

Overview of specialised monographs and other publications at the Faculty of Music of JAMU

2019:

BÁRTOVÁ, Jindřiška. Jsem hudebník a jmenuji se Veselka (I Am a Musician and My Name Is Veselka). Brno: JAMU, 2019. ISBN 978-80-7460-158-3.

The publication introduces five family members who were or have been engaged in music and have achieved exceptional results in their activities. František Veselka was the founder and director of the Music School in Uherský Brod and founded the Dvořák Choir, achieving a high level of quality. After his death, the choir management was taken over by his son Antonín Veselka with whom the choir performed over one thousand concerts, presenting two and a half thousand pieces. His oldest brother František works as a violinist in Norway, where he moved after 1968. Stefan, the son of František, is a pianist and conductor working in both professions continuously and often simultaneously, on a European level. The last chapter discusses Josef Veselka, one of the most prominent Czech choirmasters, who has won a number of top awards for his activities.

2018:

BLÁHA, Vladislav. Dějiny kytary s přihlédnutím k literatuře nástroje (History of Guitar with a View to the Music Literature of the Instrument). 4th edition. Brno: edice JAMU, 2018. 287 pp. 4th edition. ISBN 978-80-7460-146-0

The publication reflects the history of the guitar and also focuses on the development of literature concerning the instrument. The monograph is a significant addition to the organologic research of the instrument, provides a complex organologic picture of the guitar in the key partial characteristics. The author reflects the topic based on the chronological development (from ancient times to the present); however, in the respective chapters, he presents a detailed analysis of the instrument construction in view of a given territory, interpretation characteristics and guitar literature, he also discusses the specific elements of scores or guitar function in the wider context of musical culture of a given country and time. Another benefit of the book is the regard for practical application of the presented findings.

ŠŤASTNÝ, Jaroslav. Josef Berg a jeho Snění (Josef Berg and His Dreaming). Brno: JAMU, 2018. 472 pp. ISBN 978-80-7460-140-8.

The monograph reflects the distinctive Brno composer Josef Berg (1927-1971), his composition style and discusses "Dreaming", his last work. The monograph is a second revised edition of the 2002 study. The life of Josef Berg was short and its conditions very hard for the development of high art. Still he created a work appreciated to this day for its extent and originality, as well as its ethical dimension – his non-pragmatic, even childishly ingenious attitude to creation remains a challenge for the upcoming generations. However, due to unfavourable circumstances, his significance remains unrecognized, his music is produced rarely, and his legacy is still waiting to be thoroughly examined. By focusing on his last completed and realized piece, which in itself is a completely unique work, the author intends to point out the complexity of the Berg subject, which represents a very specific

contribution to the development of composition thinking in our country. Although it is a specialized publication dealing with the subject of composition theory, the book also touches upon other and more general problematic areas and at the same time is a testimony to the historical situation Josef Berg found himself in. Since the personality of Josef Berg has not been processed in a comprehensive way yet, the author felt the need to point out the historical and personal dependences of Berg's work and make even some documents and illustrative samples of Berg's literary work available. The study of Berg's *Dreaming* also tells the story of a creative individual, or a sensitive human in the society, which is still a pressing topic.

KLEIBL, Martin. Koncepce základního uměleckého vzdělávání ve hře na bicí nástroje (A Concept of Basic Education in Percussion Performance). First edition. Brno: Janáček Academy of Music and Performing Arts in Brno, 2018. 196 pp. ISBN 978-80-7460-133-0.

The publication presenting the "A Concept of Basic Education in Percussion Performance" deals with the fundamentals of playing percussions, generally accepted as the most relevant for education. The respective parts are devoted to a small drum, orchestral and melodic percussion instruments, traps and the percussion set. At the end of the publication, there is an appendix with a brief classification of percussion instruments. The content is based on the above basic areas, which are always first shortly introduced in historical context. Then, based on working with sources of information, the text discusses the individual aspects of playing particular instruments. Quotes from workshops and individual classes with world-class percussion tutors and performers. The publication aimed to bring, select and organize information from a large number of foreign publications, many of them unknown locally. The presented content has not been processed to this extent yet in the Czech Republic.

HOLÁ, Monika. Kresby Bohuslava Martinů: Martinů obrázky kreslící. (Bohuslav Martinů's Drawings: Martinů Drawing Pictures.) Polička: Městské muzeum a galerie Polička, 2018. 190 pp. ISBN 978-80-86533-27-8.

The book introduces a sphere of the artistic expression of B. Martinů that is now very well known – his drawings. It offers a comprehensive set of his drawings; each drawing is subject to a detailed cultural and historical analysis.

BÁRTOVÁ, Jindra. Muzikolog Jiří Vysloužil (Muzicologist Jiří Vysloužil). Brno: Nakladatelství JAMU, 2018. 141 pp. ISBN 978-80-7460-136-1.

