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**Chamber Songs in the Production of the Group Mánes for the
Contemporary School Needs**

Abstract of dissertation

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ENTRANCE

Inter-war songs by Czech composers in a limited time only field twenty years in terms of quantity and diversity of its type so extensive that it is in the process should provide precise definition. Therefore, this work deals with creating intimate song concerts intended for recitation, but only the one that has been prescribed for piano accompaniment. Just need to show the choice of a range of authors, led inevitably to the composers whose work ensures adequate and representative sample on which it would be possible to demonstrate the formation period in the samples of developmentally progressive, and even scale the leading tendencies in the contemporary

world. These reasons, along with work to focus attention on the work of historically-typical and yet diverse enough, led me to a group of composers called Manes, their orientation, needed an art form and left behind a work permit conceived to meet this challenge, and, moreover, are a natural and rounded whole. Intimate songs composed of four selected composers - Pavel Borkovec, Isa Krejci, Jaroslav Jezek and Frantisek Bartos - therefore a central object to which attention is focused.

METODOLOGY

The key method of work has become general to the particular procedure. Manes Music Group present the first broad historical context, then focus on the history of Czech inter-war song works again in the broader context of the time and in light of the generational conflict with the clear victory of style-oriented modern composers. Only then, then I highlight the individual as a representative composer of chamber song works for voice with piano accompaniment, song cycle for selecting general characteristics and only one detail analytically interpret the songs chosen on the basis of the above aspects.

AIM

The objective of this work is analytical interpretation of songs selected from the work of interwar Czech composers - Manes band members and their placement in the broad context of the creation of these composers. The analysis aims to detect the signs of general and specific, that is what is typical for the compositional style of the interwar years, and what is typical for the selected composers and specific songs. Analytical interpretation does not make focusing on a specific group of readers, I suspect, however, that initially may appear among music teachers and students who participated in preparing music teaching career.

1 GROUP MÁNESA IN COURSE OF TIME

In the history of art found only a few periods, which would be defined exactly as in their twenties, which provided a breeding ground for musical and poetic work that deals with this work. It's a dramatic border, the initial and final watershed consists of two world wars. The consequences of a threat of a second early and created a grim backdrop against which the blossom into a rich, peculiar to a certain extent, unique art, the *svěráznější*, and even touching what he was charged *osudověji* period. This period had a special, unique atmosphere, especially strong in the early postwar years. At that time the world believed that this is a new era where it will be war. He believed in modern civilization, which will be able to produce enough of everything and everyone, and dedicated to the general level of intoxication. In these years, all the arts published in a short time on the road to new discoveries, large and diverse, with a courage almost Renaissance, and headed by the shortest route to the heretofore unknown means of expression and with them the music for his new speech. Not everything that came in this period has become an indicator of the future, and proved worthy replace the existing art. I was now a clear need for new synthesis obtained with the legacy of the past, and it was a way that even the greatest artists choose this time period. They were later identified as realistic and humanistic stream. "Indeed, as in Bach's counterpoint *sebejedinečnejší* secrets *zabíhající* the field of higher mathematics, students are not interesting, just for him unattractive to the fight, serial structures. And not a technician, not a way of empowering the author of the material, determine the value of work and the effect of music, is crucial, and only it immeasurable and mysterious, to which the creator through the tones allowed to penetrate into the depths of our hearts. " In our recent cultural history of that period would surely be the most interesting, its rapid development of life-force between the two great wars, the various tendencies all the time, even the bravest, found in our homes and the possibility of expression. Here, finally, pick up a handsome and historically interesting person touching moment, the youngest generation of composers from early twenties to understand once with older peers, who brought their lack of freedom in a time of war and years of life something particular vigilance and pessimism, feeling that life assurance can be compromised, and therefore a stronger national, gender awareness, which seemed sentimental young, and perhaps sometimes even ridiculous. In a few years younger then they stood before the hard facts, then surely he saw a little bitter, cautious approach and warning their colleagues in a different light. It was for them to assume their role, to pick up the flag again, with others, older and even older. Stood the test of all. Therefore, their work has left with time, but became part of the wealth that we call the national culture.

