

PAEDAGOGIA MUSICA

(3) NOVEMBER 2022

Universitas Bohemiae Occidentalis Pilsnensis
University of West Bohemia in Pilsen
Západočeská univerzita v Plzni

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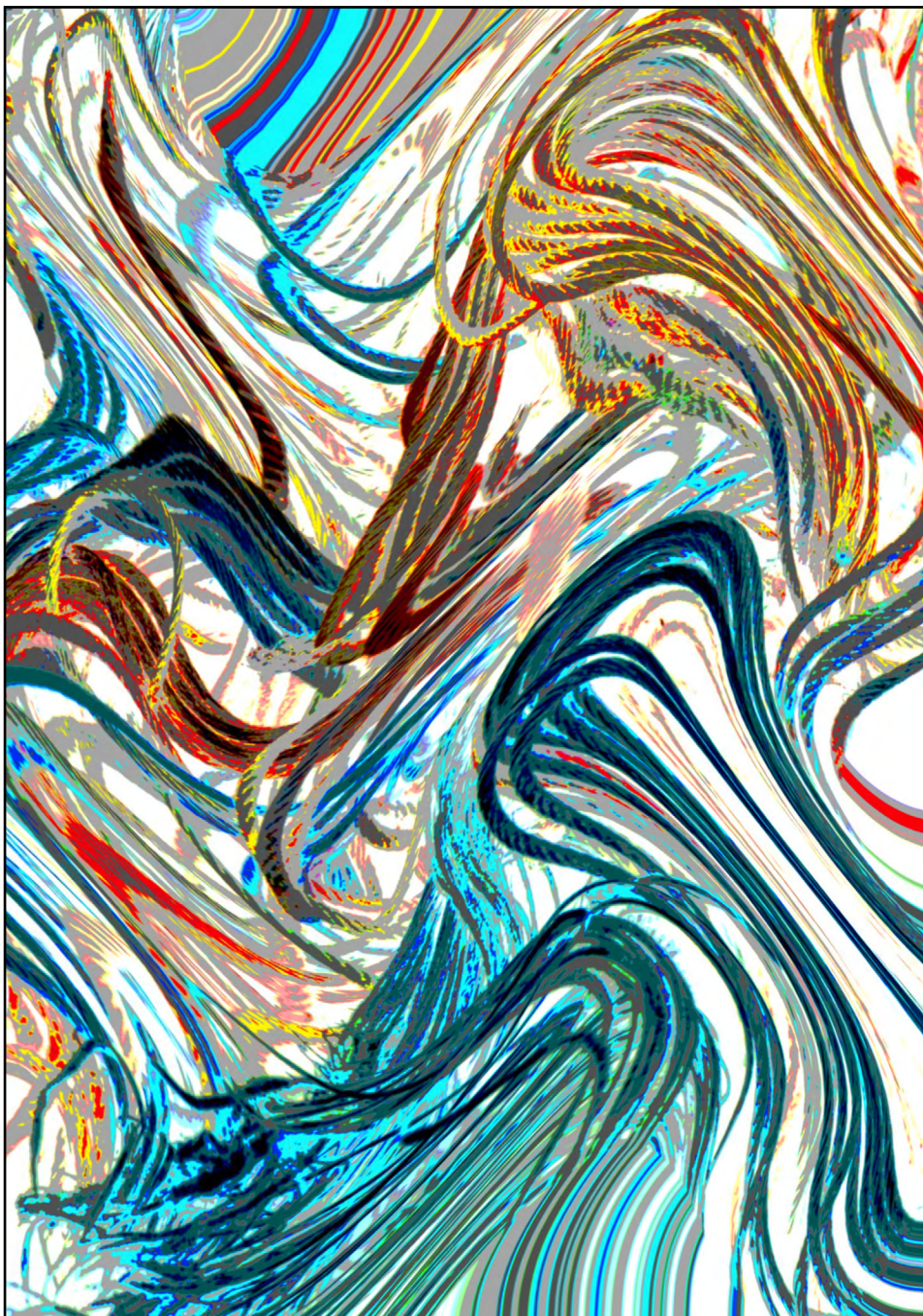
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Eva Hubatová
On the waves of tones

DOMESTIC AND FOREIGN CONTEXTS OF CZECH MUSIC EDUCATION

Miloš Kodejška

Abstract

This study focuses on significant historical events in the context of music education at public schools from the 1930s to the present. It characterizes music education since the founding of the Society for Music Education in the Czechoslovak Republic in 1934, clarifies the circumstances of establishing the International Society for Music Education (ISME) rooted in Prague, and deals with the state of music education during World War II. The article focuses on the most critical post-war events, on integrating progressive systems into general music education (Orff's *Schulwerk*) in the 1960s and 1980s, and on poly-esthetic and integrative music pedagogy in the 1990s the last century. Regarding this study, the author applies his personal experience and knowledge gained from many years of working for European music organizations. Within this article, the author also evaluates important conferences and activities of the Visegrád Music Team, characterizes the current state and main theses of further development of music education, and personally contributes to them with his suggestions. This study is based on some hitherto unknown sources obtained from a few significant personalities.

Keywords

Czech music education in 20th and 21st century – Czech music personalities – Society for Music Education – International Society for Music Education – European Association for Music in Schools – Visegrád Music Team – Carl Orff's *Schulwerk* – modernization, integration and poly-aesthetics – the present and perspectives of music education

Introduction

Concerning the historical context, music education in Czech lands has always played an important role. Let us recall one of the famous sayings: "Every Czech is born not with a silver spoon in his mouth, but with a violin under his pillow." Czech lands have been traditionally referred to as the "conservatory of Europe." At present, regarding the Czech Republic, we have arrived at educational crossroads, and related to that, many questions arise. Teachers, educators, and cultural staff are involved in these discussions. Subsequently, these discussions are a source of many serious controversies among academics preparing future music teachers. The current revisions of Framework Educational Programmes for Basic Education are the subject of many articles in professional journals and pedagogical meetings. One of the most important issues nowadays is to honestly name and express the advantages and disadvantages of particular individual attitudes and, subsequently, critically approach the verification of content and methodological innovations, not only in music education as a field but also as part of the educational area "Arts and Culture".

Continuity of education

A certain social and philosophical distance is necessary to understand the importance of music and art. The integration of music into a child's life is also closely related to the development of cognitive processes. These are then researched, for example, in neuroscience, medicine, and other professional disciplines. It is believed that for a healthy and happy life, it is essential to create such cultural and economic conditions which allow forming of personal harmony concerning the physical, mental, and spiritual sense. Regarding the spheres of life and cultural values of today's children and youth, it is evident that their living conditions often lack emotional and spiritual stimuli. The development of attitudes is influenced by the so-called subliminal symbolism supported by, for example, advertising.

Nevertheless, attitudes towards life and its values are also formed via other intentional and unintentional influences. Either way, within the Czech educational program, there is a vast number of cognitively aimed subjects, whereas those subjects which activate emotional processes and develop perception, as well as non-artistic cognition, are absent. The Czech psychologist Zdeněk Helus,¹ the professor and former Dean of the Faculty of Education at Charles University, is convinced that children need to perceive and experience goodness, beauty, truth, and human-to-human encounters.

We esteem those music teachers from all school levels who respectfully reflect the efforts of our predecessors and follow them in their projects. In this sense, we realize that History keeps repeating itself, and it is necessary to constantly justify why, with the help of music, it is important to aestheticize Society and innovate formal and non-formal education. The general truth that the present forms the basis for future innovation is confirmed. Therefore, let us recall the most important events related to music education of the 20th and 21st centuries and our predecessors' references. Our evaluation is based on private sources of the personalities, such as Josef Plavec,² Vladimír Poš,³ Božena Viskupová,⁴ printed or electronic sources associated with Vladimír Gregor, Tibor Sedlický,⁵ Jan Prchal,⁶ and others.

The 1930s

On 11 June 1934, an important Czechoslovak Music Education Conference was held in Prague, at which the **Society for Music Education** was founded. That conference identified several vital tasks. First, to establish international contacts. An emphasis was also placed

¹ Helus, Zdeněk. Hudba, dítě a jeho prožitky dobra, krásy, pravdy, řádu a lidského sdílení [Music, the child and his experience of goodness, beauty, truth, order and human sharing]. In: *Visegrádské semináře. Sborník příspěvků z visegrádských hudebních seminářů v Praze v roce 2008*. Praha: Univerzita Karlova v Praze – Pedagogická fakulta, 2009. 5 p.

² Plavec Josef. *Jak pracovat. Příklad Jaroslava Poše* [How to work. Example of Jaroslav Poš]. Unpublished article from the estate of Josef Plavec, May 1944. Personal archive of Miloš Kodejška.

³ Personal correspondence of Vladimír Poš with Miloš Kodejška, Salzburg–Prague, 1994–2020. Personal archive of Miloš Kodejška.

⁴ Materials 1934–2015 from the estate of Božena Viskupová. Personal archive of Miloš Kodejška.

⁵ Gregor, Vladimír, Tibor Sedlický. *Dějiny hudební výchovy v českých zemích a na Slovensku* [History of music education in the Czech lands and Slovakia]. Praha: Editio Supraphon, 1990.

⁶ Prchal, Jan. 80 let Společnosti pro hudební výchovu a reflexe současného stavu hudebního vzdělávání u nás [80 years of the Society for Music Education and reflection on the current state of music education in the Czech Republic]. Online www.chr-cmc.org/download/Studie_Prchal.pdf [cited 25. 5. 2022].

on improving music education in all types of schools in Czechoslovakia. And Music education was to become available to all nations and nationalities in former Czechoslovakia.

The established Society had no executive rights; it became an advisory, organizational and administrative center. It presented new teaching methods and pedagogical, psychological, and social approaches to music education. It also introduced significant Czech artists and cultural workers, organized choir competitions, described music as a therapeutic tool, and emphasized the importance of music for the personal harmony of each individual. Kamil Krofta, an important employee of the Ministry of Foreign Affairs and a close associate of president Eduard Beneš, became its chairman. Later (in February 1936), he became Minister of Foreign Affairs. Other essential personalities included, for instance, Jaroslav Jindra, Zdeněk Nejedlý, Vladimír Helfert, Alois Hába, Václav Talich, Leo Kestenberg, and many others. In particular, it is essential to mention Leo Kestenberg, whose work and writings are still profoundly inspiring for music education even nowadays. In Germany, where Kestenberg had been living, he held a few important positions at the Ministry of Education. His ideas were so bright and original that they still positively affected school and private music education in Germany. When he left for Prague in 1933, due to growing fascism, he immensely helped Czechoslovak musicologists and educators to create international relations. Concerning those Czech music artists and educators who participated in the founding of the company, many other names could be highlighted, for example, Václav Talich, Vladimír Helfert, Zdeněk Nejedlý, Dobroslav Orel, Ernst Křenek, Jaroslav Kříčka, and others. The founding members of the Society understood that music education and culture as a political program could harmonize relations among art, Society, and the state. The requirement that music education should be socially balanced was respected. That means it should serve both particularly gifted individuals and members of ensembles and the general population. It considered not only the artistic side of the development of Czechoslovak Society but also the theoretical and cognitive sides related to kindergarten pupils and university students.

The **Slovak branch** of the Society for Music Education was established in the common state in 1935. Slovak teachers and artists organized activities based on the ideas presented within Prague congresses. The “Congress on the Importance of Folk Song” held in Bratislava and Trenčianské Teplice in 1938 could be an example.

The Society for Music Education was located in Prague – particularly in the Ministry of Foreign Affairs building. It was financed by the Ministry of Foreign Affairs, the Ministry of Education, the City of Prague, and the Office of the President of the Republic – Edvard Beneš.

The Society for Music Education was instrumental in holding the First International Music Education Congress. It took place in Prague from 4 to 9 April 1936, in the building of the Czechoslovak Parliament, and was attended by approximately 600 delegates from 22 countries. Carl Orff, a leading composer and expert had also been invited; however, incipient fascism in Germany prevented him from attending. The delegates were informed about the music history and the importance of music in the life of Czechoslovakia, as well as about the state's societal initiatives since the founding of the Society for Music Education in 1934. The congress, held under the motto “Education for Humanism,” was opened by the Society's chairman and Minister of Foreign Affairs Kamil Krofta. The congress participants presented pedagogical systems in music education from all over the world. They discussed the importance of music for a valuable life, the need to improve the world's music culture, and exchanged information. These were the main reasons for establishing the **International**

Music Education Centre in Prague. Thus, the foundations for establishing the later world music organization called **The International Society for Music Education (ISME)** were laid in Prague. The content of the resolution from the First International Congress in Prague contains much of the mission of the current International Society for Music Education.⁷ It is possible to obtain additional information regarding the History and significant activities of this organization from the organization's website.⁸

Later in this work, the connection of Czech education with the European Association for Music in Schools (EAS) and the International Society for Music Education will be discussed in more detail. At the end of 1938, the Society for Music Education had to suspend its activities due to political reasons. The presented facts prove that music and music education were, in Czechoslovakia in the 1930s, perceived as critical social and cultural phenomena.⁹

Music Education during World War II

The extraordinary cruelty of World War II greatly impacted the whole world. Every year in the Czech Republic, we commemorate the date of 17 November 1939, when German troops invaded Czech universities and student dormitories. On this day, all Czech universities were closed and were not allowed to provide education until the end of the war. Only the German colleges in Prague and Brno were open. From 1942 onwards, the German administration, through the Czech Protectorate government, systematically closed many secondary schools.

Art, national music, and music education united national awareness and sentiments. In 1943 the Czech Protectorate government succeeded in introducing the compulsory subject of music education in primary and secondary schools. During the Protectorate of Bohemia and Moravia, a series of concerts by the Czech Philharmonic Orchestra, performances by vocal and instrumental artists of the time, and musical discussions took place. Concerning this context, the author of this study has, at his disposal, unpublished evidence by the distinguished professor Josef Plavec, who later became Head of the Department of Music Education at the Faculty of Education, Charles University (1946). His yet unpublished study is entitled "How to Work. The Example of Jaroslav Poš".¹⁰

⁷ Concerning the music field, the International Society for Music Education is the world's most influential organization. Its program followed the principles of the Society for Music Education, founded in Prague in 1934. It served as the Headquarters for International Music Education based in Prague. After the Headquarters ceased in 1938, it was again restored in 1953. Currently, the International Society for Music Education is based in Nedlands, Australia. The organization promotes the idea that everyone of any age shall enjoy an equal right to music education. The organization urges intercultural dialogue and understanding among teachers from all continents. It accepts the richness and diversity of musical cultures in the world. It encourages cooperation among countries, enables the introduction of new musical knowledge, and contributes to international peace and understanding. Above all, it promotes the right of all people to music education. Regarding music teaching, the organization respects all types of music. It intensively cooperates with UNESCO and other organizations. Nowadays, it operates in approximately 70 countries around the world. Annually it organizes the International Society for Music Education congresses and regional congresses, which have been linked to the European Association for Music in Schools since 2005 through various conferences. Moreover, there are further affiliated national organizations within the International Society for Music Education system, representing music education and culture in individual countries.

⁸ International Society for Music Education. Online <http://www.isme.org> [cited 25. 5. 2022].

⁹ Gregor, Vladimír, Tibor Sedlický. *Dějiny hudební výchovy v českých zemích a na Slovensku* [History of music education in the Czech lands and Slovakia]. Praha: Editio Supraphon, 1990. 104 pp.

¹⁰ Plavec Josef. *Jak pracovat. Příklad Jaroslava Poše* [How to work. Example of Jaroslav Poš]. Unpublished article from the estate of Josef Plavec, May 1944. Personal archive of Miloš Kodejška.

The author presented life in Prague during the Protectorate. At that time, it was significantly influenced by **Jaroslav Poš** (1885–1944), who, as the Executive of the Central Enlightenment Choir of the Capital City of Prague and the Workers' Academy, substantially contributed to the artistic life intended for the broadest social classes. He formed teams of collaborators at schools, among teachers, within offices, institutions, and industrial plants. He was successful in uniting the most significant personalities to provide lectures and concerts. Among those, there were, for instance, Vít Nejedlý, Otakar Zich, Jan Bramberger, Otakar Šourek, Josef Bachtík, František Blažek and representatives of the younger generation, such as Ferdinand Pujman, Mirko Očadlík, Josef Plavec, Václav Holzknecht, Přemysl Pražák, Jaroslav Zich, and others. Within their performances, these personalities introduced the life and work of Czech music and literary artists. Performing artists, such as Zdenka Hrnčířová, Zdeněk Otava, Alexandr Plocek, Josef Páleníček, Otakar Vondrovic, Marta Krásová, Václav Štěpán, Marie Podvalová, Josef Vojta, Ludmila Hanzalíková, Marie Tauberová, and the members of artistic and musical ensembles, such as Czech Quartet, Ondříčkovo Quartet, Prague's Quartet, Zich Piano Trio, and so on, were involved in programs that were aimed at the broadest social classes. Furthermore, within his programs, Jaroslav Poš included large choirs, such as the Singing Association of Prague Teachers, conducted by Metod Doležil, and the Singing Association of Prague Women Teachers, conducted by Metod Vymetal.

Similarly, all significant orchestras, for example, the Czech Philharmonic Orchestra, conducted by Karel Šejna, the Czech Radio Orchestra, conducted by Otakar Jeremiáš, the Conservatory Orchestra, conducted by Pavel Dědeček, and others also participated. Moreover, Jaroslav Poš organized afternoon programs for young people in Prague, in which musicologists and composers talked about musical styles and composers. Their interpretations were accompanied by musical pieces performed by the artists of the time. **Josef Plavec** (1905–1979) was able to reflect the related atmosphere very expressively. For example, regarding the occasion of the last lecture by Josef Foerster on 19 December 1943, the composer highly engaging narrated to the children and young people stories connected with his work and related to his meeting with Bedřich Smetana.

In his article, Josef Plavec captured the cultural climate during World War II and expressed his timeless mission, which is so important to pass on to future generations:¹¹

“With each new generation, new responsibilities arise. However, the essence, i.e., the main idea, remains: To convey enlightenment, science, and art to the whole nation. Only the method changes and the content grows, while art and science continue incessantly.”

During the occupation, many patriotic song collections were published, and children and school choirs were established. Even many school instrumental ensembles were formed. Concerning music methodology, supporters of the activity and receptive approaches toward music education competed with each other. Releasing phonograph records, producing music films and radio broadcastings also helped this music education for the general population to a large extent. The dramaturgy and methodology of radio programs were well-developed

¹¹ Plavec Josef. *Jak pracovat. Příklad Jaroslava Poše* [How to work. Example of Jaroslav Poš]. Unpublished article from the estate of Josef Plavec, May 1944. Personal archive of Miloš Kodejška.

and of high quality, which made them profoundly inspiring for music teachers.¹² Regarding this context, it is necessary to mention the exceptionally meritorious activities of not only Josef Plavec and Karel Hába but also Bohumír Štědroň, who draw inspiration for the concept of his radio programs from Vladimír Helfert and his professional opinions.

Vladimír Helfert (1886–1945) was, together with **Zdeněk Nejedlý** (1978–1962), the main inspiration for introducing music education as a compulsory subject in general education. His work titled *Basics of Music Education at Non-Music Schools* is, in many respects, still valid even nowadays.¹³ During the German occupation, a large number of music historical literature and music methodical works were created.¹⁴ Those, who participated in it, included for example Josef Jiránek, Antonín Modr, and Adolf Cmíral. Various schools of interpretation, conducting, and composition were formed by outstanding artists such as František Rauch, Josef Páleníček, Jaroslav Kocian, František Kudláček, Ladislav Černý, Marta Krásová, Václav Talich, Rudolf Vašata, Václav Kaprál, and others.¹⁵

During World War II, the archive of the Society for Music Education was selflessly protected by Jaroslav Jindra, a member of its committee.

The 1950s and 1960s

At the beginning of 1951, representatives of the pre-war Society for Music Education met and decided to officially cease its activities and hand over the property and materials to the Czech Academy of Sciences and Arts. Regarding the 1950s, it is necessary to mention many university teachers' great organizational and professional commitment, following the inspiring musicological and educational concepts by the above-mentioned Vladimír Helfert. He, who did not survive the hardships of the concentration camp that led to his death just after the end of World War II, was convinced about the importance of music as a part of the everyday life of each sensitive individual, as it is one of the primal human needs. In 1953, a school reform took place in general schools, which unfortunately reduced the number of lessons for the subject of music education.

On January 21 and 22, 1955, a National Conference of the Union of Czechoslovak Composers was held in Prague, and the Declaration of Czechoslovak Composers, Musicologists, and Concert Artists criticizing the situation was issued.¹⁶ It took 12 years – particularly till the 29 September 1967, the date of establishing the **Czechoslovak Society for Music Education** – that the solution initiated by the union was achieved. The negotiations were complicated. The selfless and strenuous efforts of the artists and educators involved in the processes (e.g., Václav Holzknecht, Ilja Hurník, Libor Melkus, Jiří Pilka, Josef Plavec,

¹² Gregor, Vladimír, Tibor Sedlický. *Dějiny hudební výchovy v českých zemích a na Slovensku*. [History of music education in the Czech lands and Slovakia.] Praha: Editio Supraphon, 1990, 106 pp.

¹³ Helfert, Vladimír. *Základy hudební výchovy na nehuděbních školách* [Basics of music education in non-music schools]. Praha: SPN, 1956.

¹⁴ Vladimír Gregor and Tibor Sedlický in their *History of music education in the Czech lands and Slovakia*, captured the situation up to the year 1970.

¹⁵ Kusák, Jiří a Jan Mazurek. Modernizační tendence v meziválečné české hudební výchově (1918–1938) [Modernization tendencies in interwar Czech music education (1918–1938)]. *Hudební výchova*, 2020, 28, No. 4, pp. 6–10.

¹⁶ Statement of Czechoslovak Composers, Musicologists and Concert Artists. In: *Český hudební slovník osob a institucí* [Czech musical dictionary of persons and institutions]. Online https://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&task=record.record_detail&id=5881 [cited 25. 5. 2022].

Viliam Fedor, Jarmila Vrchotová-Pátová, Luděk Zenkl, Ivan Poledňák, Vladimír Poš, Bohumír Štědroň, Bohumil Kulínský, Josef Pazderka, and others) should be appreciated. Jan Hanuš was elected chairman of the newly established organization. Viliam Fedor and Libor Melkus became Vice-Presidents. Ivan Poledňák became the research secretary, and Jan Dostál, Ladislav Leng, and František Sedlák worked on the organization's board. Alois Hába, Eugen Suchoň, Ján Cikker, Josef Plavec, Václav Holzknecht, Jiří Hájek, Minister of Education, and Karel Hoffmann, Minister of Culture and Information, received a seat within the honorary presidency. The organization dedicated itself to the previous Society for Music Education tasks. Its materials often emphasize the need to improve the training of music teachers from kindergarten and secondary schools. Due to those efforts, many Czech and Slovak music educators and musicologists joined. There were dozens of committed teachers, artists, and cultural workers, who have further developed general music education, for example, Ivan Poledňák, Ladislav Daniel, František Lýsek, Ladislav Burlas, and Viliam Fedor, both from Slovakia; also many composers, for example, Petr Eben, Ilja Hurník, and Juraj Hatrík from Slovakia. On this occasion, the academic and pedagogical work of **František Sedlák** (1916–2002) should be highlighted. He and Ladislav Daniel, František Lýsek, Luděk Zenkl, and others contributed to the establishment of music pedagogy as a professional discipline. František Sedlák also had a significant contribution to the establishment of music psychology. He was a long-time editor-in-chief of the journal *Estetická výchova* [Aesthetic Education] (nowadays *Hudební výchova* / Music Education as its direct successor) and Head of the Department of Music Education at the Faculty of Education, Charles University in Prague. He educated many academics (including the author of this study), who subsequently led music departments in former Czechoslovakia and participated in the innovation of music education, and represented the Czech music culture and education abroad.

