

SUMMARY

The output of the composers coming from Terezín has arisen from a very specific background, based on both historical and sociocultural points of view. Ghetto Terezín, in its final solution of Jewish issue, stood for the place of an accumulating concentration camp designed as a final solution for the Jewish people living in the nazi-occupied countries. The Jews being kept under the Nazis' control, had to carry out various orders and they were treated in a very cruel way. The music culture originated here absolutely illegally but later, when the international organizations expressed its interest in the situations in concentration camps, the Nazis started to "beautify" ghetto for the committee's eyes. The majority of music works comes from the music orchestras needs to obtain some musical scores which was got rid of by the arrival in the concentration camp. Therefore the new music works are mostly only chamber music or choruses. All these music works are written for the same purpose - to interpret hopes to all auditors - co-prisoners. It was just music, paintings and literature presenting in daily life, which helped prisoners to remain as human as possible. Among the musicians imprisoned in Terezín were for example Karel Ančerl, Karel Berman, Pavel Hass, Hans Krása, Gideon Klein, Karel Reiner, Rafael Schächter, Carlo Taube and Viktor Ullmann. Most of them died in gas chambers after their transportation to Osvětim.

Pavel Haas comes from Brno, where he studied composition by Leoš Janáček. He came to Terezín in 1941, just after the successful performance of his opera *Šarlatán* in Brno. He wrote there a lot of compositions, for example a man choir *Al s'fod*, the Four songs according to Chinese poetry which were sung by Karel Berman during the premiere in Terezín, then *Suita* for the piano and the *Studies* for the string orchestra. This four-period composition is devoted to Karel Ančerl, who conducted it at its premiere. The music work is specified in its polyrhythm, which Pavel Haas reached with stratification of various

themes and motives. These motives are mutually binded and appeared in archaic modes. The composition is highly influenced by Jewish melodies and Moravian folklore, especially by abundant lyric fourth. Hass died in 1944 in Osvětim.

Gideon Klein, who comes from Moravia, was also in Terezín in 1941. In Prague, where he studied playing the piano, he became a young talented pianist on the Czech cultural scene. He excelled firstly in Terezín particularly as a great pianist and the discovery of his note scores in 1991 witnessed his activities also as a self-taught composer. In Terezín Klein firstly modified songs for choruses of various casts. The songs were for example "Chodíme, chodíme"; Two dances hora and Bachuji lean tissa. He also composed Madrigal according to Francoise Villon and also according to Fridrich Hölderlin for man and woman choir, and Fantasy and fugue for string quartet. Furthermore, the modification of a Lullaby and old Jewish songs. Gideon Klein died in 1945.

In the last chapter of my work you can see the illustration of the usage of Terezín's authors in the educational process during the music education at school. The three-voiced boy choir by Viktor Ulmann is modified here into the easier rota form, which seems to be more understandable for children. On the basis of an anonymous research in prima class at eight-year grammar school, it is observable that pupils altogether hold a positive attitude towards Jewish music and showed their interest in it.

Jewish music provides us with many opportunities for its illustration in educational process, especially it serves as a good example for integrated relations among each subjects, for instance among history, art, Czech language and geography.

My diploma thesis consists of the CD with the record of Ullmann's choir and of other compositions which are there analyzed. Moreover, there is also an interview with a conductor Gerd Albrecht, who started