

In my thesis □An Attempt to Conceive the Role of the Sacred in Music. The Character and Application of the Sacred in the Music of Richard Wagner – I aim to search for connecting points as well as differences between the field of religion (and theology) and the field of music (and the art as such). I find the religious experience of human being to be relative to the aesthetic experience in its fullness. However, there is a relation of analogy, not identity, between those. If we attempt to define the role of the sacred in music, we have to include the historical context, theological, philosophical and aesthetical issues and after having researched them, we are obliged to get rid of them, to become free to approach the depth of the problem. For more detailed inquiry I chose the music of Richard Wagner. The reason for my choice was, that his music is full of contradicting influences and non□musical stuff included, so that it can serve as a perfect example of the problematics. We have to pursue the whole way of digging into the problem and the conclusions we make are a result of a complex inquiry of the field in our scope. The misleading moments in Wagner's life and work have to be named and explained, so that we can arrive at the real treasure of the music, hidden under the cover of different meanings and influences. I find the world of music relative to the world of religion in its inner orientation of touching the depth of human life and, at the same time, very different as for its goal and demands. Religious experience always turns the eyes of a human being to a concrete task or a change of life, whereas the aesthetic experience set us free from things but does not demand anything of us. And yet, the reflection of the sacred is apparent in arts, especially in music, in a unique way.