

ABSTRACT

The framework consists of comprehensive dissertation interpretation and sources concerning the conductor, composer, journalist, and organizer of musical life Jaroslav Vogel (1894-1970). Along with a comprehensive description of the artistic profile, synthesis, and attempt of a critical evaluation, the chapters are structured thematically in this work, with regard to the time sequence. The principal sources were archives and daily newspapers, in which the obtained information was verified and developed.

The introductory chapter is devoted to family, education, and the first professional experience indicates the relation between his studies and the genesis of Vogel's future professional direction. The central article is part of the work of the artistically important period in the opera ensemble of the Národní divadlo moravskoslezské (National Moravian-Silesian Theatre) in Moravská Ostrava between the world wars, when its implementation and opera concerts of symphonic music reached a high artistic level, with extraordinary social and educational outreach. The view of dramaturgy and quality opera productions and concerts provide the opportunity to evaluate the significance of his organizational skills and influence on the development of Ostrava music culture. For the first time ever, this paper presents the correspondence of conductor Jaroslav Vogel with Paul Hindemith and Igor Stravinsky, and written contact with leading Czech artists. The composing works of Jaroslava Vogel, usually represented by his four operas, uncovered relatively little-known facts about his other creative intentions and unfinished dramatic opuses. Some of his compositions were subjected to partial and comprehensive analysis, pointing to elements of his compositional approach and style, and helped to attempt the author's classification, including the introduction to the contemporary stage of Czech musical creation. An important part of Vogel's artistic legacy consists of his journalistic work, intended for both professionals and the general public alike. Here, Jaroslav Vogel is introduced as a music critic, writer, and translator, and especially as a scholar of Janáček. A view of Vogel's most important work, in the form of a monograph on Leoš Janáček, does not consist a review, but is incorporated into other intentions, especially as a comparison of the sound philosophical view of the German philosopher, Martin Heidegger, and the composer, Leoš Janáček. This paper seeks to shed light on the possible analogies in thinking and understanding of human existence and living space of both personalities, the reflection is just based on observations and inferences of Janáček's works, as is said in the book Jaroslav Vogel. The last chapter of the thesis deals with Vogel's musical interpretations of the works from the position of conductor and head of opera of the National Theatre in

Prague, then to principal conductor of the National Philharmonic Orchestra in Brno. This part - together with the chapter on the Ostrava stage of Jaroslav Vogel - remain central to the evaluation of the dimension of its importance for Ostrava musical culture between the world wars, in connection with the conductor's Prague exposure and artistic activities after 1948.

Keywords: *Jaroslav Vogel, conductor, opera, symphony orchestra, composition, Vincent d'Indy, Vítězslav Novák, Ema Destinnová, music culture, Bohuslav Martinů, Paul Hindemith, Igor Stravinskij, music criticism, Leoš Janáček, Martin Heidegger.*