The book discusses a leading representative of the Brno musicology school who was connected to JAMU in his beginnings, having held a number of roles here from the Head of the Art History Department to the Vice-Dean of the Faculty of Music. In the monograph, the author provides a comprehensive analysis of the specialized activities of Jiří Vysloužil, both in musicology and in music reviews, folklore studies and organizational activities. Special attention is paid to his research of Leoš Janáček and Alois Hába.

DLOUHÝ, Dan. Počítačem podporovaná algoritmická kompozice (Computer Aided Algorithmic Composition). Brno: Nakladatelství JAMU, 2018. 421 pp. ISBN 978-80-7460-141-5.

"Computer Aided Algorithmic Composition" defines the basic terms of the field, presents a brief overview of the history of the computing technology and software used for creating computer compositions, as well as a list of the most important programmes. Moreover, it outlines a proposal of

systemization of this type of applications, briefly introducing examples of programs from the individual categories. The final chapter consists of an analysis of several pieces by the author, created using some of the applications mentioned.

ŠLECHTA, David. Zapomenutý svět violy d'amore (Forgotten World of Viola d'amore). Brno: Janáček Academy of Music and Performing Arts in Brno, 2018. 76 pp. ISBN 978-80-7460-137-8.

The thesis entitled “Forgotten World of Viola d'amore” deals with the musical instrument that was very popular in the Baroque and Renaissance periods. Then it disappeared from the awareness of the musical public to be brought back to life later by Leoš Janáček and Paul Hindemith.

2017:

SÝKORA, Pavel. Claudio Monteverdi: The Combat of Tancred and Clorinda: between Mannerism and the Baroque. Praha: Nadace pro dějiny kultury ve střední Evropě – KLP, 2017. 211 pp. ISBN 978-80-86791-75-3.

Using as an example a single twenty-minute composition – Combattimento di Tancredi et Clorinda (1624) by Claudio Monteverdi – this book attempts to draw attention to the problematic nature and the multiplicity of semantic layering of the period around the year 1600. The terms Mannerism and Baroque are of key importance for this analysis; the author understands these terms as being unstable, interchangeable, and mutually overlapping. In particular, the term Mannerism is often the subject matter of frequent discussion not limited to the field of musicology.

PAŘÍZEK, Petr. Elektronická kompozice - cesta k propojení sonických a akordických prvků v hudbě (Electronic Composition – A Way of Linking Sonic and Chordal Elements in Music). Brno: Janáček Academy of Music and Performing Arts, 2017. 114 pp. ISBN 978-80-7460-119-4.

The thesis “Electronic Composition – A Way of Linking Sonic and Chordal Elements in Music” deals with the question of the connection between the fields of musical composition and musical acoustics. It points out the fundamental acoustic regularities that apply to all sounds, whether related to music or completely different. Then it discusses certain methods of electronic adjusting of sound recordings. It also examines the “harmonic tone” phenomenon, primarily with regard to the acoustic phenomena created by the consonance of several harmonic tones at once. The subject of harmonic tones is further elaborated on in terms of intonation history in European music. Subsequently, new possibilities of connecting chords are examined, which are completely original in this work and have not been systematically examined or classified elsewhere. At the end, there are several examples of practical application of this information in composition.

ŠILEROVÁ, Lucie. Německé “Kulturochester”: struktura; organizace; financování (German “Kulturochester”: Structure; Organization; Financing). Zlín: VeRBuM, 2017. 134 pp. ISBN 978-80-87500-91-0.

Together with theatres, German orchestras form one of the densest networks of art institutions in the world. Many of them have a long tradition and are mostly financed from public sources. In the field of music, there are predominantly the so-called culture orchestras, which this book focuses on. They exist based on a special tariff for their financing and operation. The experience of these ensembles is an inspiration; however, the mapping carried out also raises questions for a follow-up

discussion. The long-term pressure on optimizing financial resources and increasing effectiveness is reflected in the ways of concert operation, as well as in the need to execute additional activities. Many purely concert ensembles have turned into theatre orchestras, a number of institutions were cancelled, mostly in the former East Germany. The work focuses on the structure, financing and organization of the German culture orchestras from the Czech perspective. Not only does it map their network but it also strives to identify the key transformations and cases that may serve as both positive and negative examples to Czech orchestras. The main aim of the work is to map the “living conditions” of these ensembles and to find basic strategies that allow operation of the culture orchestras even after the basic “living conditions” change (unification of Germany). The Czech established orchestras are in a similar, although more conservative, situation. Their network remains stable and the ensembles are able to justify their existence. Nevertheless, in the context of the established art institutions, there is an ongoing discussion about the need to change their current form of operation. It is thus possible to learn from our neighbours’ mistakes and get inspired by examples of good (management) practice.

SCHNIERER, Miloš. *Od číslované opery k hudebnímu dramatu (From Numbered Opera to Music Drama)*. Brno: Janáček Academy of Music and Performing Arts in Brno, 2017. 184 pp. ISBN 978-80-7460-127-9.

