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Ivo Stolařík's Contribution to the Research into the Musical Culture of Northeast Moravia and Czech Silesia

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Abstract

Ivo Stolařík was certainly the most important researcher in the field of music-historical and ethnographic research in northeast Moravia and "Czech" Silesia. The authors of the study evaluate the lifelong contribution of this scholar to music history and folklore studies. Stolařík was the first (before the arrival of other musicologists in Ostrava in the second half of the 20th century, graduates of musicology from the universities in Brno or Olomouc, such as Vladimír Gregor, Miroslav Malura, Karel Boženek and others) to begin to systematically research the musical culture of the wider Ostrava region. This was firstly in the Department of Musicology of the Silesian Study Institute in Opava (from 1958 the Silesian Institute of the Czechoslovak Academy of Sciences) where he virtually laid the foundations for systematic research into the musical culture of the region. Stolařík was very active both in scientific publishing and in his other jobs, as Director of the Ostrava State Philharmonic (renamed the Janáček Philharmonic in 1971), A&R Specialist of the Supraphon record label in Prague, and before his retirement at the Wallachian Open Air Museum in Rožnov pod Radhoštěm. The paper also presents analytical probes into Stolařík's two most important monographs, *Umělecká hudba v Ostravě 1918–1938* (Art Music in Ostrava 1918–1938) and *Hrčava. Monografie goralské obce ve Slezsku* (Hrčava. A Monograph of a Goral Village in Silesia).

Key words

Ivo Stolařík, Music Historiography, Ethnology, Ostrava, Silesian Institute of the Czechoslovak Academy of Sciences in Opava, Wallachian Open Air Museum in Rožnov pod Radhoštěm, Art Music in Ostrava 1918–1938, *Hrčava. A Monograph of a Goral Village in Silesia*

More than a hundred years have passed since the birth of Ivo Stolařík, undoubtedly Ostrava's most significant music historian and ethnomusicologist. This native of Ostrava lived in "his" city all his life. This was, of course, also while studying at the universities in Prague and Brno or while working at the Prague radio station, and then during the period of "normalisation", when he was forced to commute to Prague's Supraphon and later to the Wallachian Open Air Museum in Rožnov pod Radhoštěm. He recalls all the vicissitudes of his life in his memoirs *Život není fráze* (Life is Not a Cliché),¹ published eight years before his death. In this paper, we want to evaluate the contribution made by this scholar mainly in the field of music history and folklore studies, but in the part about Stolařík's life we cannot forget his other activities, both in the performing arts (especially as a choirmaster), pedagogy, music criticism and journalism, and in the organisation of musical life in the region. In his memoirs, he recalls a "working trinity" (science, artistic work and popularisation, including pedagogical and organisational activities), which can be found in all the "nine-year working plans" of his life, as he calls the individual periods of his employment, namely at Czechoslovak Radio in Ostrava, Prague and Brno (1945–1953), at the Silesian Study Institute in Opava (1954–1963), at the Janáček Philharmonic in Ostrava (1964–1974)² and at Prague's Supraphon and the Wallachian Open Air Museum in Rožnov (1974–1983).

Ivo Stolařík was consistently engaged in scientific activities from 1954 throughout his life, but only in two workplaces (in Opava and then in Rožnov pod Radhoštěm) as part of his job description. However, even while working at "non-scientific" institutions, he researched the history of the musical culture of the wider Ostrava region in his spare time, as evidenced by the number of published scientific studies and papers during his time as Director of the Janáček Philharmonic in Ostrava or A&R Specialist of Supraphon in Prague, as well as in his retirement years.³ In his scholarly studies, Stolařík often gathered a scientific heuristic basis (comprehensive or partial processing of sources) to be used also in popular journalism and in more general reflection on a particular stage in the development of musical culture in the Ostrava region.⁴

1 STOLAŘÍK, Ivo. *Život není fráze. Paměti*. Šenov u Ostravy: Tilia, 2002.

2 In this case, the change of employer was gradual, with Ivo Stolařík being employed simultaneously at both institutions on a part-time basis.

