lyon, Montreal, Moscow, Philadelphia, Tokyo, Vienna etc. Author of several books, e.g., *Československý jazz (Czechoslovak Jazz-Past and Present, with L. Dorůžka)*, *Encyklopedie jazzu a populární hudby I–IV (Encyclopedia of Jazz and Modern Popular Music, with A. Matzner, I. Wasserberger and team)*, *Stručný slovník hudební psychologie (Concise Dictionary of the Psychology of Music)*, *Hudba a její pojmoslovný systém (Music and its Conceptual System, with J. Fukač)*, *Základy*

hudební sémiotiky I-III (with J. Jiránek and team), Úvod do studia hudební vědy (Introduction to Musicology, with J. Fukač), Úvod do problematiky hudby jazzového okruhu (Introduction to the Study of Jazz-oriented Music).

**Jaroslav Pszczolka** (1972) graduated in musicology in 2003 from the Philosophical Faculty of Palacký University in Olomouc and since then he has been studying in the doctoral program there. The themes of his master's thesis (Influences of New Music and Visual Art Inspiration in the Triptych of Luboš Fišer) and planned doctoral work (Stylistic Diversity in the Closing Decades of the Twentieth Century) intersect in the area of music of the second half of the twentieth century.

ACTA  
UNIVERSITATIS PALACKIANAE OLOMUCENSIS  
FAKULTAS PHILOSOPHICA  
PHILOSOPHICA - AESTHETICA 28 - 2005  
MUSICOLOGICA  
OLOMUCENSIA  
VII

Editor Paul Christiansen, Ph.D.  
Výkonný redaktor prof. PhDr. RNDr. Jan Štěpán, CSc.  
Odpovědná redaktorka Mgr. Jana Kreiselová  
Technická redaktorka RNDr. Miroslava Kouřilová

Vydala a vytiskla Univerzita Palackého v Olomouci,  
Křížkovského 8, 771 47 Olomouc  
[www.upol.cz/vup](http://www.upol.cz/vup)  
e-mail: [vup@upol.cz](mailto:vup@upol.cz)

Olomouc 2005

1. vydání

Ediční řada - Sborníky

**ISBN 80-244-1055-9**  
**ISSN 1212-1193**