

DIDACTIC INTERPRETATION OF MUSIC

The last decades of the 20th century brought innovative concepts and procedures to the dynamics of the developing music education. One of them is the didactic interpretation of music, the goal of which is to activate and motivate students and build their interest in music. «... The student learns the curriculum actively, more valuably, so that its durability is as long as possible» [6, 11]. According to Ladislav Burlas, excellent Slovak musicologist, it is possible to use several effective and meaningful methods in didactic interpretation of music, e.g. «a progression from the extra-musical figurative and associative, verbal-illustrative to the specifically musical» [2, 34].

The opinions of several renowned Slovak educators are inspiring for educational practice. Libor Fridman predicts the approach to music through other means of communication – verbally, dramatically, through movement and/or visual arts [4]; Eva Michalová emphasized the didactic interpretation of music as an important means of building a relationship with the artistic and aesthetic values [10]; Milan Michalec focuses on the harmonious coordination of the teacher's specific methodological procedures and students' direct experience, which leads to music and musical works understanding [9]; Irena Medňanská describes interpretation as a scientific connection of partial music-theoretical and music-pedagogical disciplines [8] etc.

Based on professional pedagogical references, didactic interpretation is a strong motivational factor and since «motivation determines the success of education» [17, 62], it is necessary to pay sufficient attention to it. Didactic interpretation touches various aspects: educational (it motivates the knowledge deepening), emotional (it is a source of aesthetic experience and evokes love for music), social (it strengthens friendly relations), but also ethical and emotional. [5] Despite the fact that, from a theoretical point of view, the didactic in-

terpretation is conceptually and argumentatively anchored, in music didactics we can rely «(unfortunately!) only on sporadic book outputs of pedagogues-music didactic teachers» [14, 12].

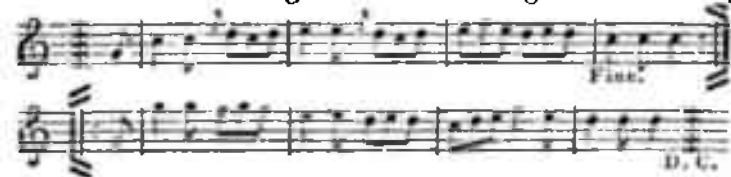
In this context, we present short stories from the period of classicism that have been verified by practice and are popular with students. The composers' lives and their works are enlightened in funny and sad incidents, serious stories and lesser-known historical facts from their early years. They are presented on the background of the time, or in a close connection with other life circumstances of great personalities [15].

Since people in Slovakia often came into contact with Austrian composers, because «musicians and whole ensembles came from Vienna, Linz and Salzburg, they spread important compositions and established personal contacts with Slovak musicians» [18, 111], their work are very popular among students, we chose two composers as examples: W. A. Mozart and J. Haydn.

1. WOLFGANG AMADEUS MOZART (1756-1791).

The evening ritual. Little Wolfgang grew up under the loving care of his mother and the careful supervision of his father. He loved both his parents and his sister Nannerl, and he constantly proved to them his love with hugs and kisses. He desperately needed their attention and returned it with a child's immediacy and spontaneity. For example, saying good night to his father took on a magical ritual course. Wolfgang climbed onto a chair and theatrically sang the old Dutch song *Oragnia fiagata fa marina*. According to his actual mood, he repeated it, or created his own variations of the melody, rhythm, but especially the text:

Figure 1. The evening «farewell» song [11].



When he felt that the ritual was completed, he kissed his father on the nose and assured him every evening that he need not be afraid of old age at all, because his Wolferl would put him in a glass

container so that he would not be blown by the wind and he would always carry it with him.

Waived toll. Wolfgang was six years old when his father Leopold decided to introduce his genius children to the imperial world. The whole family went on their first big trip to Vienna. At first, they drove their own fully loaded horse-drawn carriage, and they finished the journey along the Danube by a water stagecoach. The journey was smooth and without major problems until they reached the customs office, where it was necessary to expect delays and toll payment. Thanks to little Wolfgang, the Mozart family avoided all pitfalls and inconveniences. Father Leopold described the situation in his letter: «... at customs, we were taken care of relatively quickly and we were completely forgiven the toll. Our Wolferl caused it; he immediately became close friends with the the customs officer, showed him the piano, invited him, played him a minuet on the violin, and that was all. The customs officer asked us most respectfully for the permission to visit us and he wrote down our address» [1, 13].

Perhaps thanks to this first trip, the most famous portrait of Wolfgang – a child was created. The Mozarts gave, with a great success, a concert for the Empress Maria Theresa herself, and Her Majesty gave the little artist a suit that was originally intended for one of the princes.

Figure 2. W. A. Mozart – Composer and Music Master [3].

The proud Leopold announced to his friends in Salzburg: «... the Empress sent two suits by the secret servant who came to our house in a ceremonial livery; one was for the boy and the other one for the girl ...» [1, 14]. The suit was «... of the finest cloth, purple in color, with a modern vest and coat richly decorated with gold» [7, 46] They had Wolfgang painted in a new suit, and at his father's request, the painter inserted the text «Composer and Music Master» on the picture perimeter.



2. JOSEPH HAYDN (1732-1809).

Meetings with the Empress. Uncrowned heads and members of non-high-bred society come into contact with Maria Theresa, the legendary monarch of the Habsburg monarchy, very rarely. However, little Haydn, first «succeeded» in his early childhood, later in his younger years, and finally during his service with the Eszterházy family.

On the scaffolding. As a member of the St. Stephen's Cathedral choir, Haydn sang during the Pentecostal holidays in Vienna. Intensive construction work was being done on the Schönbrunn Palace, and the naughty little choristers spent their free time climbing on the scaffolding, even under Haydn's leadership. When the Empress herself unexpectedly appeared near to them and, under the threat of punishment, forbade them to have fun, the frightened boys ran away. The next day, only nine-year-old Haydn dared to climb on the scaffolding again. He deftly swung higher and higher... then he heard a stern voice ordering him to come down immediately. And he found himself right in front of Her Highness Maria Theresa! Today, it is not clear whether the noble hand of Her Majesty gave him the educational slap (as an experienced mother of four children at the time, she would not have had a problem with it), or, in terms of court etiquette, she entrusted the execution of the punishment to the choir master. What is certain, however, is that Haydn was severely punished. And he never forgot the first personal meeting with the Empress.

Eight years later, Maria Theresa noticed Haydn again. Unfortunately, this time not in a funny situation, but in a fateful one. Seventeen-year-old Joseph was still a member of the St. Stephen's congregation, which provided him with the basic life necessities (housing and food). But as he grew up, his soprano voice changed. His voice became hoarse, stronger, he lost confidence, and the successful soloist realized with fear of the future that the time of his departure was approaching. Maria Theresa accelerated it when, after the performance, she called Georg von Reutter – the choir master and uncomplainingly declared that Haydn «no longer sings, but croaks» [7, 36]. The cup of bitterness was filled. But the proverbial last straw was added by Haydn himself by cutting off the hair of a chorister sitting in front of him in the choir. Haydn «...was sentenced to physical

punishment for it. In order to avoid it, he voluntarily proposed to leave the choir. But the choir master decided not to exclude either possibility: »First you get punished, and then you get out!« [12, 27]. At the end of 1749, Haydn's long-term performance in the St. Stephen's choir came to an end. He was left alone, without both, money and a place to live.

Further meetings between Maria Theresa and Joseph Haydn had an official social-professional character. They occurred when the great musician worked as a capellmeister and a composer in the service of the Prince Nicolaus Eszterházy. Haydn was no longer a frightened little boy, nor an insecure bachelor standing in front of the Empress, but he was an experienced author of operas, symphonies and many other instrumental compositions. In her honor, he composed the *Symphony in C major, № 48 Maria Theresa*.

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СТИЛЬОВІ ТЕНДЕНЦІЇ ЛЬВІВСЬКОЇ КАМЕРАЛІСТИКИ ПЕРШИХ ДЕСЯТИЛІТЬ ХХ СТОЛІТТЯ

Від початку 1900–х рр. у творчості львівських композиторів помітно зростає роль камерно-інструментальних жанрів. Це зумовлено багатьма чинниками. Основний з них закладений у самій природі жанру – його надзвичайній мобільності, гнучкості, здатності відтворювати тонкі емоційні стани, відбивати філософсько-етичну та соціальну проблематику, сучасні тенденції, притаманні музичному мистецтву.

Жанр камерно-інструментального ансамблю відіграв особливу роль у становленні й розвитку національних шкіл ХХ століття. В українській музиці зародження нових та розвиток вже існуючих камерно-інструментальних жанрів на початку ХХ століття проходили особливо бурхливо. З одного боку, продовжував розвиватися процес формування національних інструментальних традицій, відбувалося засвоєння нових камерних форм. З іншого боку – збагачення досягненнями основних сти-