3 According to the List of Publication Activities of PhDr. Ivo Stolařík, compiled and published by Miroslav Malura in *Sborník prací Pedagogické fakulty Ostravské univerzity* (Proceedings of the Faculty of Education of the University of Ostrava), Series U-3, Ostrava 2001, pp. 99–118, in addition to his memoirs or non-musicological books (*Patřili k prvním. Komentované dokumenty a vzpomínky k činnosti Obrany národa na Ostravsku*) and more than three hundred reviews, critiques and short articles of a generally popular nature, Ivo Stolařík also published one large book monograph and ten scientific studies in the aforementioned periods.

4 MALURA, Miroslav. Soutěž publikační činnosti – PhDr. Ivo Stolařík, CSc. In *Sborník prací Pedagogické fakulty Ostravské univerzity*, Series U-3, Ostrava 2001, p. 99.

Life

Ivo Stolařík was born on 17 October 1923 in Ostrava-Přívov in the family of Andělín Stolařík, a clerk at the headquarters of the Ostrava-Karviná Mines. At the age of eight, he began to learn the piano with Josef Schreiber, an Ostrava composer, choirmaster and teacher, who discovered his absolute pitch. Having completed primary school, the young Stolařík attended the gymnasium in Matiční Street from 1934 to 1942. A few months after graduation in the spring of 1942, he was employed at the František Mine in Ostrava-Přívov. There he joined the Jan Žižka partisan group; at the beginning of 1945, after a successful act of sabotage, he was arrested and imprisoned in Brno's Kounic Halls of Residence (he escaped from the "death cell" thanks to the liberation of Brno in April 1945). After the war, he immediately began working as a broadcaster, music director and editor at Czechoslovak Radio in Ostrava and simultaneously until 1953 also at the Radio's army section in Prague.⁵ In addition, after Bohumil Kulínský, he directed the Hrabůvští zpěváčci children's choir in Ostrava in 1945–1946 and Silesian Ostrava's Zábój mixed choir, and in 1948 he founded the Ostrava Children's Radio Choir, leading it until 1954. In 1947 he began studying musicology at the Faculty of Arts of Charles University in Prague, but after two semesters he decided to continue his studies at Masaryk University in Brno (mainly due to personnel changes at Prague's Institute of Musicology after February 1948,⁶ but also because of the time-consuming commute from Ostrava to Prague). There, in addition to musicology with Professor Jan Racek and Associate Professor Bohumír Štědroň, he studied ethnography with Professor Antonín Václavík. He completed his studies in 1951, but according to the then ongoing university reform, if he wanted to complete his studies with a doctorate, he had to write a rigorosum dissertation in a minor (i.e. ethnography in his case). In agreement with Professor Antonín Václavík, Ivo Stolařík decided to write a dissertation about Hřčava – a Goral village on the Czech-Slovak-Polish border. And so, while working at Ostrava (and actually also Brno) Radio, when not only programmes and radio series of folk songs from the Těšín and Jablunkov regions, but also from the Wallachian Vsetín and Rožnov regions were being produced, Stolařík collected material for his dissertation during several continuous stays in the village of Hřčava. In 1952 he graduated from the Faculty of Arts of Masaryk University in Brno as a Doctor of Philosophy (PhDr.). For a year and a half Ivo Stolařík was still employed at the radio station, but then, on the recommendation of Professor Jan Racek and Dr. Karel Vetterl, he accepted a position as a musicology officer at the Silesian Study Institute in Opava, starting on 1 January 1954. His activities there were to be based on two lines formulated by the fundamental papers by Jan Racek and Karel

5 At Czechoslovak Radio in Prague he met important personalities such as the reporter František Gel, the actor Jiří Šrámek, the conductor Karel Ančerl (they had a lifelong friendship; after the conductor emigrated they corresponded until his death in 1973) and the musicologist Mirko Očádlík, on whose initiative he enrolled at the Faculty of Arts of Charles University in the 1947/48 academic year.