2 CZECH SONGS CHAMBER PRODUCTION BETWEEN THE WORLD WARS

2.1 Main aspects

As it appears abundantly branched picture artistic direction interwar period, as diverse perspective offers a differentiated and field work. Every era gives preference to certain forms and genres, which he considers to be adequate for its expression, while relegating others to the background temporarily. It has been said that the younger generation of vocal music did not suit some of its sentimentality, pathos, excessive length. By contrast, in the chamber song, a subtle form, which can accommodate a large effect as well as a thumbnail, estimated ideal body, both for its charm and poetic experiments discharges in the twenties, and for understandable expression of the current pressing problems of the time in the thirties. It is therefore not surprising that this genre of traditional chamber music flourished in this time of the breadth and released a new, valuable fruit. In order to be a large, even a different song literature of the double decade properly orient itself:

- 1) become familiar with its rich typology
- 2) understand it as a process of creating a generation of at least three main currents, which took with them their creative ideals and beliefs
- 3) for the youngest generation, which is a typical time-dependent, and therefore paid the main attention of this paper, the substantial differences in the development of its members (sometimes even in different periods of creative individuals) to see how the unequal terms of first and second decade, and in numerous activities And, this time with alternating directions soon, these composers have been replaced, tested, and gradually they were trying to express.

The relevant point is the need to pay closer attention to:

- a) the type of modern chamber songs including subsequent changes,
- b) contemporary currents and the efforts of Czech poetry, which this time were particularly strong stimulus generated song production.

2.2 Typology

Interwar period, it possessed a relatively high number of types, which are songs composed these years took place. Respondents evaluate in terms of direction appears to be a serious work-oriented songs on the one hand, expressionist, neo-classical at the opposite pole. Some specifics of the split often linked only to one orientation, but may also include both. After the contents and genre are also present songs symbolist, psychologising, lyrical, realistic, civilistní, satirizující and parodies, as well as numerous songs inspired by folklore and folk song arrangements. Further, the significant aspect of this period, leading to another double basic divisions: the artificial creation of Songs, and even more numerous and more interesting as non-artificial creation. It includes many custom types - urban and suburban folklore, songs, songs, songs pololidové, shopkeepers, dance, jazz, tramp, the creation of new types of theater and voiceband. In other types of non-artificial and artificial realm of music intermingle and converge: the marching song, socially, politically biased and tendentious in the songs of working-class, mass, pioneer, protestsongs.

2.3 The late generation

The first layer consists of self generation founders of modern Czech music. In the period between the wars, for his great merits of previous eras enjoyed widespread respect, but it was a respect for history.

2.4 Conflict of generation

In the footsteps of the first sequence of musical modernism, had already posed fundamental personalities of Czech music, the students strolled to another stream, which is already characterized by a different generation. In their work, is the evident influence of current major changes in European art, and thus have some common features with the newest avant-garde, they have just boldly suggested route. Song creation of this generation are numerous, and we find it no longer works developmentally significant. Somewhat in the tradition of songs still lies Otakar Jeremias, yet he could respond to the current initiatives such as častušce in 1936, Vaclav Kaprala, song lyrics and master keys, a pain Francis, whose songs zahrloubaného, thoughtful tone of the show trials and Foerster Suk, the author's South Bohemian origin, and love to Sova verses which he composed the most. Mostly, however, Ladislav Vycpálek formation, which peaked even before the First World War, several representative cycles, and Boleslaw Vomacka, a series of 1914 troops in the field, however, conceived an album of modern Czech song. The trend is evident to the folklore of the authors, whose relationship to the national song noted

deeper their artificial creation, and who are also largely devoted to arrangements of folk songs. Emil Axman adheres particularly to the Moravian and slováckému circuit, and folk songs are faced with a very reverent approach to the draft. Frank fuck with the same focused passion to the song Bohemian, and in this region also wrote over one thousand melodies and lyrics. In the tradition of patriotic songs, including orientation, then the music world, industry lay a long time and Otokar Zich. National and folk tone is also evident in the work of Rudolf Karel Ladislav Vycpálek, and largely under Jaroslav Kricka, whose domain, and the top work at all, the songs are inspired by children's world. The incentive and example, it was probably Mussorgsky, with whose works he met during his stay in Russia. They're mostly miniatures, simply conceived, the method's development, and for understanding a child's soul. Along with children's choirs, puns, and even operas represent a whole, which was in its scope and importance quite unique in the current Czech production.

