

Dear readers of *Music Scholarship!*

The International Division continues the rubric on nationalism in music. This time, we offer an article by Professor of Moscow State Tchaikovsky Conservatory, Dr. Natalia Alexandrovna Gavrilova on Czech music,

an article by Professor of North-Osetian Pedagogic University, Dr. of Philosophy Elvira Georgievna Panaiotidi on the problems of contemporary views of Russian music, and a short text by the author of these lines on nationalism in music of the common practice.

*Dr. Ildar Khannanov*

Уважаемые читатели журнала  
«Проблемы музыкальной науки»!

Международный отдел продолжает публикации в рубрике о национализме в музыке. В этом номере мы предлагаем вашему вниманию статью профессора Московской государственной консерватории, доктора искусствоведения Натальи Александров-

ны Гавриловой о чешской музыке, статью профессора Северо-Осетинского педагогического университета, доктора философии Эльвиры Георгиевны Панаиотиди о проблемах современной западной интерпретации русской музыки и статью автора данных строк о национализме в музыке западно-европейской классико-романтической традиции.

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## “CZECHNESS” IN MUSICAL CULTURE OF CZECHOSLOVAKIA

Czech land, which is located on the European crossroads in the middle of Europe, has always been “open to all winds:” the Czech people, while holding tight onto its own lifestyle, habits and customs, was also perceptive to everything which would bring the relationship with other peoples, whether forced on by the foreigners, or born in mutual cooperation.

And although, from time to time, the influences from abroad suppressed the national self-determination in the Czech people and in Czech culture, they also awakened the national consciousness and strengthened the Czechs in their resolve to retain their national values. Such historic fate of the Czech people is reflected in the specificity of its culture, which molded together its own various features and multifaceted interaction with the cultures of other nations. The contemporary cultural situation in Czech and in Slovak republics (which were united in 1918–1992 as Czechoslovakia) seems to stem from this fusion.

Circumscribing the elements of the Czech style, the Western musicology coined the term “Czechness,” signifying the Czech element – as the result of a series of permanent features – in the context of the world culture. The proponents of this term were Jarmil Burghauser, Jiří Vysloužil, and Jiří Fukač.

The drive toward all-European ideas, artistic tendencies and social-typological forms of contemporary

language of appear in the national style exactly in the national interpretation and often enter not from outside but from inside, as development of specifically national resources, primarily from the folklore.

The classics of Czech and Slovak music of the 20th century, such as, Leoš Janaček, Bohuslav Martinů, Eugen Suchoň, Ján Cikker, Miloslav Ištvan, Ilja Zeljenka, realized the main premises of the national aspect in music, imprinted the reflections of the national character, and formed the personality of an artist within the national spiritual tradition.

We can distinguish four main components of the sound being of a nation: the speech intonatsia of the verbal language that can affect with its intonational and rhythmic content the structure of musical text; the national tradition of music making, including folklore and secular professional tradition; the music of church rite; and, finally, the history that forms of the tradition.

Among various universal stylistic trends, appropriate for the European music of the 20th century, the Czech musical culture emphasized neo-folklorism and neo-classicism – the two currents appealing the most to the national spirit of Czechs and Slovaks and grounded most deeply in their history. Thus, the development of previously not used in professional music, ancient layers of folk music throughout the whole century served for the Czechs and Slovaks as the stimulus of search for

innovations of musical language through embodiment of its idioms of rhythmic-intonational, modal and timbral content, all bearing national semantics.

Neo-folklorism (or folklore trend) in music of Czechoslovakia was defined mostly by the method of Leos Janacek, who's style has become a classical model of realization of the national idea in music of the 20th century. His choice of the means of expression of national musical tradition was based upon the use of various modal scales, chromatic tonality (including the microtonal structure and in the principle of "tectonic montage," with which a musical work is formed on the basis of ostinato repetitions and variation of the constant thematic elements, similar in character with the *popévka* (Russ. "short motives") of the folk music. This method has been used later by Ctirad Kohoutek, Miloš Štědroň, Arnošt Parš, and Ján Kapr.

In the music of Czech and Slovak composers of the 20th century the national character is also revealed through the repetition of speech intonations. It was Janacek, who discovered in his music and theoretically founded the principles of reflection of speech intonation in music – realistic and genuine musical reflection of the specificity of the native tongue. Janacek's individual style is largely defined by the interaction of speech, vocal and instrumental intonation.

The followers of this method were the students of Janacek: Vilém Petželka, Osvald Chlubna, Václav Kaprál, Jaroslav Kvapil, Pavel Haas, and M. Garašta. Strong influence of Janacek is seen also in the use of folk materials of the classic of Slovak music Eugen Suchoň. The same method of composition played the role of the lighthouse for the leading composers of the post-WWII period, such as Josef Berg, Jiří Pauer, Ctirad Kohoutek, Alois Piňos, and others. Bright examples of implementation of Moravian folklore are found in the music of composers of the Brno school (Miloslav Ištvan, Miloš Štědroň, Svatopluk Havelka, Emil Globil, Klement Slavický, and Jiří Matej. And, after a period of shifting of the interests of Czech and Slovak composers toward the new compositional techniques post-WWII avant-garde in the 1960, already in 1970-80 the appeal of the use of folk materials reappears in the music of Ján Cikker, Zdeněk Zouhar, Viktor Kalabis, Arnošt Parš, Ilja Zeljenka, and others. Each of them builds an individual style on the basis of tradition.

The firm foundation of the national musical tradition of Czechoslovakia has been laid out by Leoš Janáček, but it was Bohuslav Martinů who ushered it on the latitude of global geographic and historic space of contemporary music. After surviving the peripeteia of his life, as the wanderer in many countries, including France, United States, Italy and Switzerland, and appearing in the center of world musical events, Martinů ascertains himself as both national and European artist. His art incorporates both national image of the world and the universal worldview. On the path of synthesis of multiple sources, supporting himself on the national and pan-European culture (primarily, on neo-classicism), Martinů comes to the self-assertion as a personality and to the building of the original concept of the world and genuine concept of style.

The unity of the national tradition is rooted in the heritage, with which even the most adventurous pioneer must oblige. This unity is cemented by constant references to the sources of tradition, from which national musical tradition receives the power of permanent renovation. And, if by referring to musical styles of each period, we can trace the development of universal stylistic tendencies, then the national style leads us to the rootedness of this or that stylistic system — to its roots, in which it grows.

The warrant of longevity of national tradition in the 20th century is, on the one side, the presence in it of the firm foundation, solid national models in music and, on the other side, the breadth of contacts with other musical cultures, whether other composer's schools or other historic-stylistic periods.

The embodiment of all-European tendencies carries two inseparable aspects, present in the thinking of contemporary composers: to raise, by means of art, the national cultural themes to the level of the international, the all-human, the universally significant; and to perceive and absorb both universal, all-human values and the culture of other peoples, widening by doing composer's own cultural boundaries.

Such combination of interest toward the present and the past of one's own nation with the openness to the dialogue with others, including the most different cultures – in the depth of historic retrospective and live interaction with the immortal classical monuments of arts – define the work of Czech and Slovak composers throughout the 20th century.

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