6 The mandate to manage the Institute was entrusted to Anna Patzková, and Professor Hutter and Associate Professor Němeček had to leave.

Vetterl, published in *Slezský sborník*,⁷ and, naturally, on Stolařík's specialisation in music historiography and folklore studies. He published the results of his scientific research on Silesian and Moravian topics in his studies, which he then published in *Slezský sborník* and *Radostná země*, as well as in foreign (especially Polish and German) proceedings. In the field of ethnology and ethnomusicology, the young scientist made his debut with the publication of his dissertation.⁸ This very successful working phase in Stolařík's life ended with the abolition of the three art-science departments at the Opava Institute by the Presidium of the Czechoslovak Academy of Sciences in Prague, and Ivo Stolařík left Opava; he was then appointed Director of the Ostrava State Philharmonic, leaving him little time for scientific work.

On 1 October 1963 Stolařík took up the newly created post of Artistic Director of the State Philharmonic in Ostrava. His rich organisational and artistic experience, wide knowledge and insight not only into the regional and national musical culture, but also into the European and world context, were evident in his performance of this position. Mainly thanks to the Artistic Director, the orchestra collaborated with leading foreign and domestic artists, the Philharmonic regularly performed at the Prague Spring Festival and toured abroad in European countries. After the death of the orchestra's chief conductor Václav Jiráček, Stolařík brought Otakar Trhlík to Ostrava. Together they were the driving force behind the renaming of the orchestra in 1971 as the Janáček Philharmonic Ostrava. From the beginning of the 1970s, all leading positions in Czechoslovakia had to be taken up by members of the Communist Party, a condition that Stolařík, as a "programmatically non-party man", did not meet. Not only was he dismissed from his position as Director of the Janáček Philharmonic in Ostrava, but he began to be under constant surveillance by the State Security until 1989. It even made it impossible for him to work in Ostrava in his field. Therefore, Ivo Stolařík began commuting to Supraphon in Prague, where he joined as Editor and A&R Specialist of the gramophone record edition in 1975. However, at that time he applied to the Faculty of Arts of Charles University for an external scientific postgraduate degree; after defending his candidate dissertation *Hudební kultivace ostravského obyvatelstva v letech 1918–1938* (Musical Cultivation of the Ostrava Population in 1918–1938),⁹ he obtained the degree of Candidate of Sciences (CSc.). Stolařík worked at Supraphon until December 1978; at the beginning of 1979 he was hired as an independent researcher by PhDr. Jaroslav Štika, CSc., Director of the Wallachian Open Air Museum in Rožnov pod Radhoštěm. Ivo Stolařík then worked there full-time until autumn 1983, when he retired after reaching the age of 60. However, Director Štika continued to hire him until the mid-1990s as a freelancer under an agreement to perform work. Although some health difficulties began to manifest themselves,

7 RACEK, Jan. Problémy a úkoly slezské hudební historiografie. In *Slezský sborník* 52, 1954, pp. 1–22; VETTERL, Karel. Některé otázky hudební folkloristiky se zvláštním zřetelem k slezské oblasti. In *Slezský sborník* 52, 1954, pp. 23–34.

8 STOLARÍK, Ivo. *Hrčava. Monografie goralské obce ve Slezsku*. Ostrava, 1958.

9 In order to write his dissertation, Ivo Stolařík used a wealth of source material that he had acquired through his earlier heuristic work in archives and museums, as well as through excerpts from the contemporary press.

even in full retirement Ivo Stolařík continued to be highly active in his publishing work as well as in other activities (for example, in July 1994 he participated as an athlete in the 13th All-Sokol Gathering in Prague, and he built himself a miniature version of a Rožnov open-air museum building, without a single nail and sealed with moss, and without any help from others, which served as his home research room next to his holiday cottage in the Beskydy Mountains). In 2005 the University of Ostrava awarded Ivo Stolařík an honorary doctorate (Dr.h.c.) for his lifelong contribution to the flourishing of musical culture in the wider Ostrava region. By then, however, his strength had slowly begun to wane; Stolařík died on 11 January 2010.