The Sixties are associated with the spread of Orff Schulwerk's ideas in Czechoslovakia. This process was known as "modernizing music education." Its initial course, taking place in the 1960s, has not yet been fully and transparently described in the professional literature due to the fact that the end of the 1960s and the beginning of the 1970s were highly influenced by a number of political decisions. Some of those steps suppressed or even completely ignored the great work of those music educators who emigrated from Czechoslovakia after 1968, or their work was not allowed to be promoted and issued based on ideological reasons. One of those listed personalities was **Vladimír Poš** (1928–2020), a professor at the Prague Conservatory and music editor.¹⁷ He was an immensely organizationally active person, similar sometimes to his father, Jaroslav Poš. For these reasons, this study focuses on this particular period more precisely. The activation of music education in the whole spectrum of schools was influenced by the World Congress held in Budapest in 1964. It was organized by the International Society for Music Education. This congress was, among others, attended by Vladimír Poš. He received new information about the educational methods of Suzuki, Kodály, and Orff's *Schulwerk*. Wilhelm Keller, a professor at the Orff Institute in Salzburg, presented Orff at the conference. Vladimír Poš later invited Keller to the Faculty of Education in Prague for a lecture stay. Vladimír Poš gained personal

¹⁷ In 2016, the author of this study conducted an extensive video interview with Vladimír Poš at Poš's then-residence in Gardenau near Salzburg. The information from the video has been interpreted and partially processed in the bachelor thesis Schulmeisterová, Dagmar. *Tradice v Orffově hudebněvýchovném systému v předškolním věku* [Traditions in Orff's music education system in preschool on the 50th anniversary of the Czech Orff School]. Praha: Univerzita Karlova, Pedagogická fakulta, 2020.

experience teaching in Salzburg in 1965. Libuše Kurková and Pavel Jurkovič followed his example. She stayed there for one year and Jurkovič for two. Ilja Hurník was also profoundly interested in Orff's educational ideas. Orff's ideas were gaining more and more enthusiastic promoters among teachers of all levels. This trend is mentioned in a period study created by Vladimír Poš.¹⁸

The first part of the Czech version of the Orff's School, created by Petr Eben and Ilja Hurník, was tested by Božena Viskupová and Vladimír Poš on seven-year-old children at a primary school in Brandýs upon Labe. It was necessary to simplify the compositions to adjust them to the needs of school children. The work titled *Czech Orff School 1, Beginnings*, issued in 1969, ranks among the best music pedagogical adaptations of C. Orff in the world.¹⁹ Besides Petr Eben and Ilja Hurník, other authors also participated in the work: Eva Kröschlová (she created the rhythmic and movement part of the work), Vladimír Poš and Pavel Jurkovič. This work is still relevant today as it introduces the means of expression and form-forming to children and significantly develops their creativity. The seminars were financially supported by the company Amati Kraslice (engaged in constructing musical instruments). František Sedlák, Head of the Department of Music Education at the Faculty of Education of Charles University, described this period as the "Renaissance of music education." Simultaneously, the Czech Music Society and its committed staff positively affected the organization of instructional courses.

In 1969, Vladimír Poš, with his family, emigrated to Salzburg, and he worked as an educator at the Orff Institute for over thirty years. Due to ideological reasons, all his previously written works were banned in Czechoslovakia, and his work aimed at developing Orff's ideas was kept silent. It could be stated that the Czech Orff Society was, in fact, secretly founded in Czechoslovakia in 1964 already. However, it was not allowed to be named as such, as politicians were not willing to accept educational and cultural systems from Western countries. Therefore the Czech Orff Society was not officially founded until 1995, and Pavel Jurkovič was elected its first chairman.²⁰ Therefore, in general, Orff's ideas modernized music education from the late 1960s onwards but were not officially identified as Orff's until the early 1990s. The Czech Orff Society promotes the central ideas of Carl Orff and collaborates with the Orff Institute in Salzburg.

The 1970s and 1980s

The **Czech Orff Society** was fully constituted within the **Czech Music Society** on 12 December 1975. The Czech Music Society consisted of many musical personalities and musical societies, including the Society for Music Education. Again, many music educators carried the banner of their ancestors. Those educators, such as Luděk Zenkl, Božena Viskupová, Libuše Kurková, Pavel Jurkovič, Olga Janovská, Miroslav Střelák, Zdeněk Pachovský, Jiří Pilka, Čestmír Stašek, Václav Korbel, Ladislav Daniel, Jiří Luska, Evžen Valový, Eva Štrausová,

¹⁸ Poš, Vladimír. *Perspektivy Orffovy školy v hudební výchově* [Perspectives of the Orff's School in music education]. Praha-Bratislava: Edition Supraphon, 1969.

¹⁹ Lišková, Marie. 50leté výročí od prvního vydání České Orffovy školy [50th anniversary of the first publication of the Czech Orff's School]. *Hudební výchova*, Praha: Pedagogická fakulta, No.3, 2019, pp. 19–23.

²⁰ Drgáčová, Rafaela a Jarmila Kotůlková. Česká Orffova společnost – minulost, přítomnost a budoucnost [Czech Orff Society – past, present and future]. *Hudební výchova*, No. 3, 2007, pp. 37–38.

were also willing to devote themselves to the modernization of music education. In 1976, music educators and scientists such as Ivan Poledňák and Jan Budík contributed to the so-called New Concept of Music Education. It emphasized the pupil's creativity and the requirement that all components of music education should be based on the activity principle. Music education was enriched with instrumental and musical movement education. Behind each individual name, there is a lot of work and particular results. In Czechoslovakia, educational centers spreading Orff's principles of music education were established. They started to be established in Cheb and gradually moved to Liberec, Most, Znojmo, and Rychnov nad Kněžnou. Within the Czech Music Society, a number of associations were also established. They took care of the legacy of significant Czech composers. Such associations included, for example, the Music Youth of the Czechoslovak Republic, the Czech Jazz Society, and so on.

In the 1980s, conferences at the Faculty of Education of the University of Constantine Methodius in Nitra were also crucial for music education. A great deal of credit for their preparation belongs to **Jozef Vereš** (*1946). Primary schools with "extended music education" were established, and preparations for establishing grammar schools with extended music education started. The cultural and educational activities of the Czech Music Society were associated with distinguished personalities, such as Jiří Bajer, Stanislav Tesař, Míla Smetáčková, Hana Halíková, Evžen Valový, Jiří Fukač, Luděk Zenkl, Milan Holas, Hana Váňová, Alena Tichá, Jiří Kolář, Jaroslav Herden, Eva Jenčková, Miloš Kodejška, Jiří Luska and so on.

In the 1980s, 1990s, and early 21st century, musical integration continued. Music pedagogical conferences addressed the topic of and emphasized the importance of music education for the cognitive and emotional development of children and youth. New methodological works were written based on musical activities involving all school levels, including preschool education.²¹

The 1990s and the Turn of the Century

The Society for Music Education has worked within the Czech Music Society since 1989. **Jaroslav Herden** (1931–2010) from the Faculty of Education at Charles University in Prague became its chairman in 1991. Under his leadership, the institution organized beneficial practical seminars for music teachers in Rychnov nad Kněžnou and also many music conferences with international participation. At least one of the most important conferences, called "Creativity and Integrative Music Pedagogy in European Music Education," should be mentioned here.²² Also, the excellent professional and methodological works by Hana

²¹ Preschool education in kindergartens (children aged 3 to 6) is legislatively presented in the Czech Republic within the Framework Educational Program for Preschool Education. It is, according to the International Standard Classification, marked ISCED 0. In the Czech Republic, there is a two-level system of school documents. These are the Framework Educational Program of Basic Education and its adaptation to School Educational Programs.

²² Creativity and Integrative Music Pedagogy in European Music Education, Prague April 20–21, 1994. Organizer: Society for Music Education within the Czech Music Society and Department of Music Education, Faculty of Education, Charles University in Prague. Sources: personal participation of the author of this study in the conference and Prchal, Jan. *80 let Společnosti pro hudební výchovu a reflexe současného stavu hudebního vzdělávání u nás* [80 years of the Society for Music Education and reflection on the current state of music education in the Czech Republic]. Studie, 9 p. Online: https://www.chr-cmc.org/download/Studie_Prchal.pdf [cited 25. 5. 2022].

Váňová, Eva Jenčková, Václav Drábek, Miloš Kodejška and others in the areas of musical creativity and integration should be mentioned.

The new century began in the Czech Republic with education reform related to the concept of the so-called *White Paper*.²³ Based on this reform, the Research Institute of Pedagogy in Prague and the Ministry of Education, Youth and Sports followed the transition from central education management to co-decision-making on lower management levels. The reform promoted greater independence and practical use of acquired competencies. In 2004, the **Framework Curriculum in Basic Education** was established, which inspired teachers to create their own school curricula. New terms, such as key competencies and professional competencies, were introduced. The Czech Republic unified the key competencies according to European trends. Within this new educational system, music education was included in the field of Arts and Culture. It was stated that there should be one music education lesson per week.

Moreover, musical activities were included in the kindergarten program. The first stage of primary school represented a kind of “music workshop,” whereas later, in the second stage of primary school, pupils should learn to understand the music means of expression and forms. An emphasis was placed on the poly-aesthetic integration of music with other artistic and partly non-artistic fields.

Regarding grammar schools, two lessons of integrated music education were determined. At many grammar schools, there were also optional creative seminars of an integrative and poly-aesthetic character provided. Teachers of each school formed teams that developed their own school program variants based on the so-called Framework Programmes. Besides this program, in the Czech Republic, there were also primary schools with extended music teaching. Such schools had already been developed since the end of the 1970s, and it was **Ladislav Daniel** (1922–2015), who, in particular, stood at their birth. Those schools provided from four to six lessons of music a week. Two lessons covered general music education, one playing a musical instrument and one choral singing. Classes could be supplemented by additional chamber and orchestral lessons. The results of these primary schools were excellent and transformed even into non-musical areas. They had a significant impact on the personal development of the children.

Regarding the educational system of those times, the so-called People’s Schools of Arts, later the Basic Arts Schools, also gained respectable and significant attention. These institutions offered (and even nowadays they do) professional music, drama, dance, and literary arts education. Exceptionally talented individuals can apply to study at secondary vocational schools, traditionally called conservatories in the Czech Republic. Extraordinarily gifted individuals can further study music within university programs provided by music academies with some artistic focus or by university faculties with or without a pedagogical focus.

At the end of the 20th century and the beginning of the 21st century, Václav Drábek represented the Czech Republic in many international music institutions. Moreover, he participated in the preparation of the Framework Educational Programmes for Basic Education. The entry of the Czech Republic into European structures was also highly positively

²³ *Národní program rozvoje vzdělávání v ČR – “Bílá kniha”* [National Programme for the Development of Education in the Czech Republic – “White Paper”]. Praha: Ministerstvo školství, mládeže a tělovýchovy, 2002. Online <https://www.msmt.cz/vzdelavani/skolstvi-v-cr/bila-kniha-narodni-program-rozvoje-vzdelavani-v-cr> [cited 25. 5. 2022].

influenced by Irena Medňanská from Slovakia. She was a founding member of the European Association for Music in Schools (EAS) and co-authored the document entitled *EAS Charter on Music Education in General Education Schools in Europe*.²⁴ Furthermore, in 2006, within the pan-European project **meNet Musiceducationnetwork**,²⁵ she introduced not only the state of music education in Slovakia and other V4 countries but also the professional activities of the Visegrád Music Team, which has been under the leadership of Miloš Kodejška since 2007.

Significance of the EAS and ISME Congress in Prague in 2005

At the turn of the century, the European Music Congress EAS (European Association for Music in Schools) and ISME (International Society for Music Education) took place from 12 to 15 May 2005, entitled “Everything Depends on a Good Beginning” (J. A. Komenský). It took place at Charles University in Prague, particularly its Faculty of Education. Its content was prepared by the international team led by Miloš Kodejška. The congress became a European and non-European platform for views on innovations in music education aimed at preschool and young school children. Approximately 200 pedagogical and cultural representatives from 20 countries participated in a diverse program related to the following areas: the social significance of music subjects, music activities in schools, diagnostics and development of musical talent, professional training of teachers, musical pedagogical ideas regarding school and family cooperation, interesting experience concerning EU countries school systems, and the presentation of advanced materials associated with the innovation of music education. The congress included the European student forum, exhibitions of publications and teaching aids, school observations, excursions, concerts etc. The importance of the congress was underlined by the participation of top representatives of the International Society for Music Education, several European music associations, the Parliament of the European Union, the Ministry of Education, the Czech Music Society, and Charles University in Prague. The opening papers, held in Karolinum, were delivered by the President of the European Association for Music in Schools, Josef Scheidegger (Switzerland), the President of the International Society for Music Education, Liane Hentschke (Brazil), the President of the Czech Music Society Míla Smetáčková (Czech Republic) and Vice-Dean of the Faculty of Education, Charles University, Zdeněk Helus. This study does not provide enough space to focus on all the presentations in detail; nevertheless, under the editorship of Miloš Kodejška, a significant publication issued in English was released, and it was further presented at other European congresses and available at European academic libraries.²⁶

²⁴ The *EAS Charter on Music Education* in general education schools in Europe (European Association for Music in Schools) contains a preface and eight articles in the form of a declaration. It includes the following requirements: two lessons of music a week in general education, teaching music education in grammar schools and secondary schools, final (graduation) examinations in music, building classrooms for teaching music education, providing assistance to music ensembles at all school levels, support towards talented pupils, training qualified teachers, introducing music education to preschool children. It is a key document that helps music teachers in various European countries promote essential goals of this subject.

²⁵ meNet Musiceducationnetwork, ein europäisches Netzwerk der Kommunikation und des Wissensmanagements für musikalische Bildung, Oktober 2006-September 2009. Online <http://menet.mdw.ac.at/menetsite/german/index.html> (cited 25. 5. 2022).

²⁶ Kodejška, Miloš et al (ed.). *Everything depends on a good beginning – Jan Ámos Komenský*. Compendium of the 2005 EAS European music congress in Prague. Prague: Charles University, Prague, Faculty of education, 2007, 183 pp.

Let us recapitulate at least several essential ideas that still carry something to say about particular innovations regarding music and cultural education related to children and young people. Within the introductory speech by President Josef Scheidegger,²⁷ it was stated that “music elite can grow only on healthy and broad bases, and each child shall have the rights to learn about his own talent quality and to further develop it. Therefore, it is essential to define the conditions for the quality development of children’s musicality within their families, schools, out-of-school environments, and the media. Shaping musicality and influencing musical taste in early childhood has an invaluable impact on human life and characterizes every wise Society.” Zdeněk Helus, Vice-Dean of the Faculty of Education, Charles University, and a distinguished child psychologist, represented the organizing institution with dignity and very eruditely. His characteristic of music’s importance for the experience of goodness, beauty, truth, order, and a sense of human belonging is highly inspiring and still very popular in the professional world.

Furthermore, the congress involved critical comments expressed by prominent domestic and foreign experts.

Irena Medňanská stated that material- and consumer-oriented contemporary life gradually weakens the family’s educational functions and greatly limits family music making. Consequently, there appears a trend of children developing an emotional deficit. She claimed that transferring all responsibility to schools is not at all possible. Schools can by no means entirely replace the family. It is essential to condemn the policy of austerity measures that continue to reduce arts subjects in general education. Cultural workers and teachers are forced to fight against both open and hidden ways of eliminating music education in schools. Moreover, universities do not prepare future teachers for their profession properly. There will definitely be no better education if future teachers do not have higher musical skills.²⁸

Within the conclusions of the congress was formulated that “currently, the European integration process needs, besides the political and economic aspects, a quality cultural education, which unites economic and political forces and profiles culture as a mosaic of various regional and national traditions, welcoming the growing awareness of one’s values and specifics. The richness of the whole European unit lies in its artistic and cultural diversity.”²⁹

It could be stated that the Prague Congress in 2005 became a turning point. A new European Association for Music in Schools Board was established, with Franz Niermann taking over the lead. An extensive and successful European Union project titled **MeNet Music Education Network** was launched in Prague.³⁰ Moreover, another historical event of great importance to the European Association for Music in Schools, the International Society for Music Education, the European Music Council, and other associations of institutions involved in the field of music occurred. It was the *Memorandum of Understanding*

²⁷ Scheidegger, Josef. Personal correspondence between Scheidegger and Miloš Kodejška during the preparations for the European Congress in 2003–2005.

²⁸ Medňanská, Irena. Covert Forms of Liquidation or “Downsizing” of Music Education in Kindergartens and 1st Level of Elementary Schools. In: *Everything depends on a good beginning (J. A. Komenský). Compendium of the 2005 EAS European Music Congress in Prague*. Prague: Charles university – Faculty of education, 2007, pp. 165–169.

²⁹ Kodejška, Miloš. *Ohlas hudebního kongresu EAS v Praze v roce 2005*. Online. URL: czechcoordinatorreas.eu/obsah.htm [no. 12, second part, cited 25. 5. 2022].

³⁰ MeNet Musiceducationnetwork, ein europäisches Netzwerk der Kommunikation und des Wissensmanagements für musikalische Bildung, October 2006 – September 2009. Online <http://menet.mdw.ac.at/menetsite/german/index.html> [cited 25. 5. 2022].

declaration, which encouraged close cooperation between the European Association for Music in Schools and the International Society for Music Education. The memorandum was of great importance for further conferences of these two organizations worldwide, for example, in Bologna in 2008, Beijing in 2010, and elsewhere. The fact that this cooperation was established in Prague is of considerable historical significance, comparable to the first conference of the Society for Music Education in 1934. As far as the European Association for Music in Schools is concerned, the Czech Republic was represented in the European environment first by Václav Drábek, then by Miloš Kodejška (2005–2016), and then by Marek Sedláček (2017 – present).



European Music Congress of the European Association for Music in Schools (EAS) and the International Society for Music Education (ISME) in Prague in 2005. From the left, Franz Nierman, Zdeněk Helus, Liane Hentschke, Miloš Kodejška, Renate Heinisch, Irena Medňanská, in the background Zdeněk Vávra and Josef Scheidegger. Photo archive.

The establishment of the so-called **Visegrád Music Team** at the Faculty of Education, Charles University in Prague, was a result of an immediate reaction to the conclusions of the European Congress in Prague in 2005. Its program followed the so-called *Visegrád Declaration*,³¹ which, on behalf of Czechoslovakia, was signed by President Václav Havel,

³¹ Visegrád V4. Online <https://www.mvcr.cz/sluzba/clanek/visegradska-ctyrka-v4.aspx> [cited 25. 5. 2022].

Polish President Lech Walesa, and Hungarian Prime Minister József Antall. After the splitting of former Czechoslovakia and the establishment of the Czech Republic in 1993, the Visegrád Group was integrated into the so-called V4 countries. The main goal of the Visegrád Team is to support the research of doctoral students from music departments of Czech and Slovak universities in music psychology and pedagogy and to apply the results to music pedagogical practice in public schools. For this reason, the team prepared several music education seminars and conferences. It has always encouraged progressive efforts of national and European music institutions. **Miloš Kodejška** (*1952) is the founder and current leader of this association, and the long-time Deputy was **Irena Medňanská** (1950–2020) National Coordinator for Slovakia. Currently (2022), Polish music education is represented by Gabriela Konkol, National Coordinator for Poland, and Hungary by Noemi Maczelka, National Coordinator for Hungary. All the team members are fully aware that the exchange of information and mutual “neighborly” support and cooperation are useful even for the national music pedagogies.

In music education, other significant initiatives established in 2009 and still ongoing are, for example, Visegrád doctoral conferences. They were initiated by Jaroslav Herden and Miloš Kodejška, both from the Faculty of Education, Charles University in Prague. These doctoral conferences are called Theory and Practice of Music Education and are intended for doctoral students from the V4 countries, their supervisors, and other academic teachers. They are held under the auspices of the European Association for Music in Schools every two years (2009, 2011, 2013, 2015, 2017, 2019, and 2021). They focus on the general education of children regarding musical activities done under the conditions of pedagogical reforms taking place in the V4 countries. The proceedings based on doctoral students and teachers' contributions at conferences were published from 2008 to 2019.³²

They contribute to finding an optimal way to contemporary revisions of state music education plans. Furthermore, over the decades, important music education conferences have taken place in other university centers: in Ústí nad Labem, Brno, Olomouc, and Ostrava.

Contemporary Search for an Optimal Variant of Music Education

Since its first conference in 1934, the Czech “Society for Music Education” has always aimed strategic goals to maintain and strengthen the significance of music education. Jan Prchal has been holding the position of chairman. He took over the position after Jaroslav Herden in 2002. Jan Prchal was chairman until mid-2022. His mission is continued by Jiřina Jiříčková from the Faculty of Education at Charles University in Prague. In the last decade, the Society for Music Education has presented many innovations related to music education, considering changes in social and economic conditions. It has been searching for new ways to integrate music education into other artistic fields while maintaining its identity. This identity is associated with the development of musical abilities and skills. The organization cooperates with all important institutions, primarily the Ministry of Education, Youth and

³² Kodejška, Miloš et al. (eds.). *Everything depends on a good beginning – Jan Amos Komenský*. Compendium of the 2005 EAS European music congress in Prague. Prague: Charles University, Faculty of Education, 2007, 183 pp. Prague: Charles University, Prague, Faculty of Education, 2007. The proceedings from the conferences are listed under the editor's names in the Bibliography following this article.

Sports, and the National Institute of Further Education. It tightly cooperates with the Czech Orff Society, led by Lenka Pospíšilová, with the Association of Music Teachers, represented by Milan Motl, and other music and non-music organizations. Together, they form a strong, large, and specific team of contemporary personalities who struggle to establish valuable music education in schools. Besides Jan Prchal, it is also helpful to mention Jiří Holubec, Rafaela Drgáčová, Alena Tichá, Eva Jenčková, Jiřina Jiříčková, Jakub Kacar, Hana Havelková, Lukáš Hurník, Jakub Hrůša, and the honorary members Belo Felix (Slovakia), Miloš Kodejška and Wolfgang Mastnak (Germany). A thorough list of participating domestic and foreign personalities would be too long. The Society³³ organizes music conferences, workshops, and so-called Summer Workshops on Music Education, which are attended by hundreds of teachers. One of the most important conferences worth noticing was held at the Faculty of Education of Jan Evangelista Purkyně University in Ústí nad Labem in 2022 under the title of “Music Education for the 3rd Millennium”. It was the third conference there and monitored the current situation in music education. In 2022 many debates were focusing not only on a new concept of education in general but also on music education. Together with other institutions, especially the Association of Music Teachers, led by Milan Motl, the Society for Music Education strives for the implementation of such a system of general education within which music education would be classified as an individual subject implemented in a broad educational field specified as Arts and Culture. In 2022, the official Statement of Music and Arts Education Representatives was formulated. It referred to the current tendencies associated with the concept of education concerning the field of Arts and Culture.³⁴ One of the main goals of music teachers is to modernize the content of music education and maintain one lesson of music education per week. They also believe that the key competence of cultural awareness and expression shall be integrated into the whole educational system. The European Reference Framework has included this key competence within its program; however, Czech documents have omitted it. Its inclusion would generally improve the prestige of elementary music education. The author of this study³⁵ has characterized the following points as the critical tasks:

- to show how music effectively stimulates healthy mental development and children’s musical creativity;
- to maintain music education in schools as a separate general education subject;
- to define basic standards of the music education subject within the revisions of the Framework Educational Program of Basic Education;
- to design newly accredited studies at faculties of education so that the university education would reflect the needs of school practice;
- to publish inspiring examples of school, family, and public cooperation in media;

³³ Společnost pro hudební výchovu České republiky. Online. [cited 25. 5. 2022]. URL: <http://www.shvcr.cz/ldhv-2019>.

