

Abstract

The subject of the thesis is the research of the formation of the theory of Czech musical declamation in the second half of the 19th century. The aim is to present this theory as part of the contemporary dispute on the concept of Czech national music. The thesis relies on the research methodology of the history of ideas, which it combines with the research methodology of the history of institutions, because the theory of Czech musical declamation developed against the background of the development of Czech opera theatre, Czech music criticism and music magazines. The main sources for the research on the subject of this thesis are mainly the contributions of Hostinský and Krásnohorská, who were the only ones to formulate the principles of correct Czech musical declamation. Other sources are contemporary texts, which are related to the context of the contemporary disputes against which the theory of Czech musical declamation was formed. The introductory chapter characterises the impact of the change in the political situation from the early 1860s onwards and the related transformation of Czech cultural life, in which the idea of creating a Czech national music, particularly through Czech operatic works, came to the fore. The second chapter presents the Wagner controversy as the basic impetus for the creation of interest in the issue of Czech musical declamation and introduces Otakar Hostinský as the basic initiator of this activity. After an analysis of Hostinský's initial two contributions on the subject, the following third chapter focuses on the analysis of Krásnohorská and Hostinský's texts, in which the rules of correct Czech musical declamation are gradually formulated. The fourth chapter summarises the research on the main subject of the thesis and interprets the genesis of Czech musical declamation between 1869 and 1882.