

## Abstract

This work aims to explore a hitherto neglected set of issues concerning Czech concert melodrama which during its lengthy evolution, closely bound up with Czech literature and the development of a Czech recitation style, came to acquire characteristics of its own which distinguish it from German melodrama, with which it nevertheless shares common roots.

The work gives a comprehensive account of source materials and commentaries on Czech concert melodrama and also of recent conclusions about the essential nature of melodrama as an artistic category (specifically a syncretic, equal fusion of music and the spoken word as well as the satisfactory artistic adaptation of musical forms to the genre of concert melodrama).

The work is primarily concerned with the six concert melodramas by Zdeněk Fibich, which serve as a starting point for the subsequent evolution of Czech concert melodrama. Using multi-faceted analysis it defines their specific qualities and details within the context of the contemporary European and native Czech development of this particular genre.

Klíčová slova: melodram – český koncertní melodram – Zdeněk Fibich.

Key words: melodrama – Czech concert melodrama – Zdeněk Fibich.