Ivo Stolařík and the development of music historiography in the Ostrava region

Although the musical life in Ostrava was relatively rich in all ethnic groups from the end of the 19th century onwards, the conditions for the cultivation of musicological disciplines were not good. This was mainly because there were no musicologists trained at the universities in Prague, Vienna or elsewhere, and there was a lack of scientific institutions of the type of university or academic institutes in Prague and later in Brno or Olomouc. In the Ostrava region, after the Second World War, the Silesian Study Institute was founded in Opava¹⁰ with three art-science departments (literature, art history and musicology), which was incorporated into the Czechoslovak Academy of Sciences as the Silesian Institute of the Czechoslovak Academy of Sciences in 1958 under the directorship of the historian Bohumil Sobotík.

What was the state of music historical research in the Ostrava region until that time? If we compare what was done in the field of musicology in the second half of the 19th century and part of the 20th century by Otakar Hostinský, Zdeněk Nejedlý, Otakar Zich and Josef Hutter, and what Vladimír Helfert achieved after his arrival in Brno with his pupils Jan Racek, Bohumír Štědroň, Karel Vetterl and Theodora Straková in the Moravian metropolis, we must conclude that musicological research in Ostrava was almost non-existent at that time. It was mostly limited to popular historical articles relating to Silesian natives and significant personalities of musical life in Silesia. However, of some importance for the development of local music journalism was the programmatic paper *O nynějším směru a stavu hudebním na Moravě a ve Slezsku* (On the Present Direction and State of Music in Moravia and Silesia)¹¹ by Karel Budík, founder of the journal

10 Cf. entry IVÁNEK, Jakub – SMOLKA, Zdeněk (eds.). *Kulturně-historická encyklopedie českého Slezska a severovýchodní Moravy (M–Ž)*. Ostrava: Ústav pro regionální studia Filozofické fakulty Ostravské univerzity, 2013, p. 344; FICEK, Viktor. Slezský ústav od vzniku k současnosti. In *Slezský sborník*, 1965, pp. 221–232; FICEK, Viktor. *Slezský ústav ČSAV v Opavě 1948–1968*. Ostrava: Profil, 1969; KNAPÍK, Jiří. *Slezský studijní ústav v Opavě 1945–1958: proměny vědeckého pracoviště v regionu*. Praha: Výzkumné centrum pro dějiny vědy, 2004, *Práce z dějin vědy*, Vol. 15.

11 BUDÍK, Karel. *O nynějším směru a stavu hudebním na Moravě a ve Slezsku*. *Lidová revue moravskoslezská I*, Moravská Ostrava, 1905.

Hudební obzor, as well as the interwar critical and journalistic activities of Ostrava music critics, mostly composers and performers such as Milan Balcar, Josef Schreiber and František Míša Hradil – the latter, for example, published an important paper on music in the Ostrava region in the anthology *Od Ostravice k Radhošti*¹² – but it was not until after Ivo Stolařík joined the Silesian Study Institute at the beginning of 1954 that the basis was laid for systematic scientific research of the local area in the field of music history.¹³

Immediately after joining the Opava Institute, Stolařík set himself several tasks for the Department of Musicology.¹⁴ First of all, this was critical heuristic research and collection of sources concerning musical life in the Czech Silesia and North Moravia region. Work began on a list of music heritage, its evaluation and appropriate use for the history of music in the wider Ostrava region.¹⁵ During the music historical research, great attention was to be paid to the history of reading and singing societies, the history of mining bands, the influence of folk music creativity on artificial musical culture, and the contribution of the regional musical tradition to national musical thinking (i.e., for example, the contribution of composers from the region, such as Pavel Křížkovský, Leoš Janáček, Rudolf Kubín, etc.). Research was also to include the very urgent task of Silesian music historiography – the detailed illumination and tracing of the intensity of instrumental music at the Silesian aristocratic estates in Velké Hoštice, Linhartovy, Slezské Rudoltice, Hošťálkovy, Jánský Vrch near Javorník, Horní Hlohov and Hradec near Opava as well as the monastery in Bílá Voda.