³⁴ Stanovisko zástupců vzdělávacích oborů hudební a výtvarná výchova k aktuálním tendencím v pojetí vzdělávacích oblastí Umění a kultura [The opinion of the representatives of the educational fields of music and art education on the current trends in the concept of the educational fields of Art and Culture]. Online <https://www.shvcr.cz/2022/02/07/stanovisko-zastupcu-vzdelavacich-oboru-hudebni-a-vytvarna-vychova-k-aktualnim-tendencim-v-pojeti-vzdelavaci-oblasti-umeni-a-kultura/> [cited 25. 5. 2022].

³⁵ The author of this study contributed to the formulation of the current needs of music education, many of which have been listed in the study: Prchal, Jan. *80 let Společnosti pro hudební výchovu a reflexe současného stavu hudebního vzdělávání u nás* [80 years of the Society for Music Education and reflection on the current state of music education in the Czech Republic]. Online https://www.chr-cmc.org/download/Studie_Prchal.pdf [cited 25. 5. 2022].

- to oblige the Czech School Inspectorate to control the real fulfillment of the number of music lessons and their educational content in primary and grammar schools (including the concept of leaving examinations in music education);
- to motivate teachers of music education and other aesthetic education subjects to cooperate and fulfill the concept of basic school educational programs;
- to improve the school equipment and facilities (musical instruments, musical literature, modern mass media devices, etc.);
- to engage and support children's choirs and instrumental ensembles;
- to cooperate with international music organizations regarding exchanging information and writing professional and methodical materials.

Conclusion

This study aimed to list only some historical events and social contexts associated with music education since the Society for Music Education was founded in 1934. It was primarily aimed at capturing the atmosphere connected with all the honest work of hundreds of music teachers in historical contexts and recalling the Czech international music pedagogy contexts. All these presented contexts force us to consider the constant continuity related to experience transfer. Awareness of them may help with making good decisions regarding which values and goals the future Czech music culture and education should be directed toward.

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IRENA MEDŇANSKÁ AND HER CONTRIBUTION TO THE THEORY AND PRACTICE OF SLOVAK MUSIC EDUCATION

Slávka Kopčáková

Abstract

In Slovak musical life and academic environment Irena Medňanská (1950–2020) represented a personality whose tireless organizational, project, music-making, legislative and advisory activities left a permanent and lasting mark in music education, music schooling, and cognitive reflections of music pedagogy. The stratification of areas of interest and breadth of scope was a characteristic feature of her personality and dynamism. The study evaluates the professional activities and academic life and research studies of Irena Medňanská. It is designed based on standard research methods in the humanities, i.e., heuristics, collection, analysis, interpretation, and comparison of sources.

Keywords

Irena Medňanská (1950–2020) – Music and singing – Music education – Music pedagogy – Teacher training – University of Prešov

Introduction

The life work of prof. Mgr. art. Irena Medňanská, PhD., a musicologist, music teacher, and university professor, the doyenne of contemporary Slovak music education in the new millennium, has been closed. This fact leads the author to analyze deliberations about her life work and responsibilities in the era she lived. Her primary professional interest was to detect and solve a discrepancy between the support of music education, children's choral singing, and the aesthetic education of young people in the past and the present. With great interest, sometimes with disappointment yet always with substantial personal involvement, she was pointing out the current disinterest of technocratically oriented societies in the values of art, the increase in consumerism and snobbery, and the decline of interest in aesthetic education. She pointed to the need for much more state support for the processes of improving the quality of music schooling, music education, and primary and secondary music education (increasing in quantity, but not always in quality).¹

¹ In 2020, at the end of her professional career, Irena Medňanská evaluated the situation in the following words: "Today, [...], the need and duty to convey music to children, youth, and students have intensified. We need to teach them to perceive music intrinsically, to increase their perceptual experience, and to minimize music as sound wallpaper. In these contexts, I see it as my lifelong mission to pass on musical values to young people." Slávka Kopčáková & Irena Medňanská, *Profesorka Irena Medňanská oslávila životné jubileum* [Professor Irena Medňanská celebrated her life anniversary] (Prešov: Prešovská univerzita, 2020), p. 68.



Irena Medňanská (1950–2020). Photo archive.

In her understanding, music education was inherently social and moral. She gradually taught students how to discover values, overcome obstacles, and contribute to the ever-changing social and musical world around them.² The education of future music teachers and future musicians from the 1980s until the current digital age of 2020s are the stages in which Irena Medňanská's professional activities took place. Her outstanding pedagogical and organizational skills predestined her to gradually become one of the leaders who followed educational trends and strived to implement them in the educational process of future music teachers in Slovakia.

² Cf. Paul G. Woodfort, *Democracy and Music Education. Liberalism, Ethics, and the Politics of Practice* (Bloomington and Indianapolis: Indiana University Press, 2005), p. 51. Woodfort sets the goal of music education to help a young person understand music and its role in civilization, to overcome competitive and routine consciousness: "Art gives children a vision that takes on the depth, meaning and moral purpose of their experience."

The life path of musician, musicologist, and music teacher in one person

Irena Medňanská's life path was that with music and towards music, which had its foundations in a stimulating family environment and the overall social atmosphere of the 1950s–1960s when the social climate was inclined to the needs of music education, even though it imposed certain political-ideological yokes and demands on it. A childhood filled with musical activities was the upshot of the post-war atmosphere of building the institutional foundations for the artistic cultivation of the young generation.³ Arts education (accordion performance) at the Conservatory in Žilina (1965–1971) influenced Irena Medňanská (an active member of the Socialist Union of Youth) in her personal development and direction; without hesitation, she seized a lifetime opportunity that was not a matter of course in totalitarian Czechoslovakia. She used the opportunity to study accordion with a focus on the didactics of its teaching in the German Democratic Republic at the renowned academy, Franz Liszt Academy of Music (1973–1977). She established an excellent foundation for her artistic development and received her first job opportunities here.

A significant experience was that she had the opportunity to work as a music teacher parallel with her studies, which enabled her to get acquainted with the complex system of contemporary German music education as a well-conceived basis for advanced performance art. While studying and working in German Democratic Republic (GDR) from 1973–1980, she worked as a music teacher and from 1975 as the head of a branch of the Music School in Bleicherod. After returning to Slovakia, in Nitra, in the academic year 1980/81, Irena Medňanská got a position of assistant professor at the Department of Music Education of the Faculty of Education. The focus of her teaching duty was teaching accordion playing. Later on, she started to teach at music departments in Prešov (1981–1988) and Žilina (2000–2003), with only a tiny interruption when she took up a high management position and worked as the director of the State Philharmonic Orchestra in Košice (1988–1991).

Irena Medňanská received her stint in culture management as a life challenge. During the 1980s, as a musicologist, she profiled herself into an important music critic. In October 1988, following a successful open competition, she became the director of the State Philharmonic in Košice. From its inception, this artistic body with a 20-year tradition was one of the leaders in the development of music culture in eastern Slovakia and had the potential to represent Slovak performing art in the world successfully. In artistic orientation, her main goal was to continuously improve the quality of interpretation (addressing the position of chief conductor, inviting foreign conductors) and to continue the tradition of spreading the music of Slovak composers at home and in the world. The beginning of the 1990s brought new opportunities to perform in Western European countries and on other continents and to collaborate with prestigious music publishers (Naxos, Marco Polo, and HNH-International Ltd.). The intensive 3-year stage in cultural management was very exhausting, and even before the end of her term of office, Irena Medňanská accepted the

³ The demands placed on music (the idiom of folk music, descriptiveness, emphasizing the non-musical program, folksiness, illustrativeness, etc.) have been directly implanted in the music education of children and youth. It was particularly evident at the textual level, identified with the song's musical content or confused as its basis. Thus, children's and pioneer songs became the carrier of the ideas of socialist realism as well as the building of new art for the new man. It was used as a "decorative item" of political events to brighten them with youth and new hopes. Through children's songs, the ideology was implanted directly into the mental world of children and youth.

challenge to return to the academic environment and lay new foundations for the training of music teachers at the university.

At the very beginning of the 1990s, new social conditions interfering with the functioning of society, culture, and the school system enabled her to return to the academic environment.⁴ For the next three decades (1991–2020), Irena Medňanská worked at the University of Prešov and its predecessor, until 1997, the University of Pavel Jozef Šafárik (UPJŠ). In the academic year 1981/82, she started working as an assistant professor at the Department of Music Education of the Faculty of Education of the UPJŠ in Prešov (she taught accordion playing and keyboard playing at teaching training courses of primary music education). She worked at the Department of Music Education from 1991 until 1997, when the University of Prešov was founded and in the creation of which she significantly participated. An important organizational change was the later relocation of the department to the Faculty of Arts of the Prešov University in Prešov on 1st October 2010.⁵

Her advancement in research was not entirely straightforward due to the political events in Europe at the turn of the 1980s and 1990s.⁶ In 1987, she applied for a post-graduate course (today called doctoral studies). She was accepted to study Art Sciences at Martin Luther University in Halle under the supervision of the prominent European musicologist prof. Siegfried Bimberg.⁷ Studying in close contact with one of the leading personalities of European music education and musical aesthetics was one of the most inspiring moments for a beginning university teacher and creative academic.⁸ Irena Medňanská completed her post-graduate studies in Germany in 1992 (she was awarded the degree Candidate of Science in 1993, present-day Philosophiae doctor). In the year when she defended her doctoral dissertation, Czechoslovakia ceased to exist, and we became citizens of the Slovak Republic (from 1st January 1993).

⁴ In the Czechoslovak Socialist Republic in November 1989, the events of the so-called Velvet Revolution took place as a social upheaval or change in the socio-political order, which was the result of the collapse of the socialist bloc and the end of the existence of ideological regimes in those countries of Central and Eastern Europe. These became a satellite of the Union of Soviet Socialist Republics due to the balance of power between the powers of the East and the West after the Second World War. The building of successor democratic states began with the transition to a capitalist economy. Irena Medňanská survived these turbulent years as director of the State Philharmonic in Košice. Her return to the academic environment was thus literally a return to new conditions, full of previously unknown possibilities (new ways of financing, grants, foreign contacts with Western democracies, and, within them, drawing on impulses and experience from the functioning of their school systems).

⁵ A new department was renamed the Institute of Music and Visual Arts. Irena Medňanská became its director in the years 2012–2016. Since 2012, she has been the guarantor of teachers' programs for musical art and supervisor of doctoral students, although not at her own workplace, but at several teaching faculties in Slovakia (Nitra, Ružomberok, Banská Bystrica), in the Czech Republic (Ostrava, Olomouc) and Poland (Rzeszów).

⁶ The collapse of the socialist bloc and the end of the existence of ideological regimes of Central and Eastern Europe resulted in German reunification as a world-wide important geo-political event on 3rd October 1990. By that, the German Democratic Republic (GDR as previous East Germany) was dissolved. Its area became part of the Federal Republic of Germany (FRG as former West Germany) to form present-day Germany.

⁷ Professor Bimberg was not only a renowned scientist, but at the same time, he was also a music composer designated in the field of vocal creation, specifically children's songs (at that time called mainly pioneer songs) and choral compositions for various types of choirs. From 1969 until his retirement in 1992, prof. S. Bimberg worked as head of the Institute of Music Education at Martin Luther University in Halle.

⁸ Information about the life work of her supervisor S. Bimberg, his pedagogical methods, his academic career in the former GDR, his research studies and works of arts, and about her post-graduate studies Irena Medňanská brought closer in an extensive paper. See more Irena Medňanská, Musikunterricht und Musiklehrerausbildung in der Slowakei [Music education and education of music teachers in Slovakia]. In: José A. Rodrigues-Quiles, ed. *Internationale Perspektiven zur Musik(lehre) ausbildung in Europa*. Potsdam: Universitätsverlag Potsdam, 2017), p. 74. The author mentions him in these words: "Prof. S. Bimberg opened my contacts to the Polyesthetic Education Centre in Salzburg that time lead by prof. To Wolfgang Roscher, as well as to the German music-pedagogical environment, he taught me to conceptualize and methodologically master scholar works."

Based on the study focus and professional development, Medňanská gradually formed and outlined her pedagogical strategies. She paid intensive attention mainly to future music teachers' instrumental competencies and the systematic acquisition of their theoretical erudition in selected application disciplines. She was one of the inspiring teachers who always motivated and enthused students to study. She organized the successful completion of their activities, constantly pushing them forward and broadening their horizons with the full support of their artistic creativity.

Based on her post-graduate studies in Germany (1987-1993) under the influence of an excellent tutor, her professional focus on choral singing and choral works by Slovak composers (primarily music works for children's choirs) arose, which later formed into her strong interest about the academic choir movement. The result of her research was a monograph *Kinderchormusik aus dem Schaffen slowakischer Komponisten nach 1945* (1993) [Children's choral work by Slovak composers after 1945].⁹ The book is the first concentrated look at children's choral compositions by Slovak composers. In addition to its heuristic contribution, it also contains the first analytical perspectives on crucial pieces of music. It also provides the first more comprehensive outline of a solution to the axiological issues related to composing for children in the defined area of developing their vocal abilities in the context of collaborative interpretation and child socialization. As an inspiration and the first research task, choral singing grew into a broader theoretical interest in more general methodological and systematic issues of making music accessible. At that time, she gradually focused on the theoretical issues of music education as a scholarly discipline and in practice.

Organization-centered and research-centered activities for the benefit of Slovak education and music culture

Irena Medňanská performed her extensive organization-centered and music-centered activities as a lifelong program in concrete implementing institutional activities that, as a unifying and supporting base, accompanied the development of music education in Slovakia after 1989. The establishment of Slovakia as a new politically emancipated state entity on the map of Europe was inevitably reflected in need to constitute domestic trade, professional, and interest-based organizations, and their penetration, in coordination with Slovak academic institutions, into European organizations. The most important achievements can be considered the formation of the Association of Music Teachers of Slovakia in 1993 and its subsequent admission to the European Association for Music in Schools (EAS) based on individual membership of Irena Medňanská.

Prof. Franz Niermann, former President of EAS and former professor at The University of Music and Performing Arts, Vienna, describes the work she has done with these words: "Irena has helped shape the development of our association from the very beginning. She has been an EAS board member for over a decade and an EAS honorary member since 2016. She participated in nearly all EAS conferences and organized the EAS conference in 1996 at the University of Prešov. Irena has achieved special merits by strengthening Eastern

⁹ See Irena Medňanská, *Kinderchormusik aus dem Schaffen slowakischer Komponisten nach 1945* [Children's choral work by Slovak composers after 1945] (Prešov: Kušnír, 1993).

European countries' presence in the international music education discourse. [...] From an early stage, she was a member of the international working group Music Education of the Southern Countries of Europe (*Arbeitsgemeinschaft Musikpädagogik der südlichen Länder Europas, ArGeSüd*), which played a pivotal role in establishing the EAS. In particular, she has strengthened the cooperation between colleagues from the so-called Visegrád countries as an informal sub-group of the EAS¹⁰. The result of these efforts was the establishment of the Slovak Orff Society (SOS) in 1999 that Irena Medňanská helped to establish too.

The "Bridge to Cooperation" (1995–2001) is the most important project, which still represents the Central European model of effective and meaningful cooperation. It has brought significant developmental and dynamic impulses for all Slovak universities educating future teachers of music (or, more generally, aesthetics). Its ideological and human core was the intensive cooperation on the Prague-Prešov axis between the Faculties of Education of Charles University and the University of Prešov, represented by Irena Medňanská and Miloš Kodejška. The project (initiated in 1994) was of fundamental importance for joining European and world music organizations and led to the event of international significance when the EAS International Congress was held in Prešov, Slovakia, as the first of the former socialist bloc countries.¹¹

The "Bridge to Cooperation" project, in a new form in 2007, laid a solid foundation for trade union cooperation in education between the V4 countries (universities in Poland and Hungary joined gradually). The Visegrád Music Team, composed of academics from the V4 countries, has since begun to jointly promote the interests of this group within the European structures of music teachers and music education theorists.¹² The Visegrád seminars were primarily aimed at improving music education and building a new academic generation of music education theorists.¹³ At the regional level, with overlap into the national context, the Prešov Pedagogical Forum (implemented in 2004–2011) was a significant event. It created a network for the cooperation of Slovak teacher-training universities, primary schools, and schools providing for after-class arts education.¹⁴

As a professor of music pedagogy, in her research, she defended the positions of the development of the discipline using comparative methods. At the same time, she continued to carry out theoretical research through a systematic combination of research methods of musical aesthetics, sociology, and pedo-sociology, by teaching the propaedeutics of these disciplines. At the same time, she also taught practical disciplines (instrumental playing on the accordion and flute, chamber music) with an emphasis on permanently balancing between theoretical and practical training of students for their profession. Her monograph

¹⁰ Franz Niermann, Irena Medňanská, in Slávka Kopčáková. *Irena Medňanská a slovenská hudobná pedagogika* [Irena Medňanská and Slovak music education] (Prešov: Filozofická fakulta Prešovskej univerzity, 2021), pp. 152–153.

¹¹ See more The editors, Prvé stránky novej kroniky [The first pages of the new chronicle], in František & Lubomír Kaliňák, eds. *Predznamenanie, študentské reflexie o hudbe. Zborník študentských prác 4* [Foreshadowing. Student reflections on music. Collection of student works 4] (Prešov: Fakulta humanitných a prírodných vied v Prešove, 1997), p. 31.

¹² Miloš Kodejška & Petra Slavíková, eds., *Teorie a praxe hudební výchovy 6* [Theory and practice of music education 6] (Praha: Univerzita Karlova v Praze, 2020), p. 11.

¹³ See more Irena Medňanská, *Súčasnú poslanie, potreby hudobnej výchovy a úlohy vysokých škôl pripravujúcich učiteľov hudby cez prizmu seminárov krajín V4 v Prahe* [Current mission, needs of music education and tasks of universities preparing music teachers through the prism of seminars of V4 countries in Prague], *Višegradské semináre Praha 2008*. [Visegrad seminars in Prague 2008] (Praha: Pedagogická fakulta, Univerzita Karlova v Praze, 2009).

¹⁴ Juraj Hatrík, *Obúvanie stonožky. Na margo hudobno-pedagogických seminárov v Bratislave a v Prešove* [Shoehing a centipede. On the margin of music-pedagogical seminars in Bratislava and Prešov], *Hudobný život* 36, 5, p. 5. Here, the author discusses the events of the genesis of the event in more detail.

Systematika hudobnej pedagogiky [Systematics of Music Education] (2010) is essential in Slovakia's music education theory. As her methodological starting point of the book, she precisely defined the different meanings of the terms very explicitly used in the Slovak language: music pedagogy, music education, and schooling music education (music in school), meaning that they are not synonymous in Slovak terminology.¹⁵ In her conception, the book's first chapter defines these terms according to the German music educators W. Gieseler, W. Krütz Feldt, H. Kaiser, E. Nolte, Ch. Richter, K. H. Ehrenforth, as well as the Slovak theorist Š. Švec.

Music pedagogy is an emancipated research-based discipline (it is a cognitive reflection of music education processes), while music education is a term that came to us from the Anglophone environment and combined both music education as a theory and music education as a process of schooling. It follows that "music education" in Anglophone countries is a broader concept than Slovak or Czech terminology. Finally, schooling music education (music in school) is an appellation for the school subject.¹⁶

The author offers a research-supported reflection of the music-pedagogical process, thus drawing attention to the research-based content of music pedagogy, which has no adequate term in the Slovak language since the word "pedagogue" in our socio-cultural environment is associated with the practical profession of a teacher.¹⁷ Its contribution lies mainly in adding new disciplines to the systematics of music pedagogy, which was necessitated by the changed social and educational conditions after 1990. To name but a few, the emergence of an independent discipline within music pedagogy (e.g., pedagogical music therapy) or the independence from an already existing discipline (e.g., the independence of the didactics of pop-rock music from the didactics of music).¹⁸ The treatise can also be understood as a creative follow-up to the content problems and thematic areas outlined in the work *Teória hudobnej pedagogiky* [Theory of music education] (1997) published in Prešov by the pioneer of Slovak musicology and music pedagogy as its subdiscipline, music composer and scholar Ladislav Burlas.¹⁹ The author does not hide the theoretical work of Ladislav Burlas as a key source of inspiration. On the contrary, she proudly claims it.²⁰

The author introduces readers to proposals for new disciplines that present scientific knowledge gained from interdisciplinary research. She recommends that these should be understood as separate disciplines, which she argues are essential to re-examine if the aim is to contribute to the innovation of music education at different levels of formal and informal

¹⁵ Irena Medňanská, *Systematika hudobnej pedagogiky* [Systematics of Music Pedagogy] (Prešov: Prešovská univerzita v Prešove, 2010), p. 9.

¹⁶ Cf. Renáta Beličová, *Hudobné vzdelávanie alebo hudobná výchova?* [Music schooling or music education?], in *Hudobno-teoretické interpretácie 6. Zborník katedry hudobnej výchovy* [Music theory interpretations 6. Proceedings of the Department of music education] (Nitra: Pedagogická fakulta Univerzity Konštantína Filozofa, Regionálne združenie Slovenskej hudobnej únie, 2001) pp. 57-69. The authoress speaks about the distinction between music education (school subject) and music schooling (i.e. professional training for musicians and scholars).

¹⁷ In Slovak, there is no term such as in German Musik-Erziehungswissenschaftler, which translates as a scholar in music education.

¹⁸ Eva Kráľová, *Systematika hudobnej pedagogiky* [Systematics of Music Education]. Prešov, *e-Pedagogium* 11, 3, pp. 191-192.

¹⁹ See more Ladislav Burlas, *Teória hudobnej pedagogiky* [Theory of music education]. (Prešov: Fakulta humanitných a prírodných vied Prešovskej univerzity v Prešove, 1997).

²⁰ See Irena Medňanská, Ladislav Burlas – systematik slovenskej hudobnej pedagogiky [Ladislav Burlas – systematist of Slovak music pedagogy] in Renáta Beličová, ed. *Hudobný život na Slovensku – kontinuita či diskontinuita? 1 Živá kultúra alebo skanzen?* [Musical life in Slovakia – continuity or discontinuity? 1 Living culture or an open-air museum?] (Turčianske Teplice: BEN&M, 2007).

education. The first chapter concludes by presenting a proposal for a theoretical-content approximation of formal and informal education in music education and also a proposal for a system of music education, which is tabulated. Her reflections on new subdisciplines of music pedagogy can also be considered beneficial. Let us name at least proposals for the systematic integration of disciplines such as musical andragogy, pedagogical ethnomusicology, pedagogical ethno-organology, pedagogical music therapy, musical pedo-therapy, church music pedagogy, etc.

After these research studies, she continued intensively developing systematic reflections on the European dimension of music pedagogy and the contexts of its implementation phases in a changing globalized society and innovative processes leading to effective coping with them.²¹ Extensive scholarly work resulted in effectively organized work in academia, where education and culture have led a dialogue since time immemorial. Irena Medňanská's organizational skills and creativity were also significantly present in her musical life, both at university as well as in the broader cultural environment of the city and region. She used her potential not only in managing a professional music body of national importance (State Philharmonic Orchestra in 1988–1991) but also later in organizing scholarly or memorial events aimed at discovering and promoting regional musicians (Mikuláš Moyzes, Béla Kéler, Grešák, et al.).²² As an author and editor, she contributed to musicological reflection with an important collective monograph on the East Slovak music composer Jozef Grešák²³ and Béla Kéler.²⁴ The accessibility and dissemination of the musical work of regional composers have grown into many live performances, primarily through contacts with the Košice State Philharmonic Orchestra, representatives of the musical life of towns in Eastern Slovakia (Košice, Prešov, Bardejov, Levoča, and Sabinov, etc.).

The region's musical life, the city of Prešov, and Prešov University were significantly enriched by concerts performed together with her husband, assoc. prof. Karol Medňanský; especially the Academic Chamber Concerts in 2004–2017 (a total of 14 successful years); or the numerous performances of the ensemble of early music Musica Historica and the university chamber ensemble Camerata Academica, both under Karol Medňanský's artistic

²¹ See Irena Medňanská, *Hudobná pedagogika v celoeurópskom kontexte* [Music education in European context], in *Múzická umění (hudba a zpěv)* [Performing arts (music and singing)]. (Praha: Národní ústav odborného vzdělávání, 2005) and Irena Medňanská, *Európska dimenzia hudobnej pedagogiky* [European dimension of music education], in *Hudobní výchova* [Music education] 14, 2006, 1).