Songs of some authors are already quite apparent effort carried on a new look and a new impetus to the settlement period. William Petrzalka accepted these suggestions so real that it was sometimes known as a formalist, intellectual superiority to the emotional component, a solid foundation, which acquired the outstanding teachers, and the occasional reflection of folk melodies, however, influenced in his work as a guiding counterpart. Conscious efforts to synthesize the effects of contemporary European modernism and its new language with national and local folk tradition, shows the work of Emil Axman, Rudolf Karel, Karel Boleslav Jirak, and in his later period also Otokar Zicha. The main shock is sometimes implemented in other areas, and the song is only partly observed. However, there are interesting exceptions, will be given as an example. Also deserves mention Zdenek Blazek, who found in the composition of songs lasting affection, and the interest paid from the beginnings of the current transformations in modern poetry.

2.5 The contemporary chamber song and Czech poetry

A new type of synthetic songs that matched the moods and tastes of the time, meanwhile pushed the work of the youngest, the baby boomers. New poetry neholdovala complex probes into the heart of the soul, and pessimistic it goes against psychoanalysis as well as more political individualism. Modern song, in concert with other art, try to be brief, fitting and civil. He does not hesitate to be frivolous and, ironically, he revels in puns, sometimes reduced to a simple chant, song, and takes the form of chanson. She can be simple and sophisticated, her emotional health is immediate and without prejudice. Even the erotic subtext, if present, is different, honest. I like parodies, and is quite young. Only contemporary humor in her act a little exclusive, sometimes eccentric, perhaps not intellectually, but it is always tasteful, and because the song is short, has fresh and not get tired. Judging by how it is done musical expression in modern poetry, song of the year, we find here from the current work. Composers have always, in some periods (eg Baroque) in particular, stressed the most apposite verses conveyed original music. Now, do not hesitate to use the word and its sound quality as náladotvorného element that participates in the overall effective compositions. Attach great importance to the pure sound page of poetic language, yet enriched unanticipated combinations of words and whole sentences. Even more vyhraňují sound shape of words, use of rhythm, dynamics, and it often makes the material directly to the music. The joy of the unusual relationship of words, created from the poetic-musical images, and sound and rhythmic experiments were common in this era of text and music makers, both based poetism or extremes of the Futurists, Dadaists, Surrealists and later. The freedom with which the individual himself freely pass sentence units and disregard for punctuation, which allowed contemporary poetry, music makers come in handy, and as a welcome fillip. Composers also have to be one hundred warm up your imagination, quickly jumping from idea to idea of poetry as their artwork.

2.6 The production of the Youngest

With its contemporary significance and belonging, ie, whether the way were able to give expression to their epoch, it seems nejavantgardnějšími composers group called Manes (artistic circle, which found, starting in 1932, a refuge in an artist community in Prague), Frantisek Bednar, Pavel Borkovec Jaroslav Jezek and Isa Krejci, who is the subject of a chapter, among this group is Emil Frantisek Burian, Ervin Schulhoff, and from another perspective, Bohuslav Martinu and Vítězslav Kapralova. Among the major composers are missing the name of a courageous innovator Alois Haba, who gave this era, institutionally, the possibility of bold experiments in new tonal systems, as well bred students in a progressive.

3 CHAMBER SONGS PRODUCTION OF THE GROUP MÁNES

3.1 FRANTIŠEK BARTOŠ

was in the band Manes and outside personalities discreet, modest and his temperament and creative profile perfectly complement its diverse composition. The nature of introverted, preferences and overall adaptation to the thoroughly religious man, preferably enclosed in its home environment between the books, like the concentrated thought alone. This world of ideas, an oasis of security and moral balance, he later helped overcome the hardships of war disturbed that just suffered heavily. His quiet self-sufficiency in the womb of spiritual background, however, never to the detriment of warm companionship, which he could express the sincere friends.