In 1955 the Music Department at the Silesian Study Institute began to publish the Music Edition of the Silesian Study Institute (from 1955 the Music Edition of the Silesian Institute of the Czechoslovak Academy of Sciences), in which a total of 18 volumes of sheet music and groundbreaking studies, mostly by Ivo Stolařík, but also by Jan Racek, Hana Podešvová and Milan Sedláček, were published under the editorship of Dr. Ivo Stolařík until 1963.¹⁶ Stolařík's music-historical research work in both Czech and foreign archives at that time enabled the modern premiere of Myslivoček's opera *Medonte, King of Epirus*, at the Opava Opera (1961).

12 HRADIL, František Míša. Hudba a zpěv v kraji Leoše Janáčka. In *Od Ostravice k Radhošti*. Moravská Ostrava, 1941, pp. 92–108.

13 Another important musicological personality who came from Olomouc to Ostrava in 1959 was Vladimír Gregor, seven years older than Ivo Stolařík. A graduate of musicology in Brno, Gregor worked closely with the Opava Institute, publishing his studies focusing mainly on the regional music history of Moravia and Silesia in the 18th, 19th and 20th centuries and on issues of regional musical life. In the 1960s, other musicologists trained at the universities in Brno and Olomouc dealt with music history in the wider Ostrava region. For more information, see STEINMETZ, Karel. Vlivy Helfertových žáků na poválečnou ostravskou hudební vědu. *Musicologica Brunensia*, 2015, Vol. 50, No. 1, pp. 101–109.

14 STOLAŘÍK, Ivo. K úkolům referátu pro hudební vědu SSÚ. In *Zprávy SSÚ*, No. 62, March 1954.

15 By the end of April 1960, the newly created Silesian Music Archive recorded 3,364 inventory numbers of additions from the Frýdek, Fryštát, Opava, Stará Ves, Voda, and Moravian and Silesian Ostrava collections, and the estates of Artur Könnemann, Rudolf Wunsch, Eduard Marhula, Václav Kálík, Milan Balcar (the Balcar Music Collection was built from this estate in Ostrava in 1957) and other personalities.

16 Cf. STEINMETZ, Karel – BOŽENEK, Karel – MAZUREK, Jan. *Ivo Stolařík. Osobnost hudebního Ostravska*. Ostrava: Montanex, 2006, pp. 32–41; FICEK, Viktor. *Ediční činnost Slezského ústavu ČSAV (dříve Slezského studijního ústavu) 1946–1960*. Opava: Československá akademie věd, 1961.

After his departure from the Silesian Institute of the Czechoslovak Academy of Sciences, Stolařík was unable to devote himself fully to scientific work, yet he could make use of the rich source material collected in the second half of the 1950s and early 1960s in numerous studies,¹⁷ a candidate dissertation and in the monograph *Umělecká hudba v Ostravě 1918–1938* (Art Music in Ostrava 1918–1938).