²² See Irena Medňanská & Sylvia Fecsková, eds. *Skladateľ a pedagóg Jozef Grešák z pohľadu muzikológov a interpretov 21. storočia* [Composer and teacher Jozef Grešák from the perspective of musicologists and performers of the 21st century]. (Prešov: Bookman, s. r. o., 2019) and Irena Medňanská & Peter Bubák, *Béla Kéler – život a dielo* [Béla Kéler – life and work], Karol Medňanský, ed. *Tvorba bardejovského rodáka Bélu Kélera z pohľadu muzikológov a interpretov 21. storočia* [The work of Béla Kéler, a native of Bardejov, from the perspective of musicologists and performers of the 21st century] (Prešov: Filozofická fakulta Prešovskej univerzity v Prešove, 2013).

²³ Jozef Grešák (1907–1987) was a Slovak composer who taught music, composed, and worked as a musician in the region of eastern Slovakia (Bardejov, Košice). As an autodidact composer, he developed tremendous and highly original compositional thinking. He dedicated several works to the State Philharmonic Košice (the overture to *Améby*, Concert Symphonietta, the operas *Neprebudený* [The Awakened] *Zuzanka Hraškovie* [Little Susanna Pea], *S Rozárkou* [With Rozarka], etc.).

²⁴ Béla Kéler (1820–1882) was a Hungarian composer of the romantic music period and orchestral conductor. He was born in Bártfa (present-day Bardejov, Slovakia) and died in Wiesbaden. He was active in Hungary, Austria, and Germany. He worked as a violinist in Vienna, conductor of orchestras in Vienna, Budapest, Munich, Zurich, Hamburg, London, and many others, and military bandmaster in Wiesbaden. His best-known piece *Erinnerung an Bartfeld* was (partly) mistakenly rewritten by Johannes Brahms as Hungarian Dance No. 5 because Brahms thought it was a folk song, not an original work. Kéler was very popular as a composer of orchestral and dance music and was considered one of the best writers of violin solos. His overtures and compositions for small orchestra were long famous in the United States and England.

direction (until 2018). These events enriched the musical life of the region with valuable interpretive (and premiere) performances of musical works of many Slovak composers (Jozef Podprocký, Ladislav Burlas, Milan Novák), bringing to concert stages (by Pavel Burdych, Zuzana Bérešová, Ljubov Gunder i.) the music of Mikuláš Moyzes (Prešov Music Quartet under K. Medňanský), Béla Kéler, or Jozef Grešák.

Conclusion

Irena Medňanská dedicated a substantial part of her work effort to making music and songs a part of the future generations' lives as an expression of the aesthetic experience of life, the healing benefits of music for mental health, the move towards humanity and socialization, not only at school, in a family, but also in society. Her vision for the role of music education in 21st-century society was clearly articulated: "Music education should be seen as an active lifelong process in a person's life. I think that within school education, it should have an equal place in the aggregate of school subjects. Its content fulfills each individual's psychomotor and affective development goals, but above all, it humanizes us and gives life another dimension."²⁵

Prof. Medňanská's tireless organizational, project, and music-creating, but also legislative and advisory activities have left a permanent and so far lasting mark on music education, music schooling, and cognitive reflections on music education. She continuously promoted her vision and lived with the unshakable conviction that the mission of music education is to expand the social and cultural horizons of children and youth, acquired by being aware of a wide range of human musical experiences. She lived her professional life knowing that these goals could not be achieved except through quality education of future generations in formal and informal education, spiced with a love of music.²⁶

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²⁵ Slávka Kopčáková & Irena Medňanská, Profesorka Irena Medňanská oslávila životné jubileum [Professor Irena Medňanská celebrated her life anniversary], *Na Pulze* 13, 2020, 2–3, p. 69.

²⁶ This paper is the result of the project VEGA no. 1/0065/22 *Between the past and the present of Aesthetics in Slovakia – critical reading and critical editions with regard to the historical memory and knowledge update*. Principal investigator: prof. PaedDr. Slávka Kopčáková, PhD., University of Prešov, Faculty of Arts, Institute of Aesthetics and Arts Culture.

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About the author

Slávka Kopčáková graduated from the Faculty of Natural and Humanity Sciences of the University of Prešov (in 1997, music pedagogy – playing the violin; in 2008 – English language and literature). In 2001 she defended her doctoral studies in the theory and history of music at the Department of Musicology of Slovak Academy of Science in Bratislava (PhD. awarded at Comenius University in Bratislava). In 2013 she became an associate professor of aesthetics, and in 2021 she was appointed as a professor in the same field.

Since 2007 she has worked at the Institute of Aesthetics and Arts Culture at the University of Prešov. She is an experienced music teacher (she taught violin and orchestra playing at Music School in Prešov, 1997–2009) and a professional musician (Theatre orchestra in Prešov, 1994–2004). Occasionally, she plays as a chamber and orchestra player (violin) and contributes to Slovak music culture reflection as a music critic.

JAPANESE TRADITIONAL MUSIC AND THE POSSIBILITIES OF ITS USE IN MUSIC EDUCATION IN EUROPE

Galina Gvozdevskaia

Abstract

This article analyzes of philosophical approaches and methods of teaching musical instruments at traditional Japanese schools. These approaches have a long history within the Japanese *lemoto* system. This study's author highlights several similarities between some conceptual settings of the Japanese tradition and Carl Orff's *Schulwerk* system. The article formulates a hypothesis about the possibility and expediency of mastering Japanese traditional music in Europe, also considering the pentatonic basis of Japanese modes. The article provides examples of the implementation of this idea (including the improvisational creativity of students on the instruments of Carl Orff in the style of Japanese traditional music) based on a generalization of the author's practical experience.

Keywords

Japanese traditional music – improvisation – methods of teaching traditional instruments – *lemoto* system – traditional schools

For many centuries, the West and the East existed as parallel worlds. Their dichotomy based on the polarity of opinion paradigms was evident in all areas, especially concerning musical culture.

Until the 19th century, Western European music was generally unapproachable to Eastern countries; therefore, their own traditional, not only folklore but also professional styles/schools/genres developed with no less intensity than classical music in Europe. Thus, an absolutely independent layer of non-European classical music culture emerged, and the unique tradition of its understanding and transmission of mastery from teacher to student was also established. This transfer is referred to, for example, as “Guru-Shishiya” (in other words, “Parampara”) in India or “*lemoto seido*” in Japan. In the 20th century, tendencies of European and Oriental fusion of values and techniques appeared. A dialectical development of musical language takes place, in which the rich timbre and microtonal spectrum of oriental instruments enrich the sound palette of modern classical music.¹ To provide some examples, the Japanese bamboo *shakuhachi* flute finds its “revival” within the composition for the symphony orchestra called “November’s Steps” by Takemitsu Toru,² jazz “Improvisations”

¹ Henderson, Flora. *Contemporary composition for shakuhachi and western instruments: timbral gesturalty in the analysis of cross-cultural music. Ph.D. Thesis*. University of London: SOAS, 2016. <http://eprints.soas.ac.uk/23680>

² For an example of a performance of this piece of music, see number 14 in the list of references.

by Yamamoto Hozan,³ or chamber ensemble composition “Silence” and others by Marty Regano.⁴ The above examples show the emergence of trends and styles looking for new techniques and methods of sound extractions related to traditional instruments are appearing. In this regard, the importance of research into oriental traditions and developing methods for mastering oriental music in Europe is increasing.

The axiom of the East is the unity of teaching methods aimed at various types of traditional arts, such as the development of musical instruments, national dances, or martial techniques, which have been carried over the centuries to the present day. They focus on transmitting recognized and even sacred knowledge and wisdom of the ancestors. In contrast to European teaching systems, didactic goals and the speed connected with the subject matter mastery are considered secondary. The primary strategy in education and training is associated with developing the ability “to listen” and “to hear”. Regarding the context of ancient Eastern philosophy, the teacher is the mediator between Heaven and Earth.⁵

According to Eastern metaphysics, the fundamental value is peace. One can reach truth via intuition, inner concentration – contemplation, and by erasing subjective-objective relationships. Regarding the Eastern traditional paradigm of thinking, which for centuries has rebelled against the verbal way of expressing the truth, it seems natural that the development of theoretical knowledge is set aside. Non-verbal teaching methods dominate. If we want to analyze the differences between Eastern and Western educational systems, we find that they contrast significantly. Europe lays much emphasis on examinations, for example, concerning school admissions depending on continuous assessment. Eastern countries emphasize such examinations by no means.

Nevertheless, most pupils of Eastern countries reach a high professional level. The student is typically involved in the overall co-creation process, co-existing with the teacher, becoming a team member, for example, in music ensembles, progressing at his/her own individual pace, and his/her artistic quality increases. Regarding this, several Eastern methods respect and involve the unique centuries-old experience of group music teaching.

The canon of the Japanese tradition was formed and developed at various traditional schools (Japanese call them “ryuuha”)⁶ headed by the teacher – the Master. He transmits the secrets of intonation style, techniques of acting, and more, according to the system called “kuchiden” (translated into English as “transmission from mouth to mouth”). For Eastern musical culture, the Full Truth is the fundamental value. A student may obtain this truth only via direct communication with the teacher. It involves not only musical knowledge and skills but also the development of musical abilities as the prerequisites essential for various musical activities. However, the most important thing is the joint creation of music by the student accompanied by his/her teacher. It does not concern a mere iconic hieroglyphic record of traditional Japanese music and the knowledge related to it – the teacher’s personality and pedagogical mastery influence the product’s final quality.

³ For an example of a performance of this piece of music, see number 13 in the list of references.

⁴ For an example of a performance of this piece of music, see numbers 3 and 15 in the list of references.

⁵ These philosophical ideas on the role of the teacher have been considered within several scholarly works, especially in the monograph by H. E. Davey (2015), see literature number 1.

⁶ “What is a ryu? The easy answer is that it roughly translates to “style,” or “school,” as in a certain way of doing something (...). Certainly “style” or “school” is a good shorthand definition of ryu. But upon further reflection, – ryu appended to a martial arts system encompasses much more than just a “style” or way of doing things.” MURMOTO, Wayne. *What is a 'Ryu'?* Koryu.com. 1997. <https://www.koryu.com/library/wmurotomoto3.html>.

In the ancient system of teaching traditional arts, especially music, the highest status of the teacher was established. Japan has still been respecting it to this day. In Japanese, the word teacher is pronounced as “sensei”. This term consists of two hieroglyphs, from which the first one represents “before”, and the second one “birth” and “life”. Thus, it reflects the Eastern learning wisdom as acquiring the ancestors’ wisdom. Concerning traditional Japanese music education, the rules of verbal and non-verbal etiquette are paramount. Society has preserved it for centuries, and it is manifested, for instance, in the hierarchy of bows, greetings, and miscellaneous situational clichés. This etiquette has extended not only into personal-courtesy relationships between the teacher and a student or members of the same team but also to the handling of musical instruments. Therefore, for instance, preceding the beginning of each lesson, the student provides a low bow towards the teacher and the instrument. Then, he/she expresses the phrase “yoroshiku onegai itashimasu” (translated into English as “be kind to me”). It is forbidden to cross over the musical instrument with own feet or to pass it to somebody with only one hand because it would be regarded as a sign of disrespect.

A similar approach appears in social behavior. For instance, it is impossible to accept gifts or to hand business cards and objects with one hand only. Etiquette elevated to the level of law helps maintain the social atmosphere in harmony. It relieves tension, removes conflicting situations, and encourages children to cooperate. It is worth noting that related to the Japanese educational system aimed at mastering the traditional arts, especially music, there are no competitions. The system called “Iemoto” (from which the first hieroglyph represents “house” and the second one “foundation”) is essentially analogous to the European sense of “family”.⁷ Education is based on trust in the teacher and gratitude for continuing in the age-old tradition. Pupils often adopt their Master’s surname. An essential task of education and the development of artistic skills (e.g., in performing arts) is understanding those expressive details that can not be recorded in traditional scores, although they are of great importance. This understanding is transmitted via “kuchiden” (“word of mouth”).

Based on the analysis of the author’s own practical experience with mastering traditional Japanese instruments (shakuhachi, shamisen, koto), the following methods of the traditional Japanese system of teaching musical instruments will be introduced:

1. The “Inactivity” method is based on the individual, natural rhythm of each student’s intuitive acquisition of musical patterns in the process of making music together. Purposeful teacher guidance and evaluation are minimal.
2. The “Imitation of a teacher” method is based on imitating. It came to Japan from China. It does not represent merely imitating the teacher, but via this process, the pupil begins to understand the inner essence of the message – its depth. This method characterizes the precious values of the East. They lie in listening and capturing subtle nuances of artistic skills. The student discovers these secrets through intuition, which matures in co-creating an artistic product.
3. The “Shouga” method (which means “singing together” in English) is based on mastering music pieces using the intonation of syllabic rhythmic formulas of traditional music scores. This method involves the following algorithm for learning the piece:

⁷ An analysis of the Iemoto system in the Japanese tradition was published in the monograph by Nishiyama atsunosuke in 1982. See in the list of references (Literature) number 2.

- a teacher sings a particular phrase by syllables (e.g., when learning the composition “Rokudan no shirabe” for the Japanese traditional koto instrument, the first phrase is sung using the following syllables: ten, tone, shan, sha, sha, korolichi, ton, ten, tone, shan),⁸ then the student sings it together with the teacher, and as soon as he/she masters it within the singing process, he/she may play the instrument.
4. The “Meditative concentration” method (the title of this method is provided by the author of this article) represents the process of gradual familiarization with new musical material via a long and deep immersion into individual elements of musical language while being in a state of inner repose. This kind of repose could metaphorically be called “calming the waves of emotional movements”. When conducting the lessons in specific traditional rooms, the typical training position is sitting in the “zazen position” (which means sitting with crossed legs and folded hands). Such a position is employed in the practice of Buddhist monasteries. It does not allow arbitrary chaotic movements. Learning the pieces on traditional musical instruments occurs through the repetition of individual elements of a musical composition. Each motif of the pieces is sung to certain syllables using the “Shoga” method, which allows one to turn on the vibration of the voice with microtones that reveal the intonational field of each sound. Subsequently, singing the syllables of each motif of the traditional composition comes, and finally, performing on the traditional musical instrument. Primarily, the emphasis is placed on the experience related to the acquired skill. The amount of time in which these skills are reached and manifested is of much less importance.

The study of traditional Japanese methodology makes it possible to conclude that the fundamental tasks of music education and the methods of their realization, preserved for many centuries in the East, are, to a large extent, identical to Carl Orff’s Schulwerk. Orff’s Schulwerk primarily emphasizes the joint creativity of children during collective music-making. This educational system is designed for all children regardless of the quality of their musical skills. From our point of view, this is a fundamental starting point that opens up space for the practical application of Japanese traditional music in Europe.

This idea was introduced within musical pedagogical work with students of the Faculty of Education of the University of West Bohemia. A cycle of lessons dedicated to Japanese traditional music was included. The author of this study realized it by practical music making on Orff musical instruments but using Japanese ways of playing (such as improvisation, performing Japanese folk song melodies, playing fragments of compositions for shakuhachi flute or koto zither). This teaching strategy continues, and we evaluate and generalize the professional outcomes. One of the basic principles applied is that it is necessary to get familiar with a foreign culture first in order to form auditory stereotypes. Listening and improvising are always associated with a particular modal basis. Concerning the fact that Japanese modes derive from the pentatonic scale, Orff instruments allow the students to engage in the improvisation of Japanese music of various genres, including folk songs and compositions for traditional musical instruments. The author of this study provides particular algorithms for student improvisational activities using the Orff instruments below. As an

⁸ For an example of this work using the shouga method, see number 4 in the list of references.

example can serve the composition titled “Haru no umi” (The Spring Sea) by Miyagi Michio written for koto (a thirteen-stringed zither) and shakuhachi (a bamboo flute) in a modal scale with a tetrachordic outline.⁹

1. Modal improvisation based on the piece’s melodic material requires the simultaneous performance of the entire group of students. The improvisational dialogue involves the solo by two performers on Orff instruments on the Japanese scale. The melodic basis for the improvisation is represented by the tetrachords: *H D E, F A H, D E G*.
2. Improvisation involving continuation of the music piece. An audio recording or video of a professional performance of some composition on Japanese instruments is presented; however, the teacher periodically stops this recording and invites students to continue the composition in their own creative compositional way respecting the Japanese style.
3. Improvising the accompaniment of the musical piece while watching the films with the performance of this piece on traditional Japanese instruments (koto and shakuhachi). The teacher uses a synthesizer that imitates the timbres of traditional instruments. Students musically accompany the teacher’s shakuhachi solo.
4. Performing a simplified version of the musical score for the traditional Japanese koto instrument involving elements of improvisation. Koto imitates the movement of sea waves. Furthermore, a sound recording of the performance of the musical piece on the shakuhachi flute leading the melodic line is played. Students of Orff instruments learn to improvise a musical accompaniment in a traditional Japanese style.
5. Free improvisation on the theme from “Haru no umi” (The Spring Sea) in harmony with the composition – an improvised concert by the students.

エンジョイ
スコア
vol. 11-2

ひとりで奏でる
春の海
(箏独奏)

作曲:宮城道雄
編曲:高橋久美子

【表記上の注意】

この楽譜は五線譜のみで演奏できるように記していますが、参考まで糸名を記しました。

〈箏〉箏調絃(B D E F A B D E G A B D E)

合: 全音押し、↑: 半押し(スラー付きは押し後または押し離した後に押し直さないこと、2つ同時に付いている場合は全音+半音分を押すこと) / +: 指で / 1.2.3: 親指、人差し指、中指 / ツ: ツキ / ◎: ハーモニクス(記された音の2オクターブ上の音を得る時は、柱から龍角までの糸の長さの1/4の所で) / ←: 散し爪 / √: スカイ

【調絃表】



●この楽譜の音は邦楽ジャーナルのホームページにアクセスしていただくことができます。また、この楽譜は2015年2月、邦楽ジャーナルよりタテ横として販売します。

Figure 1. The modal scale of the composition titled “Haru no umi” (The Spring Sea) by Miyagi Michio.¹⁰

⁹ For an example of a performance of this piece of music, see number 9 in the list of references.

¹⁰ This sample of musical notation has been taken from the Internet resource; see number 12 in the list of references.

Haru no Umi

The Sea in Spring

MICHIO MIYAGI

This piece was inspired by the Japanese instruments the *shakuhachi* and *koto*. To hear how these wonderful instruments sound I would suggest you listen to a record of Japanese music. In the slow introduction try to capture the mood of stillness suggestive of dawn over a still sea – beautiful and expressive lines and a dark vibrant tone. In the second part look after your staccato and make it very lively, fresh and happy. Practise with the scale passages and try to get them to sound like playful little waves.



Figure 2. Score fragment of “Haru no umi” (The Spring Sea) by Miyagi Michio for koto and shakuhachi (arrangement for flute and piano).¹¹

Following the algorithms mentioned above and involving performing arts of Japanese style, it is possible to teach students Japanese folk songs. Due to the simplicity of the melodies, these songs played on Orff instruments can be mastered even by children at public primary schools. Examples include three songs: “Hiraita Hiraita” (Flower Blooming), “Mushi no koe” (The Sound of Insects), and “Sakura” (with a variant arrangement for three kotos, which can be performed on Orff instruments).

¹¹ This sample of musical notation has been taken from the Internet resource; see number 7 in the list of references.



Figure 3. Sheet music with Japanese lyrics of the Japanese children’s folk song “Hiraita Hiraita” (Flower Blooming).¹²

Here are the lyrics of the song in Japanese (transliterated into the Latin script) and its translation:

Hiraita. Hiraita.	Opened up, opened up
Nan no hana ga hiraita?	What flower did open up
Renge no hana ga hiraita.	A lotus flower opened up
Hiraita to omottara,	When my thought just touched that, it opened up,
itsunomanika tsubonda.	before I knew it, it closed up.

Tsubonda. Tsubonda.	Closed up, closed up
Nan no hana ga tsubonda?	What flower did close up
Renge no hana ga tsubonda.	A lotus flower closed up
Tsubonda to omottara,	When my thought just touched that, it closed up,
itsunomanika hiraita.	before I knew it, it opened up.

¹² This example of musical notation has been taken from the Internet resource; see number 11 in the list of references.



Figure 4. Sheet music with Japanese lyrics of the Japanese children’s folk song “Mushi no koe” (The Sound of Insects).¹³

Here are the lyrics of the song in Japanese (transliterated into the Latin script) and their translation. The onomatopoeic elements of insect voices are left unchanged, i.e., in the original Japanese version:

Are matsu-mushi ga naite iru	The pine cricket began to chirp
Chin-chiro chin-chiro chin-chiro-rin	Chin-chiro chin-chiro chin-chiro-rin
Are suzu-mushi mo naki dashita	The bell-ring cricket also began
Rin-rin rin-rin ri-in-rin	Rin-rin rin-rin ri-in-rin
Aki no yonaga wo naki toosu	They chirp throughout long autumn nights
Ah ah omoshiroi mushi no koe	Oh, such outstanding insects sounds
Kiri-kiri kiri-kiri koorogi ya	Kiri-kiri kiri-kiri, the autumn crickets sing
Gacha-gacha gacha-gacha	Gacha-gacha gacha-gacha, the giant
kutsuwa-mushi	katydids sing
Ato kara umaoi oitsuite chi	Finally, even the unicolor katydids chime
Chon-chon chon-chon sui-chon	Chon-chon chon-chon sui-chon
Aki no yonaga wo naki toosu	They chirp throughout long autumn nights
Ah ah omoshiroi mushi no koe.	Oh, such outstanding insects sounds.

¹³ This sample of musical notation is taken from the Internet resource; see number 5 in the list of references.

さくら さくら

The image shows a musical score for three kotos, labeled 等 I, 等 II, and 等 III. The score is written in 4/4 time with a tempo marking of quarter note = 72. The title 'さくら さくら' is centered at the top. The score is divided into three systems. The first system covers measures 1-5, the second system covers measures 11-14, and the third system covers measures 6-10. Each system has three staves. The top staff (等 I) contains the melody with numbered notes (1-5) and a circled '4' above the first measure. The middle staff (等 II) contains a rhythmic accompaniment. The bottom staff (等 III) contains a bass line. Below each staff are Japanese numerical characters (1-7) representing the pitch contour. A yellow dashed line is drawn through the first measure of the first system. A red box highlights the end of the second system. A 'rit.' marking is placed above measure 13.

等 I
七七八 七七八 七八九八 七八七六 五四五六

等 II
十九八 十九八 五五五五 五五 八七六五

等 III
二 - 二 - 二 七 六 三 二 -

11 12 13 *rit.* 14

七七八 七七八 五六 八七六五

十九八 十九八 五六五七五 六 七 八

二 - 二 - 六 二 三 五

6 7 8 9 10

五五四三 七八九八 七八七六 五四五六 五五四三

十斗十 五五五五 五五 八七六五 十斗十

二 - 二 七 六 三 二 - 二 -

Figure 5. Arrangement for an ensemble of three kotos on the Japanese children’s folk song called Sakura.¹⁴

¹⁴ This example of musical notation has been taken from the Internet resource; see number 10 in the list of references.

This article introduces the possibilities of practical study of traditional oriental art under the conditions of European education using the example of Japanese music. Each nation has its own traditions and values. If well preserved, they form the inner energy of these particular nations. Getting to know the music of different nations makes it possible to understand the values of cultures based on the rules which formed and developed them. Including improvisations related to oriental modal scales in the educational process enriches the students' musical thinking, promotes their creative skills and opens the prospects for creating new compositions synthesizing European and Oriental music styles.