In the presented publication, Miloš Schnierer focuses on the question of post-Wagnerian opera development, reflects conceptual questions of typological specifics (mainly with regard to music drama) in the context of the work of Czech composers such as Schnierer, Dvořák and Janáček in particular, as well as foreign authors, including Verdi, Puccini, Bartók, etc.

BÁRTOVÁ, Jindra et al. *Osobnosti Hudební fakulty JAMU (Personalities of Faculty of Music of the Janáček Academy of Music and Performing Arts)*. Blansko: Janáček Academy of Music and Performing Arts in Brno, 2017. 199 pp. ISBN 978-80-7460-120-0.

The publication devoted to the 70th anniversary of the establishment of the Janáček Academy of Music and Performing Arts commemorates some of the personalities of music who formed the profile of this art university. The choirmaster Josef Veselka (1910–1992) excelled mostly in performing Renaissance polyphony pieces and the choir works of Leoš Janáček. The extraordinary level of his art performances was also affected by his remarkable work as a music critic. František Emmert (1940–2015) was one of the most significant Czech symphonists, although only a small portion of the total of his 26 symphonies have been played. He was a very distinctive author, not belonging to any established school. His students refer back to him devotedly, as also shown by the memories presented in the publication. František Schäfer (1905–1966) was one of the founders of JAMU; however, he had to leave it for political reasons after 1948 and he came back only ten years later. He was an excellent piano tutor. The organist František Michálek (1895–1951) also belonged to the founders’ generation of JAMU. He was a concert organist, quick improviser as well as an organ builder. From former Rectors, the publication introduces František Šolc (1920–1996), a French horn player capable of effectively transposing his performing art to his students, and Vladimír Hudec (1929–2003), a music historian and aesthetician engaged mostly in Czech music of the 19th century: he is the author of a monograph on Zdeněk Fibich and a thematic catalogue of his works. Bohumil Smejkal (1935–2009) was the Dean of the JAMU Faculty of Music who interfered in many areas of

the musical life as a solo violinist and a concert master of orchestra ensembles, as well as the first violinist of the Brno Radio Orchestra of Folk Instruments and then the first violinist of the world renowned Janáček Quartet. The story of František Kudláček (1894–1972) was similar; he was a concert master of the Brno Opera Orchestra, tutor of the Brno Conservatory and JAMU and the first violinist of the Moravian Quartet. He knew Leoš Janáček whom he consulted on the violin parts of his pieces.

ROVŇÁK, Gabriel. Zdeněk Košler – Život a dílo (Zdeněk Košler – Life's Work). 1st edition. Brno: Ediční středisko JAMU, 2017. 115 pp. ISBN 978-80-7460-118-7.

The publication presents the life story and artistic legacy of one of the most influential Czech conductors – Zdeněk Košler. It analyses his personal characteristics and artistic contribution.

2016:

POHL, Richard. Rudolf Firkušný – Umělecký a osobnostní vývoj českého pianisty a skladatele do roku 1948 (Rudolf Firkusny. The Artistic and Personal Development of the Czech Pianist and Composer through 1948). Brno: JAMU, 2016. ISBN 978-80-7460-107-1.

The publication discusses the live and professional activities of Rudolf Firkušný, focusing mostly on the period of the pianist's creative and personal growth until his emigration in 1948. It presents hitherto unknown materials from the pianist's personal archive and also brings the first comprehensive overview of his composing work. It confirms the significance of Leoš Janáček in forming the pianist's talent and introduces the background information about Firkušný's first concert tours in Czechoslovakia and abroad. The publication provides a detailed discussion and overview of the pianist's extensive repertoire and proves his unique status among Czech pianists as an important promoter of Czech music and music of the 20th century. The book also presents Firkušný's memories of his teacher Leoš Janáček, including advice on performing his piano work. For tutors and students, it also overviews his teaching methodology and piano work based on the memories of his students.

DUCHOŇOVÁ, Katarína. Břetislav Bakala jako janáčkovský dirigent (Břetislav Bakala as a Janáček Conductor). Brno: JAMU, 2016. ISBN The publication focuses on the interpretation of the works of Leoš Janáček from various interpretation viewpoints. It analyses influences on the work of Břetislav Bakala as a conductor of Janáček's works, primarily the relationship between Leoš Janáček and Břetislav Bakala.

BÁRTOVÁ, Jindřiška – HORÁČKOVÁ, Květoslava. Divadlo vytvořené hudbou. Janáčkovské inscenace režiséra Václava Věžníka (Theatre Created by Music. Janáček Productions by Director Václav Věžník). Brno: JAMU, 2016. ISBN 978-80-7460-102-6.

The book deals with the Janáček directions by Václav Věžník. He created them mostly at the Brno Opera in the 1970s and 1980s, his directions were genuinely successful and tens of performances. Václav Věžník was very faithful to the score, which he knew to the finest detail, and he never interfered with the composer's intention. For this reason, his directions had a great emotional depth and were extremely persuasive. Václav Věžník directed all Janáček's operas with an only exception, namely Šárka, and more: in 1958 he directed the premiere of Janáček's hitherto never performed opera *Destiny*. The book follows the development of Věžník's directing views and the responses to

his productions in the press at home and abroad and also gives space for expression to the leading artists of Brno who cooperated with Václav Věžník in his directing work.

ŠTURALOVÁ, Lenka. Fenomén Brian Ferneyhough (Phenomenon Brian Ferneyhough). Brno: JAMU, 2016. ISBN 978-80-7460-100-2.

The publication subject is the personality and work of the British contemporary music composer Brian Ferneyhough, who is considered to be the foremost figure of the New Complexity movement. Emphasis is placed on the composer's subjective perception of the question of complexity and its reflection in his compositional and literary works. The thesis is thematically divided into the three main parts. The first part is devoted to Ferneyhough's personality and compositional aesthetics, the second part consists of an analysis of selected works and the last one is dedicated to the composer's literary works and published interviews.

HALA, Petr. Kompoziční principy Miloslava Ištvan v jeho vlastní tvorbě (Miloslav Ištvan's Compositional Principles in His Own Works). Brno: JAMU, 2016. ISBN 978-80-7460-093-7.

The subject of the publication is to research the application of the compositional principles used by Miloslav Ištvan in his works. The chamber work Partita and the orchestral work Tempus Irae were analysed. The aim was to define the extent of use of compositional practices defined in the theoretical works by the author in the examined pieces.

2015:

SLIMÁČKOVÁ – MICHÁLKOVÁ, Jana. Přehled skladatelů varhanní hudby (An Overview of Organ Music Composers). Brno: JAMU, 2015. ISBN 978-80-7460-089-0.

An Overview of Organ Music Composers deals with the composers of the main organ areas of Europe, i.e. Italy, Spain, Great Britain, the Netherlands, Belgium, France, Germany, Austria and the Czech lands. It summarizes the development of organ and organ music from the beginning of the Baroque period, mentions certain significant features of the following periods including a typology of organ composers and pieces, and promotes a contemplation of contemporary organ. The focus is on an overview of composers of the above areas from the Middle Ages to the 20th century, or to the present. The publication concentrates on significant authors and their work, also adding some neglected and unknown names and rarely performed pieces. The largest space is given to Czech authors, those from German-speaking areas and France. The Italian and Spanish music, which is organ-played very rarely here, is discussed in terms of pieces from previous centuries mostly.

NEJTEK, Michal. Synestezie jako tvůrčí a percepční faktor u současných hudebně-scénických forem (Synaesthesia as a Creative and Perceptive Factor in Contemporary Musical-Theatre Pieces). Brno: JAMU, 2015. ISBN 978-80-7460-081-4.

The publication deals with synaesthesia as an exceptional phenomenon which influences creation and its reception, be it in its genuine or metaphorical form. It deals with the definition, connections, and consequences of the term from different points of view: neuropsychology, human perception, and art history. The main part points out the reflections of the synaesthetic phenomenon in musical-theatre pieces created by contemporary artists.

DAŇHEL, Lukáš. Basetový roh – historický vývoj a dnešní použití (Basset Horn – Historical Development and Current Use). Brno: JAMU, 2015. ISBN 978-80-7460-075-3.

Lukáš Daňhel's publication discusses the basset horn, a less known wind instrument belonging to the large family of single-reed instruments. The thesis defines and clarifies the construction, sound and player specifics of the basset horn. The historical part guides us from the circumstances of the basset horn origin, through its boom at the turn of the 18th and 19th centuries to its withdrawal from the scene, not forgetting the status of the basset horn in the current music scene and the situation in the Czech Republic and the former Czechoslovakia. A separate chapter is devoted to practical advice to exercise and master specific instrument features different from a standard clarinet. The Appendix provides a chronological list of important soloists and companies of the 18th and 19th centuries.

Collective of authors. Jan Kapr. Proměny a konstanty tvorby skladatele (Jan Kapr. Transformations and Constants of the Composer's Work). Brno: JAMU, 2015. ISBN 978-80-7460-074-6.

Specialized studies of musicologists and music theorists and memories of students of the significant Brno composer Jan Kapr (1914–1988).

2014:

ŠNAJDR, Pavel. Brněnská kompoziční škola na přelomu 20. a 21. století (Brno Composition School at the Turn of the 20th and 21st Century). Brno: JAMU, 2014. ISBN 978-80-7460-056-2.

The publication attempts to, at least partially, depict the atmosphere in artificial musical composition at the turn of the centuries in Brno. The author was lucky to have personally experienced the movers of modern avant-garde of the 1960s as well as their followers. The book presents the personal experience of a performer who had the opportunity to communicate with the author and follow their interpretation instructions, and the overall impressions and procedures acquired by practical study of scores of the authors mentioned, the approach to interpretation created in cooperation with the author and based on the author's active participation in the interpretation process. The attached CD is not a sample – many of the authors never lived to hear their work performed – it is a documentation of the effort in search of a certain interpretation.

BÁRTOVÁ, Jindřiška. František Jílek – osobnost dirigenta. (František Jílek – The Figure of a Conductor). Brno: JAMU, 2014. ISBN 978-80-7460-062-3.

The double life anniversary of the conductor František Jílek in 2013 was a reason to commemorate this significant figure of interpretation in two ways: by organizing a commemorative event at the JAMU Faculty of Music and by a decision to start working on the book the reader now has in their hands. Of course each of the activities was different, yet they were mutually connected since the author of the book stood at the origin of both. Thus this book elaborates on certain information presented at the commemorative conference (the authors are always mentioned in the References), uses photographs from the event and also bears the same name: František Jílek – The Figure of a Conductor. The commemorative day is recalled in the chapter entitled Jílek the Teacher. Jílek's students who are themselves now teachers at the school, his colleagues from the Brno Opera and Philharmonic, music historians and experts monitoring his work in various periods and places of his development as well as young instrumentalists whose performances proved the connection of his

legacy to the present, all participated in the commemorative day. The aim of the presented book was, among other things, to document these findings and preserve them for future generations.

MEDEK, Ivo – SYNEK, Jaromír – ZOUHAR, Vít. Composing in the Classroom. Brno: JAMU, 2014. ISBN 978-80-7460-065-4.

The “Different Hearing” programme is primarily focused on children and young people ages 5 to 18, and was tried out on a wide spectrum of students from primary schools through special needs schools to music schools. At present it is used in tandem with “standard” school music education, with the consequent aim of, in a complementary manner, appending composition to existing music lessons in primary and secondary schools. For this reason, the form of the several-day courses are so designed as to allow their employment by faculty of education and tertiary performing arts school students alike, in other words our future teachers and composers. We hope to expand in future to encompass current pedagogues through life-long learning programmes. The programme seeks to achieve three parallel primary goals, known as the 3Cs. The first is the discovery, development and stimulation of creativity in children, the second supporting powers of concentration in the field of sound, composition and audience, and the third is strengthening communicative capabilities and social behaviour in the collective. A secondary aim is an audio-visual transition linking sonic presentations to visual counterparts – graphic displays of sound or similar simple improvisational and compositional activities.

RAJNOHOVÁ, Alice. Klavírní dílo Vítězslavy Kaprálové (Vítězslava Kaprálová's Piano Work). Brno: JAMU, 2014. ISBN 978-80-7460-061-6.

The thesis focuses on the piano output of Vítězslava Kaprálová, including her only Piano Concerto. It depicts the development of her musical language, puts the single compositions into the historical context, gives their analysis and deals with the aspects of the interpretation. In several chapters, attention is paid to the artistic milieu of the cities where Vítězslava Kaprálová lived and worked.

DEBEF, Pavel. Basový trombon ve Velké Británii a USA, výuka, sólová a orchestrální praxe, osobnosti, literatura (Bass Trombone in Great Britain and USA, Teaching Methods, Solo and Orchestral Experience, Personalities, Literature). Brno: JAMU, 2014. ISBN 978-80-7460-054-8.

The thesis deals with the instrument bass trombone, its brief history, development, teaching methods, important personalities of the instrument in the UK and USA. The thesis also includes interviews with great bass trombonists in UK and USA, for comparison with Czech Republic as well as views of great Czech players. The thesis also includes a list of the world's most played pieces for bass trombone.

INDRÁK, Michal. Progrese formových tvarů v hudbě 20. století s přihlédnutím ke vztahům k hudebnímu obsahu (Progression of Musical Forms in Music of the 20th Century with Regard to the Relationship to the Music Content). Brno: JAMU, 2014. ISBN 978-80-7460-057-9.

The thesis deals with the development of music in the 20th century with regard to the used musical material and musical resources. It follows the selected compositions of composers of the 20th century and examines these works analyse of formal architecture. Collected and analysed are those pieces that have been found new procedures in formal architecture. The thesis does not aim for an embracing shot, but announces new inspirational shapes of musical forms.

BUZZI, Mario. Tónové systémy (Tone Systems). Brno: JAMU, 2014. ISBN 978-80-7460-058-6.

The thesis examines both standard and alternative (microinterval) tone systems, methods of their architecture, typology and systematics. It evaluates the possibilities of tone system construction and their engagement in musical processes by the prism of general compositional procedures. Moreover, it considers practical application, mostly of alternative tone systems, possibilities of interpreting music based on these systems and its scoring.

Selection of other specialized publications of JAMU FM:

MICHÁLKOVÁ SLIMÁČKOVÁ, Jana. Bedřich Antonín Wiedermann – nejvýznamnější pedagog varhanní hry v meziválečné době (Bedřich Antonín Wiedermann – The Most Significant Organ Tutor in the Interwar Period). Muzikologické fórum, Praha: Česká společnost pro hudební vědu, 2019, VIII, 1-2, pp. 110-116. ISSN 1805-3866.

Bedřich Antonín Wiedermann (1883–1951) became a prominent organ figure of the newly formed Czechoslovakia. He was a virtuoso with extensive concert experience, unlike other organists, he was actively composing (nearly 340 pieces), plus he was also teaching. He worked as a tutor at the Prague Conservatory, where he started in 1917 and raised a number of students, later leading organists. After AMU was established, he also started teaching there. By his performances and in his classes, he promoted the organ as a concert instrument. The article compares Wiedermann's teaching activities to other organ tutors of that time and evaluates his significance in the area.

HANOUSEK, Radim. Propojení jazzových a klasických hudebníků v improvizčním ansámbli (Combining Jazz and Classical Musicians in an Improvising Ensemble). Opus musicum, 2019, vol. 51, No. 3, pp. 26-39. ISSN 0862-8505.

The paper presents the result of my research of cooperation between jazz and classical musicians in an improvising ensemble. This area of music is currently very vibrant, but its theoretical examination has been limited. The improvising ensemble, consisting for this purpose of students and graduates of JAMU Faculty of Music, included 10 jazz and 7 classical musicians. The company was working for 3 days under the direction of Franz Hautzinger, an Austrian tutor and improviser. The search for a common language of expression in non-idiomatic improvisation revealed a number of issues in the following research areas: musical progress, elementary means of expression, communication methods, player psychology, sound, dynamics, melody and rhythm. The text includes a description of the musical and communication elements that had to be focused on to achieve functional improvisation, and whose conscious observation led to overcoming any differences in the aesthetic and interpretation ideal. The research confirmed the original assumption that a successful musical connection can be achieved this way. A surprising fact was that the connection was achieved in a relatively short time and the joy from the "descent to the roots of musicality" experienced by all participants attracted other people interested in my follow-up research.

MICHÁLKOVÁ SLIMÁČKOVÁ, Jana. Bedřich Antonín Wiedermann, učitel Moyzese a Cikkera (Bedřich Antonín Wiedermann, the Teacher of Moyzes and Cikker). In Edita Bugalová. Malé osobnosti velkých dejín – Velké osobnosti malých dejín V: Príspevky k hudobnej regionalistike (Small Personalities of Big History – Big Personalities of Small History V: Contributions to Musical

Regionalistics). 1st edition. Bratislava: Slovenská muzikologická asociácia a Slovenské národné múzeum - Hudobné múzeum, 2019. pp. 50-56, 7 pp. ISBN 978-80-8060-467-7.

The paper introduces the extensive activities of Bedřich Antonín Wiedermann (1883–1951), a conservatory teacher of two leading Slovak composers of the 20th century. Wiedermann was active in teaching (at the Prague Conservatory and then at AMU) and, unlike other organists, also in composition and mostly performing. He was a virtuoso of his instrument. In 1920–1932 he played the Sunday matinées in the Municipal House. He performed not only in Prague but also in smaller Czech towns many times and he also gave concerts abroad. By his performances and in his classes, he promoted the organ as a concert instrument.

LYKO, Petr. Estetická funkce, norma a hodnota Jana Mukařovského, jako možný klíč k výkladu uměleckých a estetických aspektů tzv. romantických varhan na území českých zemí (The Aesthetic Function, Norm and Value of Jan Mukařovský as a Possible Key to Interpret the Artistic and Aesthetic Aspects of the So-Called Romantic Organ in the Czech Lands). Muzikologické fórum, 2018, vol. 7, No. 2, pp. 28-37. ISSN 1805-3866.

The study reflects the possibility of applying the concept of aesthetic function, norm and value of Jan Mukařovský to the typological group of the so-called romantic organ. The development of the function, norm and value in the context of the so-called romantic organ represents a dynamic phenomenon, changing in time, which is also specified within a territory, or based on the current artistic, aesthetic, non-artistic and other needs of the society. Its character thus more or less corresponds to the concept of Jan Mukařovský, in particular since it does not view the phenomena related to the romantic organ existence (in particular the notions of art, non-art, aesthetic and other function, arts and crafts, etc.) as strictly defined categories but rather as a mutually permeable system with numerous transitional areas, and therefore accounts for the strong internal structure of the group.

VAŠÍČKOVÁ, Kateřina – MIKOTOVÁ, Andrea – ŠILEROVÁ, Lucie. Stress in Music Managers and Artists: Pilot Study on Czech and Slovak Students. Journal of Cultural Management: Arts, Economics, Policy, 2018, vol. 4, No. 1, pp. 133-143. ISSN 2363-5525. doi:10.14361/zkmm.2018.4.issue-1.

The aim of the presented study was to do a pilot research on the comparison of the incidence of stress in a group of students of music management and art of music.

KOUBEK, Robert. Jaroslav Ježek. Klavírní dílo (Jaroslav Ježek. Piano Works). Brno: JAMU, 2017. ISBN 978-80-7460-122-4.

The critical edition of piano works by J. Ježek present the complete preserved work of the composer for his favourite instrument, while striving for the highest possible authenticity level, without interfering in the manuscripts. It only focuses on Ježek's artistic work, on artificial pieces and primarily aimed for the piano. It follows in the previous editions of Ježek's individual piano pieces and also draws directly on the autographs. The research also resulted in finding several compositions that have not been published yet and therefore are included as new. Any correction or interference in Ježek's text by the author is marked by square brackets and notes at the end of each piece, with a description of the manuscript transcription process, plus comparisons to all the previous editions of a

given piece. The edition thus aims to recollect a less known feature of the composer and become a good source for future interpreters.

ŠILEROVÁ, Lucie. Music Agency Trials as a Practical Tool for Professional Music Management Education. /encatcSCHOLAR, 2017, No. 7.

ROVNÁK, Gabriel. O zborovom spievaní na Slovensku (On Choir Singing in Slovakia). Cantus, Praha: Unie českých pěveckých sborů, 2017, vol. 27, No. 4, pp. 36-40. ISSN 1210-7956.

There is insufficient documentation of choir singing in Slovakia after 2000. The paper discusses this matter.

SÝKORA, Pavel. Polyfonie, nebo monodie? Gesualdovo řešení principu meraviglia (Polyphony or monody? Gesualdo's solution to the principle of meraviglia). Opus musicum, 2017, vol. 49, No. 2, pp. 6-15. ISSN 0862-8505.

The study focuses on the use of chromaticism in the music of the late Renaissance (Mannerism) to express passions included in a text. While the members of Florentine Camerata argued that the principle of imitazione delle parole is suitable only for accompanied monody, Carlo Gesualdo continued to develop polyphonic technique of the high Renaissance. His technique is interfered with chromatic principles for which he found inspiration during his stay in Ferrara in 1594–96. A parallel may be drawn with the contemporary Mannerist poetry which aimed to provoke astonishment (meraviglia) in the audience. With respect to the fact that Mannerist art is regarded by many theoreticians as superficial or destructive, the author of this text points out the fact that Gesualdo used the mentioned means to express also sacred themes by which he contributed to the formation of a new style of Baroque.

SÝKORA, Pavel. Shakespeare – Monteverdi – Kepler: Pokus o stanovení paralel při hledání kosmického řádu světa (Shakespeare – Monteverdi – Kepler: An Attempt at Determining Parallels in the Search for a Cosmic Order). Opus musicum, 2017, vol. 49, No. 6, pp. 6-28. ISSN 0862-8505.

Monteverdi and Kepler worked in the period of transition from Renaissance to Baroque, in the time when Boethius' notion of "harmonia mundi", as an order of cosmos and humans, was changing. While Kepler says in his treatise Harmonice mundi that celestial harmonies do not resound any more, in his Sonet 8, Shakespeare creates a parallel of a happy family and a harmony of tones. A similar effect can be found in the harmonized text "Et hi tres unum sunt" in Monteverdi's concerto Duo Seraphim from his Marian Vespers. These artists and thinkers try to cope with the destruction of existing values. While Kepler has to react to the change of circular universe into the universe where planets orbit in ellipses, Shakespeare and Monteverdi realize in critical moments that they fail to understand the world around them. This study focuses on seeking securities and order in a period which lacks these attributes. The author of the study believes that Shakespeare and Monteverdi resigned to the Baroque "descension of heavens to the earth" which may look theatrical and not convincing. Instead of creating simplified conclusions, they strive to look for an order through the structure of art and style. The inclination to polycentric composition, the centre of which is surrounded by parallel (mirror) scenes, is one of the phenomena the author follows in this study.

ŽURKOVÁ, Darina. Concepts, Overlaps and Philosophy of Granular Synthesis: Thoughts on the Approach to Compositional Work with Granulated Material. In prof. PhDr. Zuzana Matínáková, PhD.

Vedecké, umelecké a filozoficko-estetické reflexie (Scientific, Artistic, Philosophical and Aesthetic Reflections). Banská Štiavnica: HUAJA, 2017. pp. 5-9, 56 pp. ISBN 978-80-972605-0-7.

Granular synthesis is an established method used in the field of electronic music. The material generated by this method becomes a subject of compositional interest – which means questions arise as how to further handle this material. Granular synthesis as a conceptual model does not exist only in the field of music but it appears in various kinds of art. This article provides an overview of historical concepts and philosophical foundations of the granular model and its overlaps with the compositional approach in music.

MEDKOVÁ, Sára. Czynniki wpływające na interpretacje utworu Rzewskiego/Wilde'a De Profundis na mówiącego pianiste. In Zbigniew Bargielski, Anna Nowak, Violetta Przech. Interpretacje dzieła muzycznego W kontekście kultury. Bydgoszcz: Akademia muzyczna imienia Feliksa Nowowiejskiego w Bydgoszczy, 2017. s. 241-252, 12 pp. ISBN 978-83-61262-02-2.

Interpretacja oryginalnych pism Wilde'a w kompozycji Rzewskiego uwzględnia genezę i charakter dzieła literackiego, wynikające z przywołanych okoliczności biograficznych, przywiązania do tekstu, a w warstwie muzycznej realizuje się w silnym powiązaniu tekstu słownego z muzycznym.

HORÁČKOVÁ, Květoslava. Max Brod jako upravovatel Leoše Janáčka (Max Brod as an Arranger of Leoš Janáček). In prof. Karel Steinmetz David Kozel et al. Janáčkiana 2016 – Collection from 33rd year of the Janáčkiana musicology conference. 2017. ed. Ostrava: Ostravská univerzita, 2017. pp. 23-29, 7 pp. ISBN 978-80-7464-920-2.

Leoš Janáček became world renowned also thanks to his translations of the works of Max Brod. The text introduces some instances where Brod opted for surprising semantic and musical changes of Janáček's works. Samples from Jenůfa and The Cunning Little Vixen are used as well.

MEDEK, Ivo, Sára MEDKOVÁ and Vít ZOUHAR. Odniesienia do muzyki historycznej w czeskiej muzyce współczesnej (na przykładzie "Brneńskiej szkoły kompozytorskiej"). In Zbigniew Bargielski, Anna Nowak, Violetta Przech. Interpretacje dzieła muzycznego W kontekście kultury. Bydgoszcz: Akademia muzyczna imienia Feliksa Nowowiejskiego w Bydgoszczy, 2017. s. 89-105, 17 pp. ISBN 978-83-61262-02-2.

Mówiac o interakcji pomiędzy muzyką minionych dób (muzyka historyczna) a muzyką współczesną nie sposób pominąć kilku istotnych momentów w dziejach muzyki XIX i XX wieku.

SUCHÁNEK, Jiří. ATOM TONE – live electronic concert using sonification of atomic data. In David Worrall. The 22nd International Conference on Auditory Display (ICAD-2016). Australian National University Canberra: School of Music, Australian National University Canberra, 2016. pp. 234-236, 3 pp. ISBN 0-9670904-3-1. doi:10.21785/icad2016.00.

Project Atom Tone explores aesthetic possibilities of sonification of atomic data and using generated complex waveforms in live electronic music. The result is 30min concert. Sonification is done in max/msp patch and development of the patch was a part of specific research during my Ph.D. studies at JAMU. The sonification has two parts: synthesis and modulation. Synthesis uses atomic spectroscopic data as a source for additive synthesis technique – each oscillator is tuned to recalculated exact frequency of the atomic emission spectral line. Each element has unique list of

spectral line frequencies. This atomic “fingerprint” is audificated into the complex chord that is further modulated. Modulation is done only with numbers taken from Mendeleev periodic table related to selected element. Numbers can be routed to several parameters. This routing method is open to many possibilities. The goal of the project is to discover possible new aesthetic qualities for the contemporary electronic music with this specific sonification technique.

SÝKORA, Pavel. Česká beethoveniana Rudolfa Pečmana (Rudolf Pečman’s Czech Beethoveniana). In Martin Flašar. *Musicologica Brunensia*. Brno: Masarykova univerzita, 2015. pp. 45-56, 12 pp. ISSN 1212-0391.

Beethoven’s personality and work is the foremost element in the musicological interest of Rudolf Pečman. This is manifested especially by his monograph *Jevištní dílo Ludwiga van Beethovena (Ludwig van Beethoven’s Stage Work)* (1999). In the 1950s Pečman examined the Slavonic subjects in Beethoven, mainly the relations between Russian folk songs and String quartets op. 59 – Rasumovsky. The world of Czech musical classicism is represented by Georg Anton Benda in particular. Pečman finds the elements common to both composers in their philosophical and aesthetic sources, e.g. the appassionate style. This view is applied to the dramatic relationship of two singspiels, *The Village Market* and *Fidelio*. Pečman also creates a similar analysis of two stage works, *Fidelio* and Smetana’s *Dalibor*. He formulates common features and differences of these dramas, e.g. the inner spiritual connection and operatic typology.

MEDEK, Ivo. The Musical (team)Work and its Contributors. Some musings on the Artistic and Pedagogical Elements of Teamwork. In Anna Nowak. *The Musical Work and its Creators* (10). Bydgoszcz: Akademia muzyczna im. Feliksa Nowowiejskiego w Bydgoszczy, 2015. pp. 47–53, 7 pp. ISBN 978-83-61262-45-9.

The text describes various possibilities for the specific attitude of a music composition - so called team-compositions and analyses a few examples based on the Ivo Medek compositions.