Umělecká hudba v Ostravě 1918–1938

In 1997 Stolařík's monograph *Umělecká hudba v Ostravě 1918–1938* was published.¹⁸ Stolařík had considered the topic of Czech musical culture in Ostrava in the second half of the 1950s. The motivation for working on this issue can be seen in his relationship to his hometown, but also in his desire to demonstrate the massive development of the mining town, in which cultural activities played an important role. Stolařík was aware of the important role of music, which created a balance to the over-technicalisation of the times, to a consumerist lifestyle that could lead to *“emptiness in the psychological sense and, ultimately, to a decline in cultural awareness (...).”*¹⁹

Stolařík chose the period between the two World Wars because *“a certain tradition of endeavours and actions was being established and strengthened in that period, which led not only to the ability to keep the breath of cultural life alive during the Nazi occupation, but also to the flowering of culture after 1945, the founding of new professional musical institutions, massive folk education events, the growth of music education, etc.”*²⁰

The monograph is structured into eight chapters, including an introduction, an evaluation of sources and literature and a conclusion. In the introduction (Chapter 1), Stolařík outlines a historical insight into the musical culture in Ostrava and presents the methodology of the work. Stolařík collected extremely valuable material for musical-historical research in the locality. In the individual chapters Stolařík focuses on chamber music, choral singing, symphonic music, opera, ballet and music on radio. It was not his aim, however, to include all genres of music, but only those with significant potential for educating the taste of listeners. Selected compositions within a particular type of music are listed in summary form, including performers, venues and dates of

17 STOLAŘÍK, Ivo. Křížkovského dopisy z Olomouce. In *Pavel Křížkovský. K 150. výročí narození*. Opava 1970, pp. 17–19; STOLAŘÍK, Ivo. Symfonická hudba v letech 1918–1938. In *Slezský sborník* 72, 1974, pp. 124–134; STOLAŘÍK, Ivo. Ostravská éra dirigenta Jana Šoupala. In *Sborník prací Pedagogické fakulty v Ostravě*, D-26. Praha 1989, pp. 111–121; STOLAŘÍK, Ivo. Kulturní rada pro širší Ostravsko a hudební život Ostravy po první světové válce. *Časopis Slezského zemského muzea*, 1992, Vol. 41, Series B, No. 2, pp. 149–159; STOLAŘÍK, Ivo. Jaroslav Vogel a ostravský hudební život v letech 1917–1938 (ke 100. výročí narození). In *Moravskoslezský kalendář*, 1994, pp. 78–82; STOLAŘÍK, Ivo. Zrod ostravské filharmonie a ostravského rozhlasu. In *Vývoj hudebních institucí po roce 1945. Muzikologické studie 3 – Sborník z konference Janáčkiana*. Ostrava: KKS, 1995, pp. 31–36.

18 STOLAŘÍK, Ivo. *Umělecká hudba v Ostravě 1918–1938*. Šenov u Ostravy: Tilia, 1997.

19 STOLAŘÍK, op. cit., pp. 12–13.

20 *Ibid.*, p. 13.

performance. Stolařík also supplemented the facts with notes, for example on premieres and guest appearances.²¹

Chapter 2 analyses and evaluates the sources and literature in detail. Stolařík mentions the process of collecting material in the contemporary context (e.g. the systematic collection of source documents in Ostrava did not begin until after 1945 by erudite staff in the Ostrava City Archive and the Ostrava Museum), refers to materials in estates of the deceased, mentions problems with archival materials (e.g. the loss of source material during the occupation, destruction of personal archives, e.g. of Josef Schreiber, fire in the radio archive, etc.). However, Ivo Stolařík also used facts from institutions outside Ostrava, for example the Silesian Regional Archive (the collection of the Police Directorate in Moravian Ostrava), the Regional Archive in Brno, the Janáček Archive of the Moravian Museum in Brno and the archive of the Theatre Institute in Prague. In addition, Stolařík conducted research with witnesses (e.g. Rudolf Kubín, Jan Šoupal, Jaroslav Vogel, etc.). However, he obtained the bulk of the source information by excerpting contemporary daily press (České Slovo, Dělnický deník, Duch času, Ostravské listy, Ostravský deník, Polední deník, the German publications Morgenzeitung und Handelsblatt, Ostrauerzeitung und Abendblatt, and others).²²

A significant contribution to the development of cultural life in Ostrava was made by the Cultural Council for the Wider Ostrava Region and the Masaryk People's University,²³ the Circle of Friends of Classical Music in Moravian Ostrava and the Society for Chamber Music in Moravian Ostrava, thanks to whom chamber music concerts were organised in Ostrava (as discussed in detail in Chapter 3). Stolařík, however, expanded the view of chamber music organised by other institutions and agencies. And so, concerts were given in Ostrava by, for example, the German soprano Lotte Lehmann, the soloist of the Zagreb Opera Josip Rijavec, the English tenor and member of the Chicago Opera Alfred Piccaver, the pianists Rudolf Firkušný and Viktorie Švihlíková, the violinists Jaroslav Kocian, Váša Příhoda and Jan Kubelík, and a large number of other artists and chamber ensembles (e.g. the Ševčík Quartet, the Kerschbaumer Trio, the Czech Quartet, the Ondříček Quartet, the Kolisch Quartet, the Moravian Quartet, the Budapest Quartet). Stolařík was very positive in his evaluation of the quality of chamber music performances of the period compared to the situation in Ostrava's musical culture of the first twenty years of the 20th century.²⁴ *“Only with the proper distance of years can we fully realise what a cultural feast it was for Ostrava, which for almost the entire first twenty years of this century [the 20th century, authors' note] lived without a significant Czech musical*

21 Ibid., pp. 11–14.

22 Ibid., pp. 15–19.

23 Ivo Stolařík's research into the people education activities of the Masaryk People's University (later Masaryk People's Higher School, People's Higher School) is followed by other researchers' studies. See, for example, MAZUREK, Jan. Hudební skladatelé o sobě (Příspěvek Kulturní rady pro širší Ostravsko hudební kultivaci obyvatel regionu). In *Česká hudební pedagogika a vzdělávání dospělých na počátku 21. století. Sborník z 28. muzikologické konference Janáčkiana*. Praha: Divadelní ústav, 2006, pp. 26–34. KUSÁK, Jiří. Hudební lidovými aktivy v Ostravě v období od 20. do 40. let 20. století. In *Janáčkiana 2014. Sborník z 32. ročníku muzikologické konference Janáčkiana 2014*. Ostrava: Ostravská univerzita v Ostravě, Pedagogická fakulta, 2015, pp. 215–221.

24 STOLARÍK, op. cit., pp. 20–67.

cultural tradition, to see the performances of such phenomenal artists as the now legendary international singers Maria Némethová, Ada Sari, Jan Kieřura, Leo Slezák, the pianists Emil Sauer and Erwin Brynicki, the violin virtuoso Bronisław Hubermann, the Gewandhaus Quartet from Leipzig and the Rosé Quartet from Vienna.”²⁵

Chapter 4 provides interesting facts about the concerts of choral ensembles in Ostrava. According to Stolařík, in addition to the Ostrava choirs Lumír, Zábaj, the Sokol Singing Group, and the Marx Workers' Choir, the public in Ostrava could assess the interpretive qualities of the leading teachers' ensembles, which performed works by “classical” as well as contemporary (mostly Czech) composers. Stolařík mentions the Moravian Teachers' Singing Group, the Prague Teachers' Singing Group, the South Bohemian Teachers' Singing Group, the Moravian Teachers' Choir, and the Subcarpathian Teachers' Singing Group. The concerts of foreign choirs (the Don Cossacks Choir, Lyra from Chicago) were also very interesting.²⁶ In the field of mixed choral singing in Ostrava, Stolařík gives credit to the aforementioned Ostrava choirs Lumír and Zábaj (merged into a single ensemble for more demanding concerts).²⁷ Ivo Stolařík came to the interesting conclusion that choral concerts gained considerable popularity among the Ostrava public in the 1920s and 1930s, and even the attendance was greater than for other types of performances. Stolařík considered the greatest artistic and educational contribution to be the performance of Janáček's choir pieces *Maryčka Magdonova* and *Seventy Thousand* and Vycpálek's finest cantatas.²⁸

In Chapter 5 Stolařík deals with symphonic music,²⁹ which, in terms of proportion, was mostly represented by the orchestra of the Moravian-Silesian National Theatre and the amateur ensemble the Ostrava Philharmonic.³⁰ The public in Ostrava could, however, attend concerts by other excellent orchestras from outside Ostrava, for example the Czech Philharmonic (with Václav Talich), the Šak Philharmonic, the Vienna Philharmonic, etc. Stolařík noticed an interesting fact in connection with the activities of the Ostrava Philharmonic in the interwar period, as well as in the later Protectorate period. In the interwar period, it tried to make available the works by contemporary Czech and Moravian composers. Later, “*the ensemble played its main role – a still unappreciated service to Czech national culture – with its revivalist touring concerts in dozens of venues in the Protectorate parts of North Moravia and Silesia in the following years of Nazi occupation*”.³¹ In connection with the orchestra of the Moravian-Silesian National Theatre, he highlights

25 Ibid., p. 67.

26 Ibid., pp. 68–80.

27 Ibid., pp. 74–75.

28 Ibid., pp. 79–80.

29 Ibid., pp. 81–96.

30 Other local orchestras also performed in the Ostrava area, for example the Symphony Orchestra of Přívoz I Sokol and the Orchestra of the Masaryk Institute of Music and Singing. For more information on the activities of the Masaryk Institute of Music and Singing, see KUSÁK, Jiří. Music and Organ School of the Association of Education in Ostrava-Mariánské Hory/Masaryk Institute of Music and Singing in 1907–1939. *Musicologica Brunensia*, 2021, Vol. 56, No. 1, pp. 5–23.

31 STOLAŘÍK, op. cit., p. 95.

the work of Jaroslav Vogel, who acquainted the Ostrava audience with the finest works of European Baroque, Classical and Romantic music (he preferred the music of Berlioz and Wagner), not forgetting the representative Czech works (Smetana, Dvořák, Fibich, Novák, Suk, Janáček, etc.). Stolařík assesses his personality as follows: “*extraordinary artistic individuality, uncompromising artistic demandingness, a sense of artistic discipline, dramaturgical purposefulness and (...) organisational skills*”.³²

In Chapter 6 Ivo Stolařík deals with the issue of opera and ballet in Ostrava.³³ He highlights two chief conductors of the Moravian-Silesian National Theatre, Emanuel Bastl and Jaroslav Vogel, who had a major artistic influence on the progressive development of the opera ensemble and orchestra in the interwar period. “*The activities of the Ostrava ensemble and orchestra in 1918–1938, the incredible rise of its artistic level and especially the responsible dramaturgy based on the specific local situation created an era in the history of Ostrava’s musical life that was perhaps unparalleled anywhere else.*”³⁴ Stolařík offers an accurate overview of opera performances by Czech composers (Smetana, Dvořák, Janáček, Fibich, Foerster, Novák, Kovařovic, Škroup, Blodek, etc.) and European composers (Mozart, Beethoven, Meyerbeer, Bizet, Massenet, Verdi, Puccini, Mascagni, Wagner, Tchaikovsky, Gounod, Donizetti, Rimsky-Korsakov, Rossini, etc.). In the field of ballet, Stolařík highlights the performances of mainly Russian (Tchaikovsky, Stravinsky), Slavic and French ballet works.

In Chapter 7 Stolařík focuses on music on radio.³⁵ He justified the inclusion of this chapter by the difference between radio listening and ordinary listening, as it took place both in private and as part of mass listening on the streets.³⁶ He therefore demands that artificial music on Ostrava Radio be evaluated in the same way as music in theatres and on concert stages. Ostrava Radio, with its live broadcasts from theatres and concert halls, contributