

*Leoš Janáček ac tempora nostra*. Volume 13. Collected Papers from the Colloquium Leoš Janáček Today. Brno 1983, 396 p. Chairman Jiří Vysloužil, arranged and edited by Rudolf Pečman. Published by the Janáček Society, department of the Czech Music Society.

Brno is today, after Prague, the second significant centre of Czech musical life. The present-day progressive state of Brno's musical activities has its fundamentals in the intensive organizational, pedagogical and creative activities of Janáček. In the sixties, the tradition of Brno International musical festivals gradually crystallized. With the existence of the International Musical Festival of Brno from its beginning in the middle of the sixties is connected also the international musicological session. This session takes place every year and there is also an opportunity for putting oneself in personal contact with colleagues from abroad and for mutual exchanges of idea and experience. This can be said also about the colloquium in 1978 which had the theme Leoš Janáček Today and was sponsored by UNESCO. Volume 13 (Collected Papers from the colloquium Leoš Janáček ac tempora nostra) is one of the regularly edited materials from the Brno International musicological sessions.

The first part of the volume Leoš Janáček ac tempora nostra contains five papers referring to classification of style and reception of Janáček's compositions (Jiří Vysloužil), national style in comparison with the European music of that period (Luigi Pestalozza), and Janáček's relation to the realistic art of the 20th century (Ljudmila Poljakova). In the paper of Jaroslav Volek documented new ways for the valuation of the spontaneous elements in contemporary musical creation, applied especially to Janáček's creativity. Jaroslav Jiránek in his paper concerning Janáček's aesthetics discussed the theoretical thinking and artistic conviction of Janáček.

The next three groups of papers in the volume Leoš Janáček ac tempora nostra deal with the many different approaches to the Janáček's creative style. The first group includes the papers of these authors: Ivan Poledňák, Vladimír Hudec, Dušan Holý, Artur Závodský, Rudolf Pečman, Bohumír Štědroň, Abram Gozenpud, Theodora Straková, Svatava Příbáňová, Jarmil Burghauser, Milan Škampa and Miloš Štědroň. We can find here explained Janáček's relation to some Russian composers, e. g. Musorgskij, his literary inspiration and conception of national folk song and folk music, interests in science and aesthetics. Janáček's creative personality is in some papers explained with regard to the special social, cultural and topographical factors. The final part of this group of papers goes into research and editorial problems, the questions of registering, documenting and critical interpretation of Janáček's compositions.

The next group headed The Musical Work and its Analysis contains, on the whole, 14 papers written by Martin Wehnert, Karel Steinmetz and Miloš Navrátil, Otakar Nováček, Eliška Holubová, Tomáš Haněl, Peter Andraschke, Abram Gozenpud, Rudolf Pečman, Wolfgang Ruf, Theo Hirsbrunner, František Řehánek, Božena Kůfhaberová, Antoni Poszowski and John Tyrrell. This part acquaints us with the musical analysis of Janáček's instrumental works and literary themes of his operas. The questions of composition technique and style are worked out in great detail, especially the evolution of rhythm, harmony and tonality with regards to some problems of interpretation. Some papers notice the problems of the psychology of musical creation very important from the viewpoint of creative aesthetics: musical imagination, emotionality of music, expressiveness of style, dramatic aspects in operas with regards to the perception of Janáček's music. We can penetrate through Janáček's artist creativity. His expression was oriented towards a certain programme, towards confession. His music has its specific, different emotionality, it has different intrinsic life. At the beginning of the process of creating a musical work we can find in Janáček strong emotion. This emotion evokes an inspiration resulting in the creation of a composition which forms an entity. With the perception of musical work is closely connected also the problem of its evaluation. In this connection we still lack those sort of conceptions explaining close relation between emotion and emotional experience of music with evaluating attitudes and with the whole area of receiving and evaluating Janáček's music.

The perception of Janáček's work in its different ways of approaches to the musical material is the main subject of the last group of papers. We can find here some interesting research results of the musicologists Jiří Fukač, Miroslav K. Černý, Julius Hůlek,

Jakob Knaus, Jiří Pilka, Jan Rawp, Jiří Majer, Alena Němcová, Barbara Hampton Renton, Emil Frelih and Zdenko Nováček. Some authors tried to explain the views of increasing the performance of Janáček's compositions in his homeland and also abroad (England, United States, East Germany), degree of the response and the special problems of adequate perception. The valuation of Janáček's creative work by the former Czech musicologists (Helfert, Nejedlý) is also noticed. All these musicological and historical studies have led to the recognition of the composer Janáček and his creativity. Janáček had reached gradually the world standard, his mature compositions show that their fascinating effect was preceded by a long period of persistent cleansing with the aim of purity of expression. Janáček's importance lies in his ability to promote music as art in its own right. His music, written by a man whose life was lived to the full, demonstrates that the specifics and original traits of the culture of a nation are an indispensable element of living life to the full.

*Olga Settari*