3.2 PAVEL BOŘKOVEC

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3.3 JAROSLAV JEŽEK

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3.4 IŠA KREJČÍ

one of its kind reveals a remarkable talent for the new Czech music. It seems the original, but it also resonates with European neo-classicism, exemplified by Stravinsky sonorous names, some members of Les Six, and soon many other composers. Complement the musical group Manes its distinctive individuality and distinctive type of creation, that was the closest Frantisek Bartos. Krejci peculiarities was that their style seems to have brought to life. For example, whereas Borkovec worked out their creative synthesis to a later stage after the development of extremely complicated, the basic characteristics Krejci work has been given his first works, and its continued development proceeded without penetrating changes.

4 ANALYSIS OF SOME SONGS OF THE GROUP

4.1 FRANTIŠEK BARTOŠ: MADAME X

Looking for a woman raises the Surrealist poet diverse associations. We can smile at them, when they can indulge your imagination and see the image of women sensual, extravagant, but maybe just a beautiful and elegant, has perhaps the poet wanted to have a spirit in which recounts her appearance. Who are we in a poem in front of you? The real figure of a woman or a poet's dream? Frantisek Bartos with this unanswered question cope on their own and we would say that the author's characteristic manner thirties. He was not to inflame the imagination, but hyperbole embodied in an elegant counterpoint, which in its contemporaneity of us at times evoking memories of ancient times, the Baroque, in comparison with the composer present puritanical certainly, but also arouses memories of the days not so very long ago - the Wagner tristanovský chord, but in a context quite different from the Wagnerian contexts. Bartošův language is at first sight, nice full of contradictions: on the one side is attached to the order, which are specifically embodied in imitative counterpoint and all the work - the piano accompaniment is in itself a sort of "invention dvouhlasou '20 century. On the other hand, faces an unprecedented freedom of vocal expression that the character gets to a certain randomness. Musical setting of text, in fact quite specific and clear, in this way gets a special location: the total specific expression is weakened, softened. Bartosova's setting so clearly demonstrates how a work of art, přestoupivší threshold of another kind of art can get new features and content and how well it can open and expand our aesthetic horizons.

4.2 PAVEL BOŘKOVEC: POZDNÍ POZNÁNÍ

The fifth song of the cycle of seven songs to poems Nezval for Soprano and Piano, Op. 15 Here I analyze a number of reasons, relating in particular to the text. Nezval poems are truly sovereign and fully document poetism of course, require not only the reader's imagination, but also knowledge. Analyzed Bořkovcová song is understandable due to language content structure on which to clearly and convincingly demonstrate the relationship of music and words, realizing musical ideas in a text and the importance of strengthening the verbal music prostředky. V musical speech extends to the composer here means that the performance of the song may be one of key tracks on the way to understanding Bořkovcová language. That is, although neoclassical, not playful or frivolous. Bořkovcová speech is serious, deep thought, his compositions often require multiple listening. However, they each, and repeated encounters with this music listeners opens new horizons and new worlds in the world, not only tones but also in the microcosm of the human soul.

4.3 JAROSLAV JEŽEK: SV. VALENTIN

Ježek a calendar miniatures reflecting cycle independently by the impressions of fleeting moments. There are days dedicated to exceptional figures liturgical calendar, the liturgical environment, however, have nothing in common. It connects them to sign him only days as saints. It is essential to the seasons, weather, and were we can find a lot in common with the traditional understanding of the year. However, while the popular conception tends to look for patterns of annual cycle, and thus to a certain objectification of view, as evidenced for example, weather lore, the poet here each day individually on the contrary, it explicitly sees the person, is unique for him, associated with something unique, but rather the exceptional and magic. It's actually a great happiness in everyday life has always seen something peculiar and quirky (think of Karel Capek), as the author of the verses. This perception, however, does not come alone, one has to earn them, tune them. And this moment is well-rea^d verses. And it ultimately does not matter whether such views found expression in a homonym-personification, and metaphors. It's just remarkable how close to poetry by means of musical language. And he has a surprise. Words whose roots grow from the roots of good previous eras, but there is always something warped tangents, so that it strictly a classic look and romance find just what Romanticism has long been excluded. Both planes: language and music: and raise interest earned and its surprising originality.

4.4 IŠA KREJČÍ: CENTRUM SECURITATIS

The song is a typical example of the art Krejci opposition and brevity. The cause of this process, however, result in the text itself. We would expect that the composer verbal content of his music will strengthen, but there is not a simple underline, but directly on a matter of course vygradovaného, but the addition of a new communication, which we would be reading the very words she could not. Musical setting of the text consists essentially of two sentences. First we look along with the author of the world as a mechanism adrift perhaps inexplicable motion. In the second sentence (or rather in a sentence) are already slightly below the writer descends, as if he looked in the general confusion of the individual, who is widely adopted defy conventional wisdom worldly pursuit. It's a real turning point, after all the confusion and the seemingly endless and pointless from above motion is not the only thing that seizes us, the author tells us the contrary, knowledge which he is steadfastly sure. It is a path leading beyond the true meaning and purpose of existence - not to move "up and down, but never-ending rest in peace. Sure, Comenius was not the first nor the last of the thinkers who have a contradiction between the pursuit of metam passing on one side and the achievement of something permanently těšícího human soul on the other hand, dear. For a person remains despite progress in many areas of your life just in matters of fundamental life priorities unteachable. Seemingly subtle Krejci opus is ingenious musical phraseology link becomes not only a remarkable, emotionally and aesthetically impressive total, but it can serve as a convincing example showing the general and specific in neoclassical musical language. This moment I consider particularly important, after all, neoclassical inspiration is entirely in the current and contemporary music, both the so-called serious and popular in many songs. Krejci, of course, language is not entirely palatable for less prepared students, analytical insight with disabilities means of expression and justification of their use may have been an appropriate and useful training.

CONCLUSION

The context in which the creation of a musical group Manes converge to particular historical character, even here, however, I avoid the more detailed views of the tracks, which are characteristic of this period. A detailed analysis, I am subjected to four tracks of workshops based on four different authors, and this choice I have obeyed the following considerations. The first criterion was always the representativeness of musical language, the chance of finding the musical means of expression that characterize the composer's style and the interplay of general and special features. The second criterion I set the text content. I respected its timeliness and the ability to update while peculiarity of style, based on the framework. Analyses then for all its individuality and multiplicity detection monitor speech patterns of selected music composers and music to uncover the contents in close connection with the contents of texts set to music. It turned out a very close and a logical link that inexperienced listener can perhaps at least in some places feel, but can be difficult to identify. I focused precisely on detailed detection of musical style, syntax and semantic levels simultaneously.

Stylish plain in view of the general formulation of the work is basically the same - there is a unifying moment of neoclassicism, after two centuries obrozující balance emotion and reason, but in a completely new sound, and yields are in addition to text specializes in setting quirky originals. Distinct stylistic nuances, however, are found in an individual grasping the language of neoclassical individual composers. Frantisek Bartos song so I could characterize as a rational, disciplined form of counterpoint, which, however, as the superstructure also receives a lyrical, passionate vocal dimension in the form of dismissal. Bořkovicová structure is analyzed again to close the border between sense and reason, and it is here the human voice, instrumental rationality, who balances the exaltation of the word. Analysis Ježek song sheds light on the composer, which is somewhat unusual for modern man. Reveals Jezek is a songwriter, rather than mass-communicative, but designed for narrower audiences. The analysis shows that both text and music are classy hide a joke which superficially do not address the audience, but it requires either a rich experience for listeners, or at least consistent analytical insight into the work. Krejci then the song shows its author as the author of a serious expression, full of concern for the fate of his homeland, while otherwise it is typical for Mozart's airy and sunny neklasicistní expression.

All these findings constitute a reality in itself, useful in preparing academic musicologist and music educator, as an analogy to the other, carried out independently analyzes and as a source of information, and to relations within the compositions and direction to external factors. Further possibilities of their work is also a music teacher in elementary or secondary school. Contemporary education, discipline-based links can precisely in those moments analysis found that quite naturally because of the combination of music and words in a broader historical context of the allegations made remarkable inter-war period, when the Czech culture, but also Czech politics and economy were at its peak only in Europe. The accent on the expression of music and words, the syntax and meaning, however, offers teachers multiple moments, illuminating the essence of music in selected parts of speech. It is then up to the teacher and teaching situation, to what depth the structure and meaning of this speech was presented in class. Analyses, however, may serve as a performer - illustrate the meanings of which the interpreter not only builds its own concept, but which mainly tells the audience.

This work, however I wrote above, knowing that he has to prove what the Czech and European culture brought intimate songs composed of selected composers. Songs composed chamber music group of four composers Manes stood entirely on the amount of time, and this time was very difficult. At both moments and tried to highlight this work. The composers who created it, have all the prerequisites to participate in shaping the profile of this time and help create some of its leadership, trends in music. To possess the requisite degree of talent, professional, educated, capable to meet the artistic demands of art and asked if those assets have assessed the personal integrity, committed attitude and a living relationship to the needs of his country and time. The answers are satisfactory, however, may well only if we take into account the difficult circumstances of the interwar period to bloom vigorously interrupted. During a full flight of the creative forces of composers broke the second group Manes World War II. Postwar period also brought from the very beginning of the next major change. Followed shortly behind, they provoked a dramatic drop creation of another type. In such a situation, nor was it desirable retrospective look back.

Works of art in their conquests, leaving the connecting line of nutrient flow, and stood on the grounds of a bias, though not divorced, she became a much longer stimulus undoubted importance for further development, but she is especially raffish in his time. The presence of the past and the growing importance of tradition can not be underestimated. This knowledge provides the hope that the songs composed chamber music groups Manes our public is not entirely lost, thanks to its high quality finds its way back to the audience and that it will be a place in the curriculum and other documents identifying the contents of general and vocational education.

ZUSAMMENFASSUNG

Diese Arbeit widmet sich einer der bekanntesten Gemeinde der Komponisten zwischen zwei Weltkriegen – den Komponisten in der Gemeinde Mánes. Obwohl diese Komponisten bei uns, in der Tschechischen Republik recht bekannt sind, manche ihre Werke werden zur Zeit nicht durchgeführt. Sie stellen nämlich ein anspruchsvolles Repertoire dar, das erfahrene, ausgebildete Hörer fordert. Darum wird der Kreis von diesen Werken stark begrenzt – es werden meistens populäre Lieder von Jaroslav Ježek gespielt, und wenige Leute kennen, dass z.B. dieser Komponist auch Konzertlieder, Klaviersonate usw. komponiert hat. Diese Lage ist mir gut bekannt, und ich fühle, dass besonders junge Generation über wertvolle Musik der Jahren, für tschechische Kultur sehr viel beutet haben, mehr kennen soll. Der Weg führt natürlich durch die schulische Musikausbildung, durch die Lehrervorbereitung, darum habe ich mich dieser Musik im Rahmen meines Studiums von Musiktheorie und Musikpädagogik gewidmet.

Es ist klar, dass für Erfassung der zeitgenössischen Musik vor allem kürzere Vokalwerke geeignet sind. Und eben von solchen Werken kann man in Mánes-Gemeinde eine Unzahl finden. Ausserdem sind die Lieder auf wertvolle dichterische Texte geschaffen worden. Manchmal sind die Texte unterhaltend, ironisch, aber auch ernst. Es hält von der Lage der tschechischen Gesellschaft von, die sich am Anfang der 30-er Jahre noch in günstiger Lage befand, aber die schrittweise auch die Gefahr vom Faschismus immer stärker empfand. Darum beschreibe ich in meiner Arbeit alle Umstände, die für die Entstehung und fürs Leben dieser Werke wichtig sind. Von diesem breiten Kreis komme ich zur Charakteristik von Komponisten. Von ihren vokalen Werken wähle ich diejenigen, die ich für die ausgewählten Komponisten als repräsentativ finde. Durch die komplexe Analyse zeige ich die Momente, die für pädagogische Interpretierung wichtig und massgebend sind. Zuerst die Verhältnisse zwischen Musik und Text, dann den Stil auf dem allgemeinem Niveau und Besonderheiten von einzelnen Werken. Obwohl alle diese Werken im neoklassischen Still komponiert worden sind, gibt es da viele Eigenschaften, die nur für einzelne Autoren typisch sind.

In diesem Text verfolge ich gar nicht, Hinweise für pädagogische Arbeit zu geben. Ich zeige und hervorhebe alles, was ein schöpferischer Lehrer durch den schöpferischen pädagogischen Prozess benützen kann. Und, natürlich, nicht nur Lehrer. Ich bin überzeugt, dass die analysierten Werke eine tolle Gelegenheit darstellen, die moderne tschechische musikalische Kultur durch die interessanten Meisterstücke kennenzulernen.

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