

Summary

This diploma thesis called “The analysis of selected choral compositions by Jakub Jan Ryba” deals primarily with his religious works. The introductory chapter briefly describes Ryba’s journey to music and the activity of a composer and the text is also based on Ryba’s own biography published in 2005 titled *My Life and Music*.

The thesis concerns an extant autographic list of his works dated to 1801 and an autographic fragment of an incipit catalogue of compositions dated from 1774 to 1796 including an incipit of *Czech Christmas Mass “Hey, Master!”* dated back to 1795. Both lists were compared with two electronic music databases: the catalogue of the department of music history, National Museum - the Czech Museum of Music and the musical incipit catalogue of the National Library of the Czech Republic. The electronic databases were further compared with the thematic catalogue which is a part of the monography titled *Jakub Jan Ryba* published in 1963. The object of interest was also the quantity of autographs and transcripts and the prints of the works by Jakub Jan Ryba which have been issued from the beginning of the 19th century till present. Regarding the results of the research, it was proved that only a part of Ryba’s work has survived up till now since Ryba himself presents 1083 compositions, both religious and secular, already in 1801. However, the thematic catalogue created by Jan Němeček presents merely 559 incipits (including the incipits of compositions missing in Němeček’s time). The objective of this investigation was not to create a definitive enumeration of Ryba’s works but rather to draw attention to the fact that a revision of the thematic catalogue of Ryba’s compositions is needed.

Moreover, the thesis analyses specific compositions. The crucial part consists in two pieces: *Czech Christmas Mass “Hey, Master!”* and *Offertorium in D*. Concerning the former piece, the two oldest surviving versions were confronted with respect to the key of individual ordinary and proper parts, instrumentation and the lyrics. Generally speaking, the *Czech Christmas Mass* has started to live a life of its own after its first presentation as diverse variants of lyrics, modified keys and different instrumental parts were found. The composition *Offertorium in D* was transcribed into the modern notation according to the extant transcript in Smečna thanks to which a renewed premiere could take place in the Czech Museum of Music on 9 April 2015 (a recording of the piece from its renewed

presentation is attached to the thesis). Additionally, a more profound analysis of the work was carried out and four of the seven discovered transcripts were compared. Considering the extensiveness and demanding nature of the composition it can be said that the work was probably written for one of the more advanced choirs for which Jakub Jan Ryba was composing.

With regard to the fact that the flute part is intended for the concert flute (as in the *Czech Christmas Mass*) and the majority of the other parts is not so difficult as for instrumental skills (except for the string section), it can be speculated that this composition was performed in Starý Rožmitál by a smaller instrumentation as well. Nevertheless, this claim is lacking in evidence. Besides, the thesis contains an analysis of further selected works in a less detailed manner.

The complete scores and individual parts of *Offertorium in D* are available in the appendix which enables other musical ensembles to study the composition and to raise public musical awareness. At the same time, *Offertorium in D* proves that Ryba's work is largely unknown and it is obvious that the ultimate musical character of Ryba, the composer, is yet to be discovered.