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GERMAN CONTEMPORARY AUTHORS COMPOSE MELODRAMAS ON CZECH TEXTS

Věra Šustíková and Jiří Bezděk

Abstract

The following essay describes the efforts of its authors to encourage the creation of concert melodramas by German composers to Czech texts. This effort became the subject of the project “Czech composers set German texts to music, and German composers set Czech texts to music”. The authors are aware of the historical context that causes the minimal existence of German melodramas on Czech texts and suggest, with their current project, a way to change this situation. This path has always been accompanied by the willingness of the Czech and German sides to communicate about common cultural intentions, so the project outcome is positive. The following text also provides a research-based reflection on the project. Among the authors are Michaela Augustinová, Michael Emanuel Bauer, Holmer Becker, Frédéric Bolli, Jiří Bezděk, Kamillo Andreas Horn, Robert Schumann, Bedřich Smetana, Pavel Trojan.

Keywords

Bedřich Smetana – concert melodrama – Frédéric Bolli – Holmer Becker – Jiří Bezděk – Kamillo Andreas Horn – Michaela Augustinová – Michael Emanuel Bauer – Pavel Trojan – Robert Schumann – Věra Šustíková

Introduction

The following essay describes the efforts of its authors to promote the creation of concert melodramas by German composers to Czech texts. This effort became the subject of the project “Czech Composers set German texts to music, and German composers set Czech texts to music”. The authors are aware of the historical context that causes the minimal existence of German melodramas on Czech texts, and with their current project, they propose a way to change this situation. This path has always been accompanied by the willingness of both the Czech and German sides to communicate their common cultural intentions, so the project outcome is positive. The following text also provides a specialist reflection on the project.

Heuristic background of the project

Twenty-five years of scholarly research¹ has shown that the specific combination of music and spoken word in melodrama is so fundamental that it defines melodrama as a distinct

¹ The heuristics of Czech melodrama were performed by Věra Šustíková within her project “Revival of concert melodrama” (since 1998), which also included the research task of the National Museum of Music “Sources of Czech concert melodrama”.

art form, although its internal structure, external form, and use may take very different ones. Historically, after about a hundred years, there have been waves of interest in this genre in the search for new expressive possibilities of music. This is true both of classical melodrama in the second half of the 18th century² and of concert melodrama, which developed in the middle of the 19th century as an independent genre in connection with the ideas of Romanticism, the emergence of program music and the new conditions of concert life. In both cases, Germany set the defining line of development for European melodrama, and in both cases, Czech composers made a significant contribution to this pan-European process.

In the first phase of the development of melodrama, it was the Czech composer Jiří Antonín Benda (1722 Staré Benátky, Czech Kingdom–1795 Bad Köstritz, Saxony), who was active in Germany, whose importance lies in the culmination of the 18th century Rousseauian idea of stage melodrama. Especially his first melodramatic works *Ariadne auf Naxos* and *Medea* became the paradigm of the genre, and the musical expressive and formative means used enriched the further development of the whole European music.

German melodrama reached Bohemia very early on through itinerant theatre companies,³ which performed new German works in Bohemia continuously, even in the 1890s and early 1900s. The most interesting of the echoes of domestic production is the melodrama *Circe* from 1789 by the Křížovnice regenschori Václav Praupner,⁴ written to a German text by an unknown author.⁵

The best-known echo of the flowering of 18th-century stage melodrama in Bohemia is the melodrama *Bratrovrah* [Fratricide] (1831) by František Škroup to a text by Jan Nepomuk Štěpánek.⁶ Benda's cult continued in Bohemia even later, although he had no direct imitators. This is evidenced by the celebration of the 100th anniversary of *Ariadne auf Naxos* and *Medea* at the Provisional Theatre in Prague on 22 December 1875.⁷

The second phase of melodrama development is represented mainly by concert melodrama. At the beginning of the 19th century, the newly discovered possibilities of program music led German Romantic composers to explore new approaches to the relationship between words and music. In incidental music for dramas and in *singspiel*, they often left the word in its natural undistorted form, which enabled them to achieve greater dramatic effectiveness. There is perhaps not a single great composer of the time who did not try melodramatic technique.⁸ Experimental attempts in this field led to the creation of a separate genre – concert melodrama. The result was a completely free concert form whose musical component is closely related to the literary poetic subject.⁹ It was in Germany that composers

² A stage melodrama that, based on Enlightenment ideas, became a new form of musical theatre.

³ For example, the theatre company of Johann Joseph von Brunian, Karl Wahr etc.

⁴ Praupner already referred to his work as "Ein Melodram," although at that time, the term was not yet established.

⁵ In addition to melodramas according to the Benda paradigm, drama melodrama based on the French drama of the so-called boulevard melodrama came to Prague through German performers.

⁶ *Bratrovrah* [Fratricide] premiered at the Estates Theatre on 27 February 1831.

⁷ The scenic melodrama of the 18th century has also been theoretically reflected quite often. However, the inconsistency and invariability of the use of the term melodrama, as well as the frequent lack of clarity of value criteria and the subjectivity of interpretation, have caused problems. The most well-founded contributions from older works appear to be treatises by Czech authors: Hostinský's essay "On melodrama", printed in the journal *Lumír* in 1885, and Helfert's critique of Edgar Istel's treatise "On the Origin of German Melodrama. On the history of melodrama" in *Dalibor* 1908.

⁸ Among the most prominent composers are Louis Spohr, Carl Maria von Weber, and Heinrich Marschner, whose romantic, a melodramatic technique of the first half of the 19th century.

⁹ Although the melodramas that originally were part of the stage work had already been performed in concert, the concert melodrama itself was created on a different principle, while the libretto for the stage melodrama was – as in the opera

found a suitable basis in the high level of German poetry. Admiration for the qualities of the literary subject and a reverential approach to it are typical features of the first phase of the development of concert melodrama. From the beginning, the melodramatic declamation of the ode was very popular. It continued to be performed in concerts well into the 19th century. The ballad soon found its place, its mixed lyrical-epic-dramatic character accommodating the flexible intervention of the musical form.¹⁰ Robert Schumann and Franz Liszt contributed most to the development of concert melodrama. In particular, Schumann's three ballads with piano¹¹ and Liszt's less composed but harmonically bold melodramas¹² formed the basic repertoire for the performance of foreign melodrama in Bohemia and later, at the beginning of the 20th century.¹³ Apart from the ode and ballad, lyrical song lyrics were also popular in melodrama.¹⁴

In Bohemia, at the time of the already developed European Romanticism, the program of national revival was just being completed. Its specificity was both the overlapping of various chronologically successive tendencies, trends, and currents, as well as the special emphasis on the Czech language as the defining national expression and its cultivation in individual art forms. In addition to choral and operatic works, concert melodrama also met these demands. Even the main representatives of Czech national music, Bedřich Smetana and Antonín Dvořák did not avoid attempts to use melodramatic techniques in opera and incidental music.¹⁵

The development of concert melodrama was significantly influenced by Zdeněk Fibich (1850 Všebořice–1900 Prague), who built on the German Romantics and fulfilled their aspirations for the greatest possible pro-composition and the creation of a new higher structure without disturbing the natural qualities of both components – words and music. He surpassed his predecessors and contemporaries by solving the architectural problem of melodrama. By using characteristic motifs and ingenious motivic work, he avoided mosaic-like descriptiveness and created an independent musical stream, but with a fully balanced proportion of words and music, even in terms of semantics. In this way, he proved that both components could be equal, relatively independent, flowing continuously and not overlapping, but complementing and enhancing each other by alternately taking the lead in the overall structure of the work.¹⁶

– composed with this musical and theatrical use in mind, the concert melodrama is created by setting to music a poem that already existed separately and independently of the musical component and was only subsequently chosen by the composer for musical treatment.

¹⁰ Gottfried August Bürger's *Lenore* has literally become the field's paradigm, and it has all the qualities suitable for musical appreciation. The culminating work is Franz Liszt's melodrama of the same name from 1858, which was well-known in Bohemia. Similarly, the ballads of Schiller became the central subject of melodramatic treatment.

¹¹ *Schön Hedwig*, Op.106, from 1849 on Hebbel's ballad, *Vom Haideknaben*, Op.122, No.1, again on Hebbel's text, and *Die Flüchtlinge*, op.122, No.2, on a ballad by P. B. Shelley (both from 1852).

¹² *Lenore* from 1858 on the text by G. A. Bürger, *Der traurige Münch* (1860, text by Nicolas Lenau), *Der blinde Sänger* (1873, text by Alexei N. Tolstoy), *Des toten Dichters Liebe* (1874, text by Moritz Jókay).

¹³ Among the artistically valuable works of the period production can be added *Schelm von Bergen*, Op. 111, No 2, by Carl Reinecke, set to a gentle text by Heinrich Heine. (This melodrama in printed form is also preserved in the personal library of Zdeněk Fibich.)

¹⁴ For example, Schubert's melodrama *Leb wohl, du schöne Erde* on the text by A. Pratobeverly *Weise Abschied*.

¹⁵ Bedřich Smetana used melodrama as a closed number in the opera *Two Widows* (the scene when Ladislav reads a letter), and Antonín Dvořák created six melodramatic numbers in the incidental music to Šamberk's play *Josef Kajetán Tyl*.

¹⁶ The culmination of Fibich's compositional method is the world's unique melodramatic trilogy *Hippodamia* (1889–1891) to a libretto by Jaroslav Vrchlický, in which he successfully managed to maintain the multilayered ideas and musical connections not only in the individual works (*The Courtship of Pelops*, *The Atonement of Tantalus*, *Hippodamia's Death*), but also

After Fibich, only a few people have made a significant impact on the field of concert melodrama in its classical form, but their works were followed with interest in Bohemia, for example, the work of Richard Strauss (*Enoch Arden* from 1897, a translation of his melodrama to a ballad text by Joh. L. Uhland's *Das Schloss am Meer* from 1899) or Max von Schillings (*Hexenlied*, Op.15 from 1902 to a text by Ernest von Wildenbruch).

Melodramas with piano or piano reduction have become very popular. The performance required the active performance of only two people, which was often a suitable addition not only to chamber concerts but also to social parties. This practice was equally widespread in both German countries and Bohemia. The demands of some of the productions also suited less able performers or amateurs, who found employment for their productions here. Therefore, it is very difficult, almost impossible, to document all performances of concert melodramas, both on the Czech and German sides, and their interconnections. What is certain is that Czech and German melodrama developed in close synergy and that not only did German music initially influence Czech melodrama but at least the work of the most important figures in Czech music influenced the development of German melodrama.

In the following period, the situation began to change. Fibich's work stands at the beginning of a truly rich Czech tradition, characterized by the utmost elaboration of words and music, in contrast to the later German concert melodrama, which often remains largely uncomposed.

Fibich's influence is evident in subsequent generations of Czech composers, whether he influenced them directly or indirectly. The inventory of Czech concert melodramas published in the book *Zdeněk Fibich and Czech Concert Melodrama*¹⁷ is a valuable source demonstrating the breadth of the use of concert melodrama in the Czech lands over the course of 140 years. It shows that Fibich's example encouraged an extraordinary number of composers who continued to cultivate and enrich the genre with new means of expression, even in times of waning public interest.

Where did the development of Czech melodrama go? The authors of concert melodramas turned primarily to domestic poetry, while the musical component was entrusted to the orchestra or piano. It was only at the beginning of the 20th century that interest in foreign poetry and other instrumental ensembles appeared.¹⁸ In the first half of the 20th century, concert melodrama was a common part of chamber music concerts. However, the consistent use of the Czech language isolated it from its European context. The war years then necessitated a return to classical settings, which thus fulfilled a nationally conscious function. However, the general knowledge of melodrama in Bohemia ended with the Second World War. The concert life of the period of so-called socialist realism favored large musical forms and mass genres. The fragile chamber form of concert melodrama gradually almost disappeared from public life. As a result, the relatively serious new works of meditative character, which are often on the borderline between concert melodrama and cantata, remained in the shadows. However, one can find small, purely intimate lyrics as well as experimental compositions. They were never used more widely. Gradually, melodrama disappeared from the

throughout the entire trilogy of full-length works. Fibich thus became the author of the modern form of stage melodrama of the 19th century, in which, however, he found no followers.

¹⁷ Šustíková, Věra. *Zdeněk Fibich a český koncertní melodram* [Zdeněk Fibich and Czech concert melodrama]. Olomouc, Univerzita Palackého 2014.

¹⁸ For example, Bohuslav Martinů: *Three Lyrical Melodramas* from 1912 for harp, piano, violin, and viola on texts by French poets.

awareness of musicology and in the last third of the 20th century, it was mostly not taught even in art schools. If there were new dialogues between Czech and German musicologists on this topic at this time, they tended to be related to the Bendovian period in the context of conferences on classical music, singspiel, etc.

From the late 1980s onwards, American musicology unexpectedly became interested in melodrama, even reflecting on Czech melodrama.¹⁹ The invitation of Stanford University to a scholarly discussion of Czech melodrama in 1994 first awakened **a new phase of interest in concert melodrama** within the Zdeněk Fibich Society and launched a number of its activities: The participation of Czech musicologists Jaroslav Jiránek and Věra Šustíková at a conference in Stanford in 1996 and a concert tour of the USA and Canada with Zdeněk Fibich's melodramas,²⁰ the subsequent first attempts at a competition and concert showcase of melodrama in Prague, and the creation of Věra Šustíková's broadly conceived project **"Reviving Concert Melodrama"**, which combines basic research, pedagogical activities, lecturing and educational activities and artistic outputs implemented by the Zdeněk Fibich Society, especially the "International Festival of Concert Melodrama Prague" (since 2018 under the name Melodramfest) and the "Zdeněk Fibich International Competition in the Interpretation of Melodrama". The reintroduction of melodrama to the concert stage has awakened an unprecedented production of new Czech music.²¹

In 2019, the newly established "Zdeněk Fibich International Competition in the Composition of Melodrama" influenced the further development of contemporary melodrama, although it was limited to recitation and piano. Through it, Czech melodrama, in particular, has grown significantly with the youngest generation of authors. Today's composers use the procedures of musical word grasp of all previous stages of melodrama development on a new level, including the alternation of words and music according to the Benda-type melodrama. They experiment with sound by using unconventional instrumentation or even by incorporating modern technology (live electronic).

These platforms have not only stimulated the creation of new works but have also contributed to the all-around revival of interest in melodrama both in the Czech Republic and abroad, especially in Germany.

Since 2000, when the first German performers participated in the Zdeněk Fibich anniversary concert, there has been a new revival of Czech-German relations in the field of melodrama.²² During the festival a number of German melodramas in Czech translations

¹⁹ For example, the dissertation *Redefining melodrama* emerged from the study stay in Prague of musicologist Judith Ann Mabary: *The Czech Response to Music and Word*, Washington University, Saint Louis, Missouri 1999.

²⁰ The background and twenty-year course of the project "Reviving Concert Melodrama" is presented in a bilingual publication by Věra Šustíková: *Nová vlna koncertního melodramu / New Wave of Concert Melodrama*. Prague: National Museum and Zdeněk Fibich Society 2018 (published on the 20th anniversary of the project).

²¹ They were most often: Jiří Bezděk, Sylvie Bodorová, Vít Clar, Jan Dušek, Miloš Haase, Jiří Hlaváč, Lukáš Hurník, Martin Hybler, Daniel Chudovský, Olga Ježková, Jan Klusák, Zdena Košnarová, Václav Kučera, Ivan Kurz, Martin Kux, Otomar Kvěch, Josef Marek, Jiří Matys, Markéta Mazourová, Roman Z. Novák, Jiří Pakandl, Jiří Pazour, Jan Rybář, Sylva Smejkalová, Jan Smolka, Lukáš Sommer, Jiří Sternwald, Miloš Štědroň, Jiří Teml, Jan Trojan, Pavel Trojan, Jan Vičar, Emil Viklický, Jaromír Vogel, Zdeněk Zahradník and others. Vladimír Franz, Ivana Loudová, and Jakub Dvořáček are among the exciting individuals represented.

²² In 2001, Anita and Hermann-Eike Keller from Berlin and Christina Kluge living in Prague, were guests here. They performed works by F. Hummel, C. Reinecke, F. Schubert, R. Wagner, and R. Schumann. In 2003, the artists Petr Tonger and Klaus Zelm were invited to perform repertoire by F. Hiller, M. von Schillings, A. Winternitz, and W. Hildemann. In 2007, the Japanese Nao Higano and Czech musicians performed A. Schönberg's *Pierrot Lunaire* cycle, and in 2008 the Duo Pianoworte presented their music in Prague: Helmuth Thiele and Bernd Christian Schulze. They initiated the creation of contemporary German music. They performed a melodrama by Ch. J. Keller's *Galgenlieder und mehr* from 2006 and the composition V. Dinescu's *Fipps der*

performed by Czech artists were also staged.²³ The Zdeněk Fibich International Competition for the Interpretation of Melodrama, which takes place as a biennial in even-numbered years, is regularly attended by young German performers and the jury is composed of German experts.²⁴ The international competition is also of great importance for the meeting and mutual inspiration of young artists.

Project of Contemporary Czech-German Melodramas “Czechs set Germans to music and Germans set Czechs to music”

The next intended stage of mutual acquaintance should be closer cooperation between Czech and German composers and performers in joint projects. The first venture of this kind was the project “Czech composers set German texts to music, and German composers set Czech texts to music”, the results of which were realized in 2021 and 2022 at concert venues in Prague (17 October 2021, Antonín Dvořák Museum), Pilsen (21 October 2021, House of Music), Konstanz (19 March 2022, Kulturzentrum am Münster), Munich (21 March 2022, Seidlvilla), Zwickau (2 April 2022, Robert Schumann Haus) and Regensburg (12 June 2022, Bezirk Oberpfalz, Sudetendeutsches Musikinstitut). The initial impetus for this project came from Jiří Bezděk, who took on not only the role of the participating composer but also the role of producer. The dramaturgy and direction of the project were co-created by Věra Šustíková. Based on a common agreement, an initiative was created initially, sent to several experienced composers from the Czech Republic and the Federal Republic of Germany. The creative incentive included the following points:

Affe from 2007. The winner of the Zdeněk Fibich International Competition for the Interpretation of Melodramas in 2004, the Berlin-based actress Stephanie Maschke, performed her melodrama *Elegy* by W. von Grunelia at the 13th festival in 2010. On their second visit to the festival in 2012, Peter Tonger and Klaus Zelm performed the works: H. Haag *Der Synthetische Mensch*, M. Sievritts *Marguerite*, T. Proszczalek *Lieber Felix* and repeated the humorous melodrama *Pompeianis ubique saltem*.

²³ *Ariadne on Naxos* by J. A. Benda in quartet and orchestral versions in concert and semi-staged versions, most recently in 2022 in Pardubice, when its recording was broadcast by Czech Television, *Medea* by the same composer in 2011 at the ABC Theatre in Prague and in 2022 at the J. K. Tyl Theatre in Pilsen together with Benda's *Pygmalion*, melodrama by F. Schubert's *Farewell to Earth*, all three ballads by R. Schumann: *Beautiful Hedwig*, *On the Run*, *The Boy from the Heath*, all melodramas by F. Liszt, then the *Sad Monk* and *Lenore* repeatedly, R. Wagner's *Margaret's Prayer*, R. Strauss's *Castle by the Sea*, F. von Flotow's *Revenge of the Flowers* and A. Kugler's *Mozart* were performed several times. The Czech version of the melodramatic parody *The Curse of the Robber* by A. Winternitz was very popular with the audience. In 2007, a large-scale orchestral melodrama by the Czech-German Viktor Ullmann *A Song about the Love and Death of the Cornet Christoph Rilke*, and in 2014 the Czech version of Strauss's melodrama *Enoch Arden* had its premiere. In 2016, Paul Dessau's melodrama *Lilo Hermann* was performed in Czech for the first time. In the jubilee year of the festival, even two compositions by A. Schönberg *Ode to Napoleon* and *Kol Nidre* were performed in Czech. In 2018 Beethoven's *Egmont* and Schumann's *Manfred* were performed in concert.

²⁴ The pianist Anita Keller, associate professor at the Hochschule für Musik Hans Eisler in Berlin, and the musicologist and theatre scholar Peter Schneider, intendant of the Stralsund Theatre, have repeatedly served on the jury of the competition; other jurors have included Stefanie Maschke, Klaus Zelm, Peter Tonger, and Moritz Ernst. Antje Manhenke and Ketevan Warmuth, performers from Leipzig in 2002, reached the competition's final and won the second prize. In 2004, the first prize went to the duo Stefanie Maschke and Arnaud Arbet from Berlin. In 2008, three German pairs entered. Nina Schwarz and Linda Kalendareva from Rostock won first prize, Frederik Beyer and pianist Friederike Wildschütz from Weimar won third prize. Beyer and his new partner Friederike Wiesner won the competition in 2012, and in the same year, the German duo Katja Schumann and Cornelia Weiss from Mannheim also reached the final, winning third prize in the following competition in 2014. In 2016, the second prize went to the duo of Constanze Jader and Christina Choi from Berlin, and the duo of Lydia Dörr and Linda Grizfeld from Karlsruhe achieved the same in 2018.

- a) to create a concert melodrama with piano with a total length of 6–10 minutes;²⁵
- b) the text should come from 20th and 21st century literature;²⁶
- c) the text to be used as a basis will be originally Czech or German, but an artistic translation into Czech or German should also be available;²⁷
- d) professional actors will be selected for the interpretation which has mastered both the artistic and the linguistic aspects of their performance.²⁸

After the offer was sent out, several further consultations were held with interested composers from the Czech Republic and Germany. Many of them asked to refine the standards for writing a recitative part in the score, and some of them had the managerial duo Bezděk-Šustíková approve the selected texts in terms of technical suitability for the melodrama. Since the idea struck all involved as an ambitious project from the start, especially when supported by several domestic and foreign donors, the intended concert of modern Czech-German melodramas was soon filled with new compositions. The Sudeten German Musicological Institute in Regensburg came up with an interesting historical confrontation with the present when its director, Andreas Wehrmeyer, offered to perform the work *Der Fischer* by Kamillo Andreas Horn²⁹ (born 1860 in Liberec – died 1941 in Vienna) to a text by J. W. Goethe, the score of which he had in his archive. The romantic composition in question falls into the context of the fact already mentioned above that many Czech composers in history commonly set German texts to music. However, there is a somewhat atypical geopolitical situation here – the work in question comes from the Sudetenland, where the Czech and German languages meet most closely. In the current project, the question was, therefore, whether the one-way trend of Czech composers setting German texts could be at least partially broken, whether reciprocity could be encouraged from the German side, and what the results would be.³⁰

The successful implementation of the project “Czechs set Germans to music and Germans set Czechs to music”³¹ was achieved on the basis of the following assumptions:

1. German composers who already had a deep experience with the Czech musical environment were approached. Therefore it was not difficult for them to invest their

²⁵ The length of the piece and its instrumentation were limited by the intention that successful compositions could also be performed at the performance competition (see above).

²⁶ The aim here was to maintain the current focus of the resulting works, which would reflect the current situation of the relationship between Czechs and Germans. The time constraint is also supported by the Czech-German Fund for the Future, which also partially supported the implementation of the project.

²⁷ The project organizers soon abandoned the intention to set only the original versions of the texts, as this would have prevented the melodrama’s text from being understood in the other country. It would undoubtedly have harmed audience attendance.

²⁸ The project’s aim was also to achieve the highest possible quality of interpreting the text and music. The project thus inspired the authors’ confidence, reflected in the commissioning of high-quality compositions for the showcase concerts.

²⁹ In: *Drei Gedichte mir begleitender Musik*, op. 38, Kahnt, Leipzig 1908 – *Der Fischer* (Johann Wolfgang Goethe). *Das Kind am Brunnen* (Friedrich Hebbel). *Die Zwerge auf dem Baum* (August Kopisch).

³⁰ This is due to a natural development where composers from small nations often set to music literary works from large cultural entities. Thus, situations in which German composers set Czech texts to music have been very sporadic. In the past, we can assume that such attempts were made mainly in regional areas where Czech and German met in common communication, i.e., in the Czech-German borderlands. Significant artistic achievements, however, certainly only emerged in this sphere in the 19th and 20th centuries.

³¹ The project is run by the Czech-German Fund for the Future under the title Contemporary Concert Melodrama in the Czech Republic and the BRD – Czech composers set German poets to music and German composers set Czech poets to music. / Zeitgenössisches Konzertmelodram in der Tschechischen Republik und in Deutschland-tschechische Komponisten vertonen die deutschen Dichter und deutsche die tschechischen. Project number 8_21_11728.

creative efforts in a language version of their work, which is not very widely used at the European level. However, a preference was expressed from the outset for works to be created in Czech and the corresponding German versions. As shown below, however, a way to circumvent this condition has been found.

2. Composers who were experienced in composing vocal music and could therefore choose suitable literary works accordingly undertook to collaborate.
3. Performers invited to perform who fulfilled not only the artist but also the linguistic requirements. They were always Czechs. However, the German versions were staged by those willing to work out their pronunciation in detail under the supervision of native speakers.

The author of the project and its manager were a person who had long-standing artistic ties with the German environment³² and could therefore draw on a lot of experience in dealing with German composers and musical institutions.

German participating composers about their concert melodramas

Michael Emanuel Bauer (*1974), a composer and musicologist, about his composition *List of Shortcuts...melodramatic loops for voice and piano* (text collage freely taken from **Karel Čapek** and **Jiří Kolář**) remarked: "it is a free adaptation of the traditional genre of melodrama. Lyrically it is related to DADA and OULIPO. The list of acronyms (...) melodramatic loops focuses on the aesthetics of loops from DJ culture and pop culture. Like all of my work, this track is influenced by the art of appropriation. Central to this is an exploration of notions of original and copy, overpainting and overwriting, found material and reconstruction."³³

Bauer's composition was the furthest from the established compositional concept of melodrama. It does not process a complete artistic text but rather words out of context or just letters or sounds, especially differently intoned emoticons. On pages 9, 21, and 22 of his score, Bauer relies on the so-called concrete poetry as conceived by Jiří Kolář (1914–2002), i.e., also on the visual dimension of its notation. The actor's voice became a musical instrument without literalized content, and he treated it as such, immersing it in multiple repetitions of individual speech elements. Despite the composer's choice of the word 'abbreviations' in the title, there is only one – Čapek's *RUR*, which is eventually heard in its full verbal form. The repetitive nature of the vocal utterances is matched by the repetitive nature of the piano diction, effectively rhythmic, rich in texture, dissonantly harsh in the nature of its consonance, fitting into the realm of modern jazz, somewhere in the compositional workshop of Pierre Boulez (see the 1945 piano version of *Notations*). Bauer's composition caused a great stir, and its reception found both negative and positive poles. However, it

³² For fifteen years, Jiří Bezděk taught at music schools in Bavaria and is the author of many Czech-German projects in the field of contemporary music (the melodrama project described above was preceded by a similar one concerning chamber song). He also participates in many projects as an author (he regularly participates, for example, in the modern accordion music project *Nová hudba na druhou* [New Music Second]). He has already had a number of successful premieres of his compositions at German international music festivals (see e.g. <https://www.casopisharmonie.cz/kritiky/ceska-soudoba-hudba-na-letosnim-rocniku-mezinarodniho-bodamskeho-festivalu.html>).

³³ See concert program leaflet.

can only be fundamentally rejected from the purist positions of classical melodrama. As a composition without genre delineation, it is built on deep contrasts between tectonic blocks that are equipped as duos and solos. A loose reprise-like framing of the whole can also be noted. The above suggests that the performers are offered a great deal of freedom in performance – especially in notations corresponding to a Cage-type graphic score (see, for example, Cage's *Sixty-Two Mesostics Re Merce Cunningham* from 1971). However, the remaining parts of the piece are notated classically, and the number of pattern repeats is given accurately. On page 13 of his score, the composer requires precise intonations of the voice, based on an excerpt from the 1962 film *Vivre sa vie* by Jean Luc-Godard, listed on YouTube at an address that has since disappeared from the site. Bauer, therefore, did not want to set the Czech text to music and instead used universal expressive elements. Thus, he did not fulfill the project's goals in detail, but he did point out a way of using declamatory elements, which are often used in contemporary classical music.

Holmer Becker (*1955) is a freelance composer who appreciates Czech contemporary music because it has retained its emotional content to this day. As co-owner of the Edition Brendel label, he has also published many chamber works by Karel Pexidor, Jiří Bezděk, and Pavel Trojan, and has been instrumental in their performance in Germany. He approaches his work with a high degree of self-criticism, claiming that at the moment of his departure from this world he does not want to be ashamed of his compositions.³⁴ His compositions are characterized by a persistent effort to give each phrase a distinct content and function within the whole. He thus arrives at a romantic material interplay with a centralized harmonic component. Becker is not a composer of avant-garde music festivals, but he is all the more revered by the audience of mainstream concerts. In his concert melodrama **Night**, the composer sets to music the poem of the same name by **Ivan Blatný**, which is part of the collection *Search for Present Time* published in 1947. The German version of the poem was composed by the poet himself (*Die Nacht*). It still has a tone of wartime sorrows in places, but its content is already directed towards intimate content emanating from the emotional world of a mature man who, in his nightly waking hours, reflects on the role of a close woman in his life. He concludes each stanza of his “song” with a refrain summarising the images by stating “*nebylas to ty*” [it wasn't you] or “*tos byla ty*” [it was you]. He then concludes with the punch line “*tos byla já, to jsem byl ty*” [it was me, it was you], which in effect convicts all that has been said in the poem of his true love for his wife. The differentiated endings of each stanza structurally divide the poem into three larger units and the short punchline already mentioned. The longest of these is part two “*tos byla ty*” [it was you], containing nine stanzas, three times the number contained in parts one and three (always “*nebylas to ty*” [it was not you]). The predominance of length in the second stanza is also indicative of the dominant substantive tone of the poem.

Becker's music for melodrama follows the path of a more global expression of amorous emotion, i.e. in a musical form that does not quite fit into the poetic structure.³⁵ Its interruptions, however, give a lot of space to the poetic word (even the beginning of the melodrama consists of a recitation of the first verse without piano accompaniment) and only about

³⁴ From a personal conversation with Jiří Bezděk during one of the car journeys from Pilsen to Prague.

³⁵ For more details on the methodology of concert melodrama analysis see BEZDĚK, Jiří. Metodika strukturální analýzy koncertního melodramu: Aplikace na Fibichova Vodníka a další jeho významné melodramy. *Musicologica Olomucensia*. Olomouc: Palackého univerzita Olomouc, 2021(1), 38.

a quarter of the way through the piece do the recitation and piano sound together. Even so, this quarter is significant to the overall shape of the work. Among other things, it is here that the dramatic climax is found when the music underlines an inner personal confession. See the penultimate stanza of the second text block:

<i>To byly matka teta a babička</i>	<i>That was mother aunt and grandmother</i>
<i>To byly děti synovci a vnuci</i>	<i>These were children, nephews and grandchildren</i>
<i>To byly věže hodiny</i>	<i>Those were the clock towers</i>
<i>Tos byla ty</i>	<i>That was you</i>

From the point of view of the distinctive musical component, which is a prerequisite for concert melodrama, one can trace sonata roots in Becker's composition, which the author realizes in accordance with the local tuning of the individual verses. The exposition and free reprise are made up of the first 19 bars of the piece (p. 4) and its last 26 bars (p. 8).³⁶ The area of the main theme from a first subject group is, however, strengthened in thought in the version where a distinctive melody is interspersed in the upper voice. See the following example (the observed section is up to C).

The musical score is for piano accompaniment. It begins with the tempo marking 'allegretto' and the dynamic marking 'mf'. The first system shows a piano introduction with a treble clef and a bass clef. The second system includes lyrics: 'Und alle Frauen kamen hier vorbei / Alle Städte kamen hier vorbei / Und alle versteckten'. The music is marked 'C' and 'etwas breiter' with a 'mp' dynamic marking. The key signature has two flats and the time signature is 2/4.

Example 1.

The theme from the second subject group area does not contain such a coherent musical flow, but it does act as a commentary on the text. See the following example from the exposition.

³⁶ The pages are taken from EBR 1523.

Auf dem Dorffriedhof
kämpfte nur eine Ziege mit dem Kranz aus
Kartoffelkraut
Wer lag dort in dem Grab?

Wer schlief dort?
Wer war es bloß
du warst es

andante
mp

Es war nur der Wind der diese
Geräusche lockte
Aus der Flasche die hinter dem Grab
lag
Von der Blechtafel mit der Zikorien-
reklame
Wer war es bloß
du warst es

nicht

B

nicht

Example 2.

The tonal-harmonic world of Becker's musical expression can also be grasped in the examples presented. The fundamental is the key, but its harmonic representatives are strongly complicated by melodic non-chordal tones to the point where harmonic functions can only be determined hypothetically. For example, in the first bar of No. 1, we can hardly speak with certainty of a tonic or subdominant in F minor. The result of such an approach is then a predominant number of verticals whose construction falls within the realm of modern chords (see, for example, the second bar in No. 2). Interesting in this connotation is the role of the diminished seventh chord, which is used extensively in the piece intense places. Because Becker's speech is not epigonally Romantic but uses only elements of it, even the diminished seventh chord does not sound worn out but is artistically credible. In the spirit of the above, it is safe to guess that Becker's *Noc* may continue to appear on the concert stages of mainstream concerts.

Frédéric Bolli (*1953), a German composer of Swiss origin, has developed a rich international artistic collaboration. It also includes frequent visits to the Czech Republic, where he participates in many performances of his compositions. Because his musical language is communicative and content-friendly, he is often invited to compose chamber and choral works for professionals and amateurs alike. It was not surprising, then, that he immediately accepted the incentive to write a concert melodrama.

In 2020 and 2021, the melodramatic piece **Three Fables**, inspired by Jiří Bezděk, was written. In addition, Bolli teamed up with another fellow composer from the Czech Republic, whom he knew was also active as a writer. This was **Karel Pexidr** from Pilsen. Frédéric Bolli has selected three fables from these small prose works, which he has presented in Czech and German versions (the first fable was translated into German by Karel Pexidr, the second by Klara Köttner-Benigni, and the third by Frédéric Bolli):

1. **The Biggest Dwarf (*Der grösste Zwerg*)** plays with the paradox of the biggest dwarf – the smallest giant in a mini-story. The piano sound still supports the recitation. It is filled with a Prokofiev-like march with biting sarcasm. The keys change surprisingly quickly. There is a leap into the distant versions in the spirit of the great pattern. The march's pulse stops on long, mostly classical chords, where the plot of the fable moves forward significantly (e.g., at the point with the text “Some impudent fellow pointed his finger at me”). The final phrase of the first movement again recalls the beginning, as if the composer wanted to make the listener compare the opening and closing messages.
2. **Man and the Rainbow (*Der Mensch und der Regenbogen*)** reflects on the relativity of visual perception and its eventual physical elusiveness. When a man watches a rainbow, it gradually disappears, and when he reaches it, it disappears completely. The fable is credited with saying “The man stood silent and thought he heard a distant, breath-like voice: I am your knowledge, your thought, your life's dream.” The music of this short melodrama bears sonic features. It moves mainly in the middle and high positions of the piano. To express the image where the rainbow arch touches the ground, the composer chooses notes in the great and small octaves in the left hand. The basic building block of the music is the descending tone series 22221111³⁷ in the soprano of the first bar of No. 3.



Example 3.

The rhythmic starting points for further development can also be noted in the above scale runs. Much of the text recited here is planned without accompaniment. Presumably, the author wanted to establish a relationship between the recitation message and its musical commentary. The musical characteristics mentioned above are then added to by the jerky rhythm of the sixteenth and eighth notes with a dot. Here, too, the piece concludes with a phrase similar to the one at the beginning. Here, too, the melodrama begins with an unaccompanied recitation.

3. **A little corner (*Ein Stückchen Kohle*)**. A small piece of coal was under the illusion that it would be as instrumental in generating heat as its larger brethren. It didn't happen, so the fable ends with the punch line, “Surrounded by worthless ashes,

³⁷ See more Tichý, Vladimír. *Modalita. Živá hudba VIII*. Praha: SPN, 1983.

trampled to death and suffocated, he will be taken the next day to the garbage dump, which is the final eternity of all useless things.” This story, too, can be understood metaphorically. In contrast to the two preceding sections, the final fable opens with a piano entrance, which, like the previous section, sums up all the elements. These are also separately used in order to support the content of the recited text. See Ex. 3.³⁸

Uhlíček
Fabel – Melodram

Frédéric Bolli, 2021
Text: Karel Pexidř

Allegro marcato ♩ = 120

ff

Kdesi hluboko pod zemí se narodil uhlíček.
Jeho bratři byli pořádní habáni, ale on byl malý.

Example 4.

Here, too, the text is underpinned by a musically distinctive tissue. Bolli partly returns the musical language to the reflected mode of the play, the *giocosio* world of the first movement. Here, however, the chording is denser and sonically harder. This is due to the frequent bitonal clashes (see the relationship between the left and right hands in Example 4), with the individual layers generated by black-and-white harmony. Throughout the observed Example 4, we also hear the predominance of the distant hierarchy over the centric hierarchy.³⁹ The form of the piece is then strongly influenced by the tempo breaks between *Allegro marcato* and *Molto piú lento*, which take place in two places,⁴⁰ each time addressing the

³⁸ Sheet music is taken from the author's electronic version, which was used at concerts.

³⁹ Risinger, Karel. *Hierarchie hudebních celků v novodobé evropské hudbě* [Hierarchy of musical units in modern European music]. Praha: Panton, 1969. Edition of Musicology.

⁴⁰ See bars 30 and 50 of the author's electronic version.

question of whether or not the embers will be burned in the oven. It is interesting that the composer chooses a pentatonic line after the black keys for the *Lento* tempo filling when the chance of the ember being burned is real. The filling of the *Lento* will include pentatonic after white keys when the chance has already disappeared. The music of the beginning, given in Example 4, is quoted in fragments at the end of the piece, where the final phrase of the text gradually seeps in. If we want to express the character of this piece, the rondo principle best describes it.

The performance of Frédéric Bolli's cycle of fables has always invited a smile, as have many of his other compositions. Here, the author has musically supported the wise text of Karl Pexidor in a way that fully corresponds to the genre of melodrama.

Participating Czech composers (in alphabetical order) and their concert melodramas

Michaela Augustinová (*1996), Czech composer and pianist, remarks on her work: "The melodrama *The Adventures of a Flying Mouse* (original German text *Die abenteuerliche Geschichte einer fliegenden Maus* by **Torben Kuhlmann**, translation into Czech by **Radek Malý**) tells an adventurous story which, thanks to its poetic presentation, will appeal to all ages. It tells the story of a mouse who, despite numerous difficulties, tries to build an airplane from trap-infested Europe to America, where all his friends have already fled. The polystylistic musical setting supports the importance of the little mouse's longing for America – whenever it appears in the text, the music responds with harmonies and rhythmic jazz-inflected cues. Conversely, moments of disappointment, when the plane's production fails and the dream is in jeopardy, are accompanied by the neo-romantic musical idea of the minor key. The connection between text and music is enhanced by moments using iconic characters. The 'too great silence' is expressed by the loss of musical texture to a monophonic voice, the 'hriil human cry' in the spoken word is enhanced by dissonant sforzato, the mouse's flight is followed by rapid values, the action deep underground is played out in the lower registers of the piano, the rain and the tinkling of bells mentioned in the spoken word can be heard in a sound-picture piano stylization."

Jiří Bezděk (*1961) a renowned Czech contemporary composer, music theorist, and pedagogue. The author comments on his concert melodrama *Heslo Corona* [Password Corona]: (based on a text by the Saxon contemporary poet **Monika Hähnel**; translated into Czech by **Věra Šustíková**): "The piece not only brings back memories of the hardships brought about by the Covid-19 pandemic but also provokes reflection when compared to the Spanish flu that took place a hundred years ago. Therefore, the piece is divided into two units, 'Then', and 'After', which are immediately related to each other. Both units, however, touch on old and new pandemics, as if the views from the time of the hardship and the views after its passing share commonalities. The setting goes for the rawness and simple emotionality of the verses, opting for the harshness of expressionist dissonances on the one hand and the playful optimism of the language of contemporary music of the socialist era on the other. None of these compositional means of expression can be expected to arouse the popularity of the audience. It is, however, an appellative composition that shows the upturned face of human life. Furthermore, that is its main mission."

Pavel Trojan (*1956) is a prominent Czech composer and music teacher. He chose for his concert melodrama *Gebete* [Prayers] texts by **Franz Werfel**, a German writer whose life is connected with Prague. He took Werfel's poem *Prayer for Language* as a starting point, to which he added two other thematically related poems with the word "prayer" in the title, namely *Prayer at Dawn* and *Prayer for the Right End*. The poems have been set to music only in the original German, as no translator has yet been found who could faithfully express their poetry. The composer's music emphasizes these poems' deeply poetic, passionate, and ethical dimensions.

Implementation of the project of contemporary Czech-German melodramas "Czechs set Germans to music and Germans set Czechs to music."

The summary of the concert melodramas created within the project represented a very diverse mix of styles. The task of creating a meaningful dramaturgy for the show and staging both the Czech and German versions of the concert was entrusted to the experienced melodrama director Věra Šustíková, who is currently the only specialized director of concert melodrama in the Czech Republic.

The choice of the reciters was guided both by the nature of the texts, as in the casting of the actors' roles, and by the performers' ability to meet all the demands placed on them by their musical grasp of the texts. Director Věra Šustíková chose the actress Apolena Veldová⁴¹ for the "female" texts and the excellent actor and dubber Jaromír Meduna⁴² for the "male" parts. For Pavel Trojan's melodrama, which was only available in the German version, the singer and reciter Christina Mrázková-Kluge,⁴³ a native German living in Prague, was invited on the assumption that her perfect knowledge of German would convey the most authentic experience to the audience.

Piano parts were prepared by known Pilsen pianist Věra Müllerová.⁴⁴ Only unconventional composition by Michael Emanuel Bauer posed such specific requirements that it

⁴¹ **Apolena Veldová**, actress, dubber, and teacher. She was nominated for the Thalia Award in 1995. Her voice is heard in popular crime series (*Cold Cases*, *Without a Trace*), and she also dubs films. Since 2009 she has been cooperating with Melodramfest in Prague (Medea in Benda's stage melodrama, Kirké in Praupner's melodrama).

⁴² **Jaromír Meduna**, actor, reciter and dubber. He has lent his unmistakable distinctive voice to dozens of famous personalities, such as Robert De Niro, Gene Hackman, Anthony Hopkins, John Goodman, John Malkovich, Ken Watanabe, Liam Neeson, Walter Matthau, and David Suchet. In 2012, he won the František Filipovský Award for male actor in the dubbing of *Maxwell*. Since 2010, he has been a tribal performer at Melodramfest, where he has premiered many Czech novelties and participated in the concert performances of Fibich's *Hippodamia* in 2010 and 2020 in the role of Oinomaos.

⁴³ **Christina Mrázková-Kluge** soprano, vocal teacher. She was born in Halle/Saale, Germany, and studied solo singing at the Musikhochschule Felix Mendelssohn-Bartholdy Leipzig. After moving to the Czech Republic, she had engagements at the State Opera Prague, the Musical Theatre in Karlín, etc. She performed at Melodramfest for the first time in 2000 (during the UNESCO anniversary of Zdeněk Fibich).

⁴⁴ **Věra Müllerová** pianist and piano teacher. As a soloist, she has performed extensively at home and abroad (in Russia, France, Slovenia, Germany, England, Japan, and the USA). She has worked with Czech and foreign orchestras, singers, and instrumentalists. She has also collaborated with Czech Radio, Czech music publishers, and Slovenian Radio (Ljubljana). She has repeatedly participated as a juror in the International Piano Competition in London and as a lecturer in masterclasses in Frensham (UK). Since 1980 she has been a professor of solo piano at the Conservatory in Pilsen, and since 2001 she has been working externally with the University of West Bohemia in Pilsen. She is also an interpreter of melodrama and has recently collaborated with Melodramfest.

was necessary to stage this piece with a different pianist Jiří Pešek,⁴⁵ who is more oriented towards experimental techniques.

The next task was to rehearse the individual pieces with the selected performers. The function of the director of a concert melodrama thus consists of an informed interpretation of the author's intention, i.e., the composer, who is responsible for the overall structure of the melodrama. As a rule, an experienced actor can analyze the realized text or poem and choose adequate means of expression for its interpretation. However, in melodrama, the poetic text is already interpreted once by the composer. The way he grasps the words musically is a manifestation of his understanding of the text, and this must be respected. Otherwise the realization of the text would miss the musical component. However, only some actors are enough a musician to be able to cope with this task on their own. Even the best needs feedback as to whether he or she understands the whole structure correctly; at other times, the coherent guidance of the director is needed. The director then translates the "requirements" of the scored text to the performer of the musical component so that both performers fulfill the director's vision in harmony, based on an analytical understanding of the author's intention.

The biggest problem was the staging of Bauer's composition, precisely because it is not a classical melodrama but an experimental work that places extraordinary technical demands on both performers, both in terms of metro-rhythmic and the application of unconventional techniques. The director's work here consisted mainly of looking after the rhythmic structures and their fulfillment and creating an overall piece of architecture that is not prescribed. It was up to the pianist to stage a technically and rhythmically demanding part. It was then up to the actress not only to master all the pitfalls of non-traditional techniques, to fulfill the metro-rhythmic requirements of harmony and dynamic structures to create the architectural arc of the piece, but moreover, to give the whole text composed of nonsense syllables a certain acting expression that would match the character of the music. The experienced actress Apolena Veldová managed this so originally that it was clear that she would be the exclusive interpreter of this work for a long time. In addition to Bauer's compositions, the project also included an interpretation of Czech versions of melodramas by Michaela Augustinová and Jiří Bezděk, accompanied by Věra Müllerová. In Bauer's composition, pianist Jiří Pešek was her extraordinary partner, even though it was his first encounter with melodrama. Czech version of melodramas by Frédéric Bolli and Holmer Becker performed by the experienced Jaromír Meduna. For the recitation of Pavel Trojan's melodrama, for which it was impossible to create a Czech version of the text, the German soprano Christina Mrázková-Kluge was invited to perform the work in the German original.

First concerts in Prague and Plzeň presented in the autumn of 2021 all the staged works in an order that alternated melodramas by Czech and German authors, from the most traditional concepts to experimental works. The program was preceded by a small historical reminder of Czech-German relations in melodrama, with a performance of works by Bedřich Smetana and Kamillo Horn on the same text by J. W. Goethe.

⁴⁵ **Jiří Pešek**, pianist, pedagogue. During his studies, he won numerous prizes at international piano competitions (1st prize at the International Competition for Piano Duos in Hof, Germany, in 2005, 2nd prize at the "Beethoven's Hradec" competition in 2009, and is a three-time laureate of the International Piano Competition in Pilsen in 2006, 2008 and 2010. He has long collaborated with the Pilsen Philharmonic Orchestra and the Czech National Symphony Orchestra, with whom he has played in many major European concert halls. Since 2012 he has been fully engaged in teaching.

The German co-organizers of future concerts also visited the concert, and the first experiences supported by the audience's reactions in both countries brought the first evaluation of the project. The little historical insert in the introduction was particularly interesting, which necessitated its later expansion at the request of the local German organizers. Only Michael E. Bauer's piece aroused contradictory reactions, ranging from enthusiastic ovations, which deservedly belonged mainly to the interpreter of the text, to completely dismissive reactions of some future German organizers, who, knowing their more conservative audience, rejected the inclusion of this piece as dehumanizing the genre of melodrama.

The situation was further complicated by the bilingual nature of the project. Surprisingly, the hypothesis of an ideal cast of native speakers was not confirmed. All the German authors agreed that linguistic refinement is not the main component of interpreting work for a German audience but that the actor's internal experience and convincing expression are far more important. Thus, the phenomenon that we know from the Czech environment of mediation of historically distant works was confirmed – the audience does not perceive the obsolescence of the language as an obstacle if the interpretation is internally convincing. The original plan to cast native German speakers for the four concerts was abandoned, and the German version of the concert was offered to Czech actors. The performers for the German tour were the musical actress and singer Dita Hořínková⁴⁶ and the actor, chansonnier, and presenter Filip Sychra.⁴⁷ The pianist Věra Müllerová studied the entire program for Germany with them and took over Jiří Pešek's part.

The dramaturgy of the project for the German audience had to create two forms of the concert according to the research in the individual venues. One form – the more classical – took place in the concert hall of the Cultural Centre in Konstanz and the Robert Schumann Museum in Zwickau. Here, the Bauer experiment was launched and the historical prologue of the concert was expanded to include works by the main representatives of the genre of concert melodrama in both countries – Robert Schumann (*Ballade vom Heideknaben*) [Ballad of the Heath Boy] and Zdeněk Fibich (*Vodník*) [The Water Sprite]. The pieces were arranged so that the last number was Pavel Trojan's *Gebete* [Prayers]. Dita Hořínková took over the German versions of the melodramas by Smetana, Schumann, Bezděk and Trojan, Filip Sychra the works by Horn, Fibich, Bolli, and Becker. The second form of the concert finally combined the extension of the prologue and the original order of the pieces with Bauer's work at the end. Apolena Veldová was specially invited to interpret Bauer's work. In this form, the concert took place in Munich and Regensburg.

⁴⁶ **Dita Hořínková**, actress and singer. She performed many children's roles at the Prague State Opera and the National and Estates Theatre. She has appeared in leading roles in the musicals *Cats*, *My Fair Lady*, *Gypsies Go to Heaven*, and others. She was nominated for a Thalia Award in 2017 and 2020. She often performs abroad. She has made solo tours in Canada and Japan. She teaches singing at the Music and Drama Department of the Prague Conservatory. In 2008 she won (together with pianist Miroslav Sekera) the second prize in the International Zdeněk Fibich Competition in the Interpretation of Melodrama. Since then, she has collaborated with Melodramfest (Kirké in the historically informed staging of Praupner's stage melodrama).

⁴⁷ **Filip Sychra**, actor, chansonnier, dancer. He has applied his musical and dance disposition in several musicals (e.g., *Evita*, *Romeo and Juliet*) and purely dance projects (*Bardo*, *The Tale of Honza*, *Gabriel Lion*). He also has several film and television roles to his credit. Since the beginning of the 1990s, he has been cooperating with the association Chanson, a public affair. As a member of Happy Day Quintet's vocal group, he sings in many different genres. In 2006 he became (with pianist Miron Šmidák) the winner of the 4th International Zdeněk Fibich Competition in the Interpretation of Melodrama. Since then, he has collaborated permanently with Melodramfest, where he has staged many important domestic and international chamber and orchestral works and participated in the concert performances of *Hippodamia* as Myrtillos.

The program's rehearsal brought difficulty in the form of the backing of the text in the music notation. In order to meet the demands of contemporary melodrama for naturalness and inner truthfulness of the statement, it was impossible to draw on the experience with the Czech text, where the joint phrasing of words and music is based on different placed stresses and dashes than in German. However, it was necessary to start rehearsing from scratch with the help of a language consultant. The difficulty of this task is related to the closeness of the interplay between the two bands; the closer the relationship between the words and the music, the more difficult it is.

The unusual task for Czech actors raised questions about how they would be received by audiences in Germany. However, after the first successes, confidence grew, and the added value of an adequate experience of the work was conveyed on an emotional level to the audience. Even with the most rigorous assessment of the director, it must be said that at least at the last concert, there was the phenomenon that the linguistic realization was as adequate as if the actors were speaking their native language.

The new experience with a foreign-language text performed by Czech actors thus showed that even today,⁴⁸ it is possible to arrive at an adequate interpretation of a work in a foreign language, and melodrama is not a genre whose weakness is the linguistic limitation.

On the methodological results of the project – summary

The concerts of the described project and the preceding preparatory phase have brought some highly positive suggestions that can be widely applied in the education and training of all age groups:

- a) The project preparation was accompanied by a convivial but very demanding atmosphere between the Czech and German managers, composers, and implementers. Very tough debates were held, for example, between the organizers of the event and the composer Bauer about the structure and content of his work. At the same time, it was also necessary to find standard solutions in debates about the dramaturgy of the concerts, which was not always favorable to him. However, all disputes ended in a compromise solution.
- b) The concert of melodramas was perceived in many places as a dramaturgical enrichment because it presented a text that was understandable to the audience. In the case of Bauer's piece, Apolena Veldová's performance was received with great acclaim.
- c) The selected texts brought many deep thoughts that led the audience to think (see, e.g., poems by Ivan Blatný, Franz Werfel, Monika Hähnel or fables by Karel Pexidr).
- d) It has been shown that the language barrier can also be overcome at the recitation level.

⁴⁸ The suggestive parallel concerning the interpretation of melodrama in the 19th century, when Czech actors commonly interpreted German texts, is inadequate because the situation was completely different. German was the basic language of Czech bourgeois society at that time, and all education, including acting, was conducted in German. Czech artists of the time were commonly bilingual. Therefore, the newly resurgent Czech was the language that could cause difficulties for actors at that time.

- e) The participating composers searched for adequate texts and thus gained a broader insight into Czech literature and the literature of the German language area.
- f) The project involved the Sudeten German Music Institute (Sudetendeutsches Musikinstitut SMI),⁴⁹ which brought new impulses to the understanding of Czech-German cultural overlaps.
- g) A transnational project of this type brings not only a confrontation of creative approaches but also a confrontation in the reception of individual works. The knowledge generated by these confrontations is disseminated through all channels that capture cultural events and trends.

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⁴⁹ The SMI's mission is to research, document, and promote the heritage and creative forces of the musical culture of the Bohemian Lands, with special attention to the population of the German language, descent, or nationality. The work focuses on the intricate German-Czech interactions in the European context and is oriented towards exchange and understanding. The understanding of music is not bound by national or genre boundaries; in addition to "classical" music, the entire spectrum of popular and entertaining music (folklore, jazz, and other music) is to be presented.

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JIŘÍ HLAVÁČ AND HIS *TEN VIRTUOSO ETUDES FOR CLARINET*: AN INTERPRETER'S ANALYSIS OF THE FIRST FIVE MOVEMENTS OF THE CYCLE

Anna Paulová

Abstract

The study presents an analysis of *Ten Virtuoso Etudes for Clarinet*, written in 1992 by the eminent Czech clarinetist and teacher at the Academy of Performing Arts in Prague Jiří Hlaváč (1948). The author, a laureate of several international clarinet competitions and Hlaváč's pupil, tries to prove that the etudes are a feat of international significance in professional music pedagogy, which can positively influence clarinet teaching worldwide. She analyzes each etude from a technical and performance point of view and suggests their effective practice and correct solutions to selected technical problems. She bases her analyses and reflections on original interviews with Jiří Hlaváč, her teacher and colleague.

Keywords

Jiří Hlaváč (1948) – clarinet – virtuoso etudes – methodology – Czech clarinet school – higher school music education – Academy of Performing Arts in Prague

Czech clarinetist and teacher Jiří Hlaváč

Jiří Hlaváč (born 1948 in Gottwaldov, today Zlín, Czech Republic) is internationally known as a clarinetist, saxophonist, teacher, professor, and former dean of the Music and Dance Faculty of the Academy of Performing Arts in Prague. He also made his mark in the history of Czech culture as a composer, music popularizer, moderator, and poet.¹ In 1974, he founded the internationally renowned Barock Jazz Quintet, which he led for 34 years. The same period is tied to his membership in the Czech Wind Trio and his work in the Art Quartet. Currently, he is a member of the Five Star Clarinet Quartet. As a soloist and chamber musician, he has given over 5000 public performances and recordings for radio, television, and record companies in over 60 countries on five continents. His discography includes over thirty compact discs; he has recorded over four hundred compositions for radio. For Czech Television, he prepared as a dramaturg and scriptwriter the cycles of the programs

1 So far, no professional publication has been written about Jiří Hlaváč to summarize his work and life. It was one of the reasons why I – his Ph.D. student at the Music and Dance Faculty of the Academy of Performing Arts in Prague in clarinet – decided to write a dissertation *Jiří Hlaváč in the context of Czech and international clarinet schools* (expected completion in 2023). An essential source for me was also my interviews and personal experience since 2008 when I first met professor Jiří Hlaváč at the International Clarinet Festival in Žirovnice, Czech Republic. In my dissertation and this study, I analyze Hlaváč's life-long performing, pedagogical, organizational, and compositional activities.



Jiří Hlaváč, photo archive.

The Best of Classics, Musica da Camera, Music I Like. For Czech Radio, the cycle Quo Vadis, the extensive cycle of Between the Streams lasted 20 years, and Radio Classic, the equally voluminous cycle about Czech authors and performers Conquered the World.

The Czech Protective Association of Authors (OSA) records sixty of his original compositions. The CD releases include *Direct Journey*, *Clarinetissimo I*, *Clarinetissimo II*, *Clarinetissimo III*, *Prayer for Zuzana Navarová*, *Defilé*, and *Genus*.

Hlaváč has published books of his poetry, *Imprints of the Soul*, *Small Poetic Stops* and prosaic *As I See It*, *Josef Suk's: Attempt at a Portrait*, *Stories on Five Lines*, *In the Embrace of the Muses*.

For his artistic activity, he has been awarded many times: e.g., the Golden Shield of the Panton label, Grammy Classic (for the recording of concerts by F. V. Kramář-Krommer, Supraphon 1993), Association of Music Artists and Scientists Award, Bohuslav Martinů Foundation Medal, Artis Bohemiae Amicis, Rudolf II Award, Gold Medal of the Academy of Performing Arts, Honorary Citizenship of the City of Třeboň.

His teaching activity spans forty years, and he has educated 12 laureates of prestigious international clarinet competitions, including Vlastimil Mareš, Irvin Venyš, and Anna Paulová.

Hlaváč has held the position of Chairman of the Permanent Competition Committee of the Prague Spring International Music Competition from 1995 to 2016 and Director of the Bohuslav Martinů Foundation from 2017 to 2021. He co-founded the Music Performance Courses Prag-Wien-Budapest, the Clarinet Festival at the Žirovnice Castle. He participated as a juror in more than a hundred international and national performance competitions in Europe and other countries.

Ten Virtuoso Etudes for Clarinet by Jiří Hlaváč

Ten virtuoso etudes for clarinet (1992) by Jiří Hlaváč serve primarily to improve the technique of clarinet playing constantly. Their imaginative and challenging nature can rightly be ranked with etudes such as Ernesto Cavallini's *Capriccios for Clarinet*, Paul Jeanjean's *18 Etudes de Perfectionnement*, or Robert Stark's *24 Virtuoso Studies* and deserve to be also recognized in the world scale. Moreover, each of them can also be played at the concert.² Hlaváč states:

“It meant that playing the etudes solo in recitals is possible. It should not come across as an obstinate etude. Each etude is meant to have its character and expression, but it solves a certain technical problem.”³

According to Hlaváč, the etudes are not only for advanced players but can be practiced by anyone who adapts the tempo to how they can handle it. The moment he finds that he has the etude rehearsed, he can go gradually up to the tempo that is given in the etude.

The author has deliberately written some places, so they really do not play comfortably. As he says himself, the intention is not to make them sound too lilting in some places but rather to make the clarinetist able to deal with the heavy couplings in *legato* and *staccato* and to play them with ease. As a performer, I have to say that the etudes helped me a lot in my technical maturity.⁴ Connections that I initially perceived as difficult to play gradually became better and more relaxed after systematic practice, and my *embouchure* and flexibility also improved considerably. Hlaváč says:

“I did not really make it easy for myself, and I did not want to make the etudes so-called easy to play and likable. Underhandedly likable – absolutely not! I will be damned, but it's going to bring something.

² 10 etudes by Jiří Hlaváč were published in 1992, and he composed them over several years as an exercise for himself.

³ According to the oral communication of Jiří Hlaváč on 24 February 2021.

⁴ Since I am basing my analyses on my own experience and interpretative attempts, I will I often use the first-person formulation.

The main point was: Not to keep dwelling on the idea of what is so-called difficult to play the clarinet. Nobody cares about that. Even what's played badly can be brought to a point where the player can feel it, but the listener does not notice it anymore.

Another point is that I didn't want to write anything longer than a two-page etude for one simple reason. Attention has to go full speed all the time, and if I add another two pages, there are often mistakes just from tiredness because it's exposed, we cannot breathe completely freely, etc. Among other things, I wanted to train that level of concentration and attention because those two pages can be mastered.”⁵

Jiří Hlaváč performed his etudes at various openings of exhibitions and named each etude in color. He always stood in front of a painting and chose an etude that he thought corresponded with the painting. So in the etudes, we find colors such as green, brown, red, blue, yellow, and turquoise, expressing their character. Whenever the professor told me what color he assigned to a given etude, I usually felt the same way. However, the idea of color naming developed later, which is why the colors are not mentioned in the edition of the etudes. Jiří Hlaváč recalls:

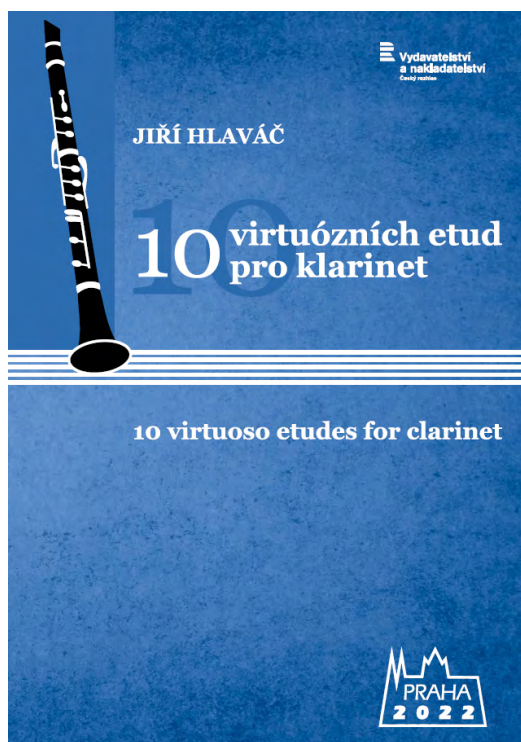
“I remember playing some of the etudes at various openings and having them named in color. Actually, it had the advantage that when I played them for some of these artists afterward, I could choose from the palette of colors that they were working with.

So it was not at the primary birth that I thought the etudes represented a color. It was an afterthought in the secondary plan, given that I was really playing them at the art exhibitions. It also had the advantage, first of all, that one played them and kept oneself in a certain condition, and the second thing was that I could, of course, work with it according to the time proportion because it could be shortened or, on the contrary, extended in some improvisational way, etc. But somewhere I remember, it was in the beautiful New Hall Gallery at the National Theatre, by the way, that was sensational because I could go picture by picture and play something in front of each of them. It actually went according to the counterpoint and the character of that visualized work. That was very interesting. I know I could then work with it because it has ten different characters and ten, let's say, different expressive positions.”⁶

In Hlaváč's etudes, I often had to solve problems with the tone of the low *Eb3* (*Eb3*) because the etudes are still written for the so-called “long” full-flap clarinet with a range down to the *Eb3*, whereas on the vast majority of modern clarinets used today, the *Eb3* is no longer found and the clarinet therefore only reaches its range to the *E3*. I was dealing with this problem each time at the point in the etude where the *Eb3* was present. The possible options were to play the *Eb3* an octave higher or to replace it with *E3*. However, only in extreme cases did I have to change the notation of the surrounding notes for melodic reasons.

⁵ According to the oral communication of Jiří Hlaváč on 24 February 2021.

⁶ According to the oral communication of Jiří Hlaváč on 10 March 2021.



Czech Radio edition of Hlaváč's *Etudes* from 2022.

It is worth mentioning that the famous Czech bass clarinetist Josef Horák⁷ played ten virtuoso etudes by Jiří Hlaváč with his students on the bass clarinet.⁸ Josef Horák, known by world critics as the “Paganini of the bass clarinet”, told to the professor afterward that his etudes helped his students a lot with the overall sound and relaxed embouchure while playing the bass clarinet.⁹

The composer writes in the introduction of the etudes:¹⁰

“The etudes and technical exercises are intended to give us instrumentalists a sense of playing confidence and relaxation.

⁷ Josef Horák (1931–2005), a world-famous bass clarinetist and a founding member of Due Boemi di Praga.

⁸ Josef Horák played the studies several times, first in concerts as solo pieces on the bass clarinet, and worked on them with his students.

⁹ Based on Jiří Hlaváč's interview with Josef Horák during the CD recording of Prague trio, Op. 184 by Norman Heim on 2 May 1999 on Czech Radio.

¹⁰ The manuscript of *10 etudes* is stored in the personal archive of Jiří Hlaváč. The etudes were published in 1992 first. See Hlaváč, Jiří. *10 virtuoso etudes for clarinet*. Rokycany: Midi Music Studio – Edy's Score, 1992, the first edition. In 2022 the etudes were published for the second time by the publishing house of Czech Radio. See Hlaváč, Jiří: *10 virtuoso etudes for clarinet*. Praha 2, Vinohradská 12, Vydavatelství a nakladatelství Českého rozhlasu. ISBN ISMN 979-0-660601-549-2. In this study, I am working with the first edition. The second edition has no differences in notation from the first edition. The clarinet's range is still preserved in the etudes up to *Eb3*.

My etudes, which I have dedicated to professors Vladimír Říha and Antonín Doležal, are for you who are really serious about the clarinet. Through these etudes, we will address the issues of touch, breathing and fingering technique, legato, and staccato practice, tonal range, and full dynamic range – everything essential and important.

The tempo markings determine the final form, which you will arrive at by gradually rehearsing from significantly slower tempos. Etudes should become your daily “companion” in your work. If you devote your attention to them for 30 minutes a day for 8–10 months, your technical level will improve significantly, and if you practice them daily for years, you will acquire playing mastery.

It is not pride that leads me to this statement but proven practice, and I wish you a strong will and great self-discipline to achieve this standard.”¹¹

Analyses

Since it is impossible to publish an analysis of all ten etudes in the study’s limited scope, I have selected only the first five parts of the cycle, which I consider the most exciting and expressively and technically different from each other.

Etude No. 1

Etude No. 1 has a very playful character and often alternates even and odd measures. It has a prescription of *Allegro fresco* and a color designation of green. This etude serves as a preparation for Aaron Copland’s *Concerto*.¹² Jiří Hlaváč also used the etude’s theme in the fourth movement of his *Ebony Suite for Clarinet Quartet*, which he dedicated to Karel Krautgartner¹³ (see Figure 1). In his *Ebony Suite*, moreover, the individual voices are beautifully intertwined; the melody is interwoven in the individual clarinet voices and is complemented by the harmonic accompaniment of the bass clarinet. Before the return of the main theme, the piece is complemented by the effect of the rhythmic tapping of the clarinet’s flaps, which gradually slows down. This is followed by a reprise of section *a*, which, unlike the etude, ends with an effective trill with a melodic upswing.

The etude is written in a small three-part song form *a b a*. In the first part *a*, there are often alternating measures of ten-eighths, nine-eighths and three-eighths. By alternating even and odd measures, the clarinetist can improve his or her rhythmic sense, which needs to be applied to performance pieces such as Aaron Copland’s *Concerto* and many other 20th and 21st-century works, including jazz.

¹¹ Hlaváč, Jiří. *10 virtuoso etudes for clarinet*. Rokycany: Midi Music Studio – Edy’s Score, 1992.

¹² Aaron Copland (14. 11. 1900 Brooklyn, New York, USA – 2. 12. 1990 Sleepy Hollow, New York, USA) was an American composer, composition teacher, writer, and later a conductor of his own and other American music. His *Concerto* for clarinet, strings, and harp was written between 1947 and 1949 for jazz clarinetist Benny Goodman.

¹³ **Karel Krautgartner** (1922–1982) was a famous Czech jazz and classical clarinetist, saxophonist, arranger, composer, conductor, leader of his orchestra, and teacher.



Figure 1. Etude I, theme, mm. 1-8.

The etude should not be played cumbersome in any way; on the contrary, the clarinetist should try to play it lightly and playfully. It is crucial “to sing” the melody and concentrate on constructing the phrase. Although there are a few short pauses in the etude, which sometimes tempt us to take unnecessarily frequent breaths, a clarinetist should try to sustain the whole phrase in one breath. This will give the etude a much lighter feel, and more, the clarinetist will not tire as quickly.

It reminds me of a line that clarinetist Yehuda Gilad¹⁴ uttered several times in his masterclasses: “If you do not need to breathe, do not breathe!”¹⁵ So I think this rule applies universally to almost all pieces, and etudes for clarinet.

A virtuoso motif often appears in the etude, which can cause technical difficulties for any player (see Figure 2). This motif is heard in slight variations, first in the third measure from the note *D*₅ and then several times an octave higher. In addition, Jiří Hlaváč has added accents to this melody, which every player should not forget, as they will help us to maintain the rhythm and tempo of the etude. It is essential to play the full measure rhythmically, accurately, melodically, and with expression. If, for example, the clarinetist stretches the ligature for the first time, he loses not only the correct pulse but also the breathing capacity needed for the staccato and accents to sound easy.



Figure 2. I, virtuoso motif, mm. 3-4.

¹⁴ **Yehuda Gilad** is a professor of clarinet at the University of Southern California's Thornton School of Music and the Colburn School of Music. Born in Kibbutz Gan Shmuel. His former teachers were Mitchell Lurie, Herbert Zipper, and Giora Feidman. Mr. Gilad also participated in numerous masterclasses with Sergiu Celibidache and Leonard Bernstein.

¹⁵ According to oral communication by clarinetist Yehuda Gilad at the Framnäs Masterclass on 3 April 2021.

While in this octave, the clarinetist has to solve the problem of finger technique and the associated alternation of pinky finger of the right and left hands, in the imitation of the motif an octave higher, the clarinetist has to solve problems of a more tonal nature. Therefore, I recommend practicing this position in *legato* and concentrating mainly on the notes' breathing and tonal balance (see Figure 3).



Figure 3. I, the virtuoso motif in imitation an octave higher, mm. 7-8.

The middle section *b* has a somewhat mysterious character and the tempo marking *Poco meno* (see Figure 4). However, the player should not overdo the tempo and play too slowly, as this would disturb the overall structure of the etude. At the same time, the player should choose a pleasing tone color for the entrance *pianissimo* and play all the sixteenth note figurations in the third progressions intelligibly and make a *crescendo* to *forte* on them.

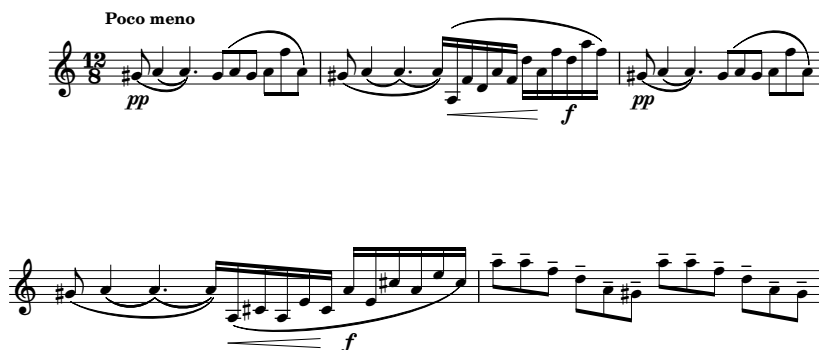


Figure 4. I, the beginning of the *Poco meno* section, mm. 48-52.

In the sixth measure of the *Poco meno* section, giant intervallic leaps over an octave appear, some even extending before two octaves (see Figure 5). These legato couplings could be more pleasant to play for any clarinetist. During rehearsal, I found it helpful to practice these three high notes separately in legato, then each tone articulated. During both variations, I focused on not moving my chin during the jumps.



Figure 5. I, large interval jumps, m. 53.

This place appears again an octave lower in measure 14 (see Figure 6). I have to say that I found this variant somewhat problematic and sometimes had to help myself within the legato by inaudibly deploying my tongue at the A5 and A3 notes' junctions.

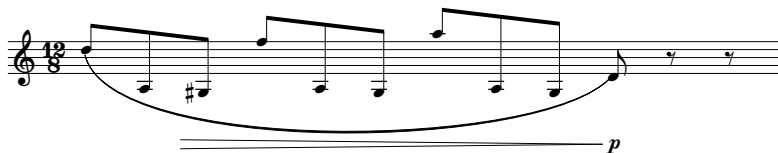


Figure 6. I, the imitation of the motif an octave lower, m. 61.

This movement also alternates legato notes with deployed notes, which help to add drama to the whole movement. The *b* section ends with three gradually fading notes with *fermatas* (see Figure 7).



Figure 7. I, Conclusion of the *Poco meno* section, mm. 60–63.

Finally, the main theme of the etude is heard with a vigorous ending on the last note (see Figure 8).

Tempo I.

The musical score is presented in three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody, featuring various articulations such as accents (>) and slurs. It includes a forte (*f*) dynamic. The third staff concludes the passage with a fortissimo (*ff*) dynamic and ends with a double bar line.

Figure 8. I, Tempo I, mm. 64-71.

Etude No. 2

Johann Sebastian Bach’s violin *Partitas* inspire the second etude. This Barock character is evident in the structure and also in the melody of the whole etude.

The etude is in the key of *D minor* and is written in the form of a theme with variations. The author has attributed this etude to the color brown.

The theme bears the tempo designation *Moderato* and has a somewhat vigorous character. The clarinetist should try to distinguish the different ways of setting the notes *tenuto* and *staccato* so that the difference is noticeable during listening. The notes in *staccato* should not, however, appear too harsh or even shouted. It is especially true from measure nine onwards for the notes A6 and G6 at the point where the main theme is heard an octave higher (see Figure 9). I practiced this place first in a slow tempo in legato, listening mainly to the quality of the tone.

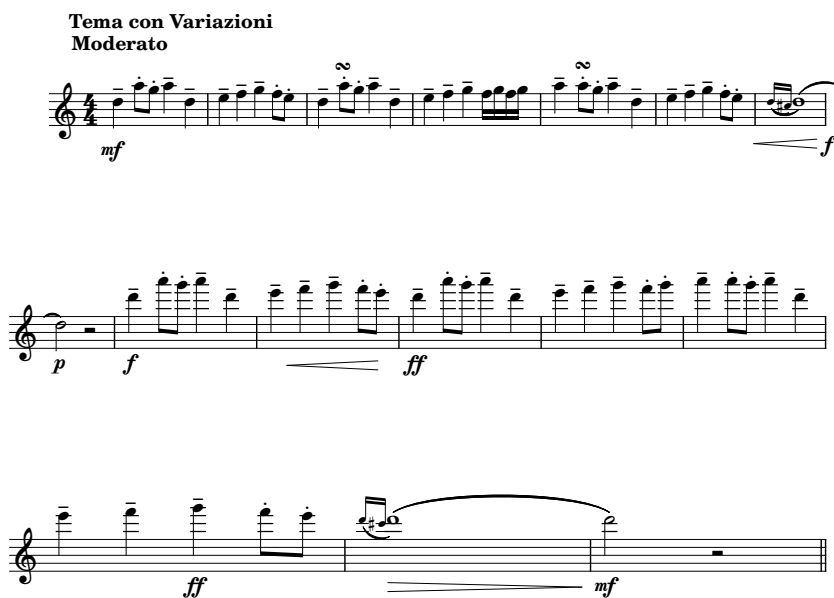


Figure 9. Etude II, Moderato theme, mm. 1-16.

In the third and fifth measures, I played the turn on the note A5 with respect to the key of *D minor* with the top note Bb. The question is whether to play this turn classically from the base note or from above. I chose both options and played the turn differently each time. The first time in the third measure, I usually played the turn from the base note, and, on the contrary, in the fifth measure, I played the turn from the top from the b note because of the repetition.

The first variation is labeled *Vivace*, and the tempo recommendation of the quarter equals 144 (see Figure 10). This is a very high tempo; for me, it was borderline playable. I recommend initially practicing all the variations at a slower tempo and gradually building up to the top tempo. During a concert performance, I choose a tempo at which I know I can play all the variations. Every variation must not be played at the same tempo, and it is not a problem to divide each variation internally by tempo. There is also the possibility to start playing the first variation slightly slower and then gradually speeding up. Each variation can start a little bit faster, and the clarinetist will achieve a natural gradation.

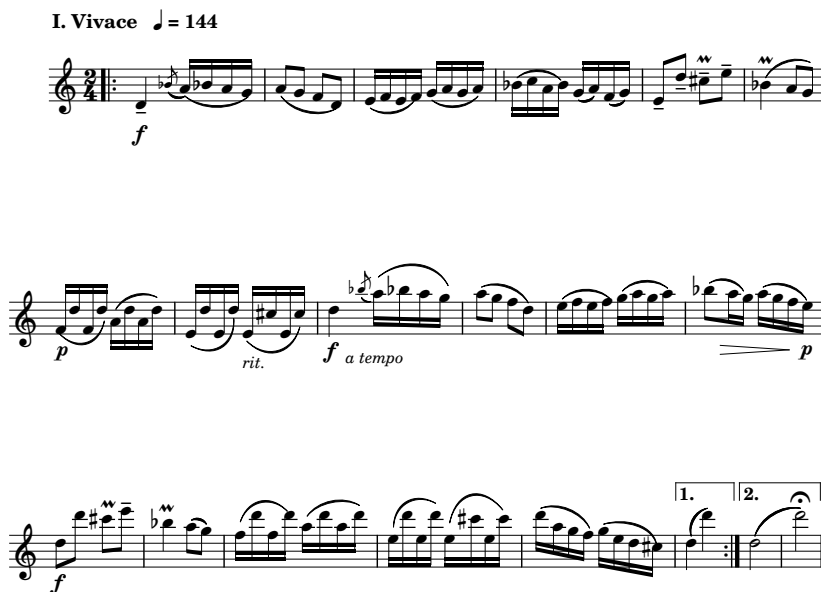


Figure 10. II, Variation I. *Vivace*, mm. 17-36.

Again, my biggest technical problems in this etude were the big interval jumps in legato. For example, in measures 15 and 16, I practiced all the joints slowly, aiming to make each bottom note sound as strong as the top one and adjusting my breath accordingly. Because of this point, I also had to adjust the tempo of the entire variation (see Figure 11).



Figure 11. II, the complicated legato connections, mm. 31-32.

The second variation from measure 37 is playful, and the clarinetist should feel four-bar phrases by the beautiful construction of the melody (see Figure 12).



Figure 12. II, Variation II, mm. 37-55.

The third variation has a very virtuosic character and also impresses with its drama (see Figure 13). The player should observe the prescribed dynamics, begin the variation in *forte*, and play the *subito piano* during the repetition of the motif in the fifth measure. Also, the clarinetist should achieve a light and concrete *staccato* at all volume levels. I recommend practicing this variation in *legato* throughout and in other variations of articulation.



Figure 13. II, Variation III, mm. 56–72.

At the end of the etude, the theme is heard again, which has a festive character this time thanks to the beautiful ending (see Figure 14).



Figure 14. II, Tempo I, mm. 73–79.

Etude No. 3

Etude No. 3 is one of the most difficult. The red color the composer has given to the etude is very appropriate and immediately came to my mind in this context. In the etude, he works with the cadenza theme from Alexej Fried's *Concertino for Clarinet, Piano, Percussion, and Bass Guitar*.¹⁶ It is a quotation of the "triolet passage" from m. 15 to m. 20.

In this etude, I had to solve the problem with the tone of the Eb3. The etude is not tonal, so it was often possible to replace the Eb3 with an Eb4. I always decided according to the melody and the logic of the whole phrase.

In the first movement of the *Andante*, two different expressive and technical means appear (see Figure 15). The legato arc is heard first, in which the clarinet is presented in its entirety. This arc is then interrupted by the rapid onset of sixteenth note values in the articulations of two legato and two staccato notes. It is necessary to play this place with great precision.

Figure 15. Etude III, the first part of *Andante*, mm. 1-5.

The legato arc in the first measure with the pre-beat can cause difficulties for any player, especially regarding sound balance (see Figure 16). At this point, I found it most helpful to

¹⁶ Alexej Fried (1922-2011) was a Czech composer of the "Third Stream" and conductor. He wrote many orchestral and chamber works. He dedicated his *Concertino for clarinet, piano, drums, and bass guitar* to Jiří Hlaváč.

concentrate mainly on the breath. By setting the breath correctly, the clarinetist can bring the individual notes together in a *legato* without one note sounding stronger or weaker than the other. However, everyone must address the internal correction not only with the breath but also with touch. The lips are another so-called balancing element in this case, and the breath is set similarly.



Figure 16. III, legato arc in the first measure, mm. 1-2.

I substituted the *E_b3* for the *E3* in the first measure, and in the second measure, I played *E_b4* instead of *E_b3*. In the last measure of the *Andante* section, there is possible to play all the lower notes an octave higher.

Then comes the brisk *Allegro vivo* section with the metric marking of quarter equals 120, which reminds me a little of the improvisational skills of clarinetist Eddie Daniels¹⁷ (see Figure 17).

But the whole part mainly serves for the practice of alternating the pinky motions. The aim is to get the clarinetist used to the possibility of alternating the little fingers of both hands and, for example, to be able to play the note of *E_b5*, once with the right pinky and twice with the left one. Even Robert Stark often works with this model.¹⁸

Jiří Hlaváč states that in this etude, he was trying to get the clarinetist to read the score carefully.¹⁹ The semitone shifts and changes contribute to the fact that the player is not fixated on the key and has to analyze each pattern by sight beforehand.

It is vital to stabilize the breath support regardless of whether the player is playing notes that require less or more breath. The breath column should still be the same; only the tongue determines the difference by how the tone is deployed. The clarinetist should follow the notation and play all accents that require diaphragm assistance.

I play the *E_b3* and *E3* in the first measure of the *Allegro vivo* section an octave higher. Thus, the *D#4-E4* joint is played twice in a row, enharmonically in *E_b4-E4* (see Figure 18).

¹⁷ **Eddie Daniels** (1941) is an American jazz clarinetist, saxophone player, and composer. He also performs classical music.

¹⁸ **Robert Stark** (1847–1922) was a German clarinetist and teacher. He wrote a comprehensive work *Große theoretisch-praktische Klarinett-Schule* [Great Theoretical and Practical Clarinet School]. The third part, entitled *The High School of Clarinet Playing*, contains the work *24 grosse Virtuosen-Studien*, but was also published as a book in its own right.

¹⁹ According to the oral communication of Jiří Hlaváč on 10 March 2021.

Allegro vivo
♩ = 120

mf

The musical score consists of five staves of music. The first staff begins with a dynamic marking of *mf*. The music is in a common time signature and features a complex rhythmic pattern with many eighth and sixteenth notes. There are several accents and slurs throughout the piece. The key signature has one sharp (F#).

Figure 17. III, the introduction of the *Allegro vivo*, mm. 6-14.

Allegro vivo
♩ = 120

mf

The musical score consists of a single staff of music. It begins with a dynamic marking of *mf*. The music is in a common time signature and features a complex rhythmic pattern with many eighth and sixteenth notes. There are several accents and slurs throughout the piece. The key signature has one sharp (F#).

Figure 18. III, *Allegro vivo* movement, m. 1.

In the fifteenth measure, I played an *E_b3* an octave higher (see Figure 19).



Figure 19. III, *E_b3* in mm. 15–16.

It is followed by a section quoting the theme from the cadenza of Alexej Fried’s *Concertino for Clarinet* (see Figure 20). All trills should preferably have the same density/velocity. This aspect related to different fingering caused me technical difficulties at first. Some trills are simply played well, and some more slowly. It is where playing four changes on each trill each time helped me. In this way, I practiced the whole piece at a slow tempo and each trill separately in rhythmic changes to achieve balance. For this reason, I also tried various movements on the trills and often alternated between right and left pinky during practice.

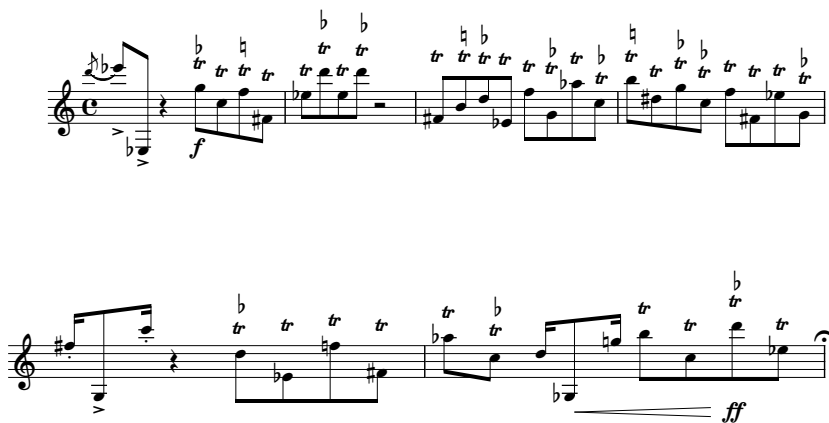


Figure 20. III, citation of the cadenza theme from Alexej Fried’s *Concertino for Clarinet*, mm. 15–22.

Practice this etude not entirely but rather by choosing approximately three lines daily and paying maximum attention to them. Throughout this exercise, the player should learn to alternate fingering where possible and to keep working with the various fingering possibilities available on the clarinet.

Etude No. 4

Etude No. 4 gives a rather carefree impression and is “colored yellow.” Jiří Hlaváč recalls how he played this etude at the exhibition opening of the painter Ota Janeček.²⁰

“Ota Janeček exhibited beautiful graphic leaves, and I know that he more or less always worked with yellow-gold and pink and then from pink to purple. At the opening of his exhibition, I played him this particular etude, and he was absolutely amazed because he had never realized that music could select or characterize colors”²¹

According to the author, the whole etude aims to create a feeling of lightness and relaxation while playing the clarinet. He says:

“One more important thing, I tried to write it so that physical fatigue would not be the final deciding factor in this etude. Because many etudes are written in such a way that you can practice many things, but you will never in your life play it with an absolute sense of lightness and ease because the etude is four pages long. Very often, the role is that you need to swallow your saliva or take a big breath now. Physical fatigue actually eliminates that.

So it’s still all meant as a kind of microstructure and an area in which one has to maintain attention and gradually build a sense of relaxation and ease. It’s not beyond the edge of physical exertion. The overall feeling at the end of it should be that you have solved a number of tactile and technical problems, like deployment, articulation, and so on, but at the end of the game, there should be a feeling, as the cooks say, that after a good meal and a proper portion you should get up from the table refreshed and rested, not that you should be taken to bed. And that’s exactly how it’s meant.”²²

The first movement has the tempo marking *Andante etereo* (ethereal, like a breeze). This etude is very melodic and has a singing character. It alternates *legato* passages with *staccato* passages. All these passages should be played with ease by the clarinetist. In the fourth measure, there is a new phrase that develops the main theme of the motif of the first phrase, and there is a variation of the motif by adding sixteenth melodic notes (see Figure 21).

²⁰ The graphic art exhibition by Ota Janeček at the Mladá Fronta Gallery in Prague in 1995. Ota Janeček (1919–1996) was a Czech painter, graphic artist, illustrator, and sculptor. In 1963 he won the first prize in Sao Paulo for the illustration of a children’s book, and in 1970, the Silver Eagle at the International Book Fair in Nice.

²¹ According to an oral communication by Jiří Hlaváč on 16 December 2020.

²² According to an oral communication by Jiří Hlaváč on 16 December 2020.

Andante etereo (étericky, jako vánek)

♩ = 86

mf

f

poco accelerando

cresc. *ff*

Figure 21. Etude **IV**, the first part of *Andante etereo*, mm. 1-6.

At first glance, this etude may seem quite easy, but during the exercise, I found a few problematic points in this etude as well. For example, in the fifth and sixth measures, I initially struggled with the constant alternation of sharps and natural on each note. However, if the player reads the entire piece at a slow tempo and becomes aware of the changes, this should be fine. It is then desirable to make an *accelerando* at this point and to intensify to *fortissimo* at the end of the whole movement. In addition, the enharmonic substitution should build up the player's sense of the need for color shading of a note of the same pitch but of a different notation, e.g., *Fb-E, Ab-G#*.

In the seventh measure, the following section begins with the tempo marking *Piu mosso* (see Figure 22). This movement should smoothly follow the previous movement in terms of tempo. The only surprise at this point should be the sudden piano with which the whole section begins and gradually graduates back to *fortissimo*. The theme of the etude seems to be mirrored at this point, reversed an octave lower. Whereas at the beginning of the etude, the melody of the notes *C#-F#-A#* is directed upwards, in this section, the melody is directed downwards. Similarly, in the figuration in measure 12, the tone *F#3* also appears instead of *F#4*. Here again, we can speak of the same way of phrase division as in the first movement, while the second time, the theme is also decorated with sixteenth notes.

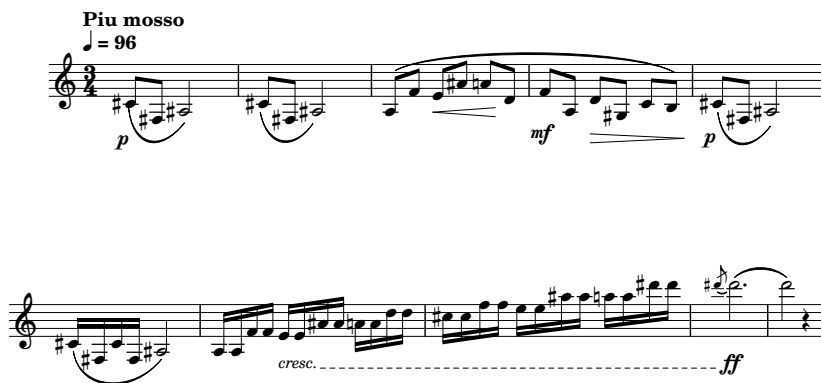


Figure 22. IV, part of the *Piu mosso*, mm. 7-16.

The repeating notes in the thirteenth and fourteenth measures should sound concretely and evenly in all registers (see Figure 23). At first, I practiced this passage separately using the widest *tenuto* possible, concentrating on the deployment of each note and gradually shortening the deployment. I then practiced the individual interval jumps as a whole series in legato (A-F-E-A#-A-D-C#-F-E-A#-A-D#-D).



Figure 23. IV, Repeated notes, mm. 13-14.

In the seventeenth measure, the *Piu vivo* section begins and becomes more dramatic (see Figure 24). The clarinetist should play all the sixteenth notes with urgency and “pull the feeling ever forward” in the eighth-note leaps in *staccato*. Moreover, the leaps mentioned above are in the interval of major seventh, enhancing their restlessness.



Figure 24. IV, the introduction of *Piu vivo*, mm. 17-25.

In measure 20, I played all the lower notes an octave higher due to the presence of the *Eb3* (see Figure 25).



Figure 25. IV, m. 20.

At measure 37, the reprise begins with *Tempo I*. The main theme and the entire *Piu mosso* section is, this time, set an octave higher (see Figure 26). We return to the original tempo of a quarter equal to 86, and the mood calms down slightly. Even though the reprise is almost identical, I saw some minor changes in the notation. For example, in measure 40, we stay in three-quarters time compared to the theme, and the melody is in the sixteenth rhythm in the third beat compared to the eighths in the opening.



Figure 26. **IV**, the introduction of *Tempo I*, mm. 37–40.

The biggest technical problem for me occurred in measures 41 and 42, where I had to solve the problem of the technique of the right and left pinky and the subsequent legato joints in the high position of the instrument (see Figure 27). Again, I tried to play this passage using both pinky fingers and alternating all possibilities.



Figure 27. **IV**, technically challenging place, mm. 41–42.

As for legato joints, I recommend in measure 42 for *F#5* using the fingering of the *E5* note followed by the *D#5*, with the addition of a *C#4/G#5* finger key with the pinky of the left hand.

The etude ends with an impressive passage of deployed notes, this time leading up to note *A#*, and it all ends when the last long note *a* in the sixth octave is heard (see Figure 28).



Figure 28. **IV**, final passage, mm. 49–51.

Etude No. 5

The fifth etude, *Allegro ritmico*, has been marked as “blue.” It solves the problem of the third movement from Igor Stravinsky’s *Three Pieces for Clarinet Solo*. Also, in this etude, measures of two-eighths alternate with measures of three-eighths or even three-sixteenths or five-sixteenths. It is this rhythmic sensibility that needs to be practiced in the etude.

The etude begins in a two-quarter time, which remains unchanged for the first four measures. A three-sixteenth time first appears in the fifth measure, and after that, the time



Figure 33. V, m. 21.



Figure 34. V, Tempo I, mm. 36-69.

In measure 21, there is possible to replace the *Eb3* with the *E3* or to play the *Eb3* an octave higher. Both options are possible in this case, but I find it more useful to play the *Eb3* an octave higher (see Figure 33).

This whole section is in *fortissimo*, and the player should certainly never take away from the volume. It is also essential to keep the correct time and all proper accents.

The fermata is followed in measure 36 by the *Tempo I* part, in which almost all the motifs used in the previous sections appear and are varied in different ways. For example, in measure 52, the main theme appears an octave lower. Then in measure 61, the main theme appears almost identical; only in measure 64, its rhythmic values are changed. While at the beginning, it is a two-quarter time, in the recapitulation, the time is changed to five-sixteenths, and the rhythm is altered to three sixteenths instead of two sixteenths and one eighth. Also, in measure 68, the accents are switched from the original light beat to the heavy beat (see Figure 34).

The clarinetist should end the etude with a particular deployment of eighth notes in tenuto throughout the instrument's entire range in the last measure.

Conclusion

I studied *Ten Virtuoso Etudes for clarinet* with their composer, clarinetist Jiří Hlaváč, who gave me much valuable advice during that time.²³ His intentions and methodological advice, supplemented by my own observations and experiences, may be valuable and stimulating for other clarinetists. From the ten virtuoso etudes for clarinet by Jiří Hlaváč, everyone can choose one etude for each week that will help them solve a technical problem they need to improve, and everyone can practice it every day. I believe that Hlaváč's compositions are among the best clarinet etudes; moreover, they are fun and a joy to practice.

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²³ I have been practicing etudes from 2019 to the present.

About the author

Anna Paulová studied at the Prague conservatory with Milan Polák and Ludmila Peterková and at the Academy of Performing Arts in Prague with Jiří Hlaváč and Vlastimil Mareš. She continued her studies at the Musikhochschule Lübeck with Sabine Meyer and Reiner Wehle. She is currently a doctoral student at the Academy of Performing Arts in Prague. She regularly performs with renowned orchestras such as the Czech Philharmonic, PKF-Prague Philharmonia, Czech Chamber Philharmonic Orchestra Pardubice, Talich Philharmonia Prague, Orchestra Sinfonica Siciliana, Münchener Kammerorchester. Her greatest success was the second prize at the Prague Spring International Music Festival in May 2015 and the first at the Bohuslav Martinů Foundation Interpretation Competition 2016. She is a special award winner – the Golden Medal (High Distinction) of the Vienna International Music Competition 2019. She advanced to the semifinals at the 68th International Music Competition ARD in Munich in 2019.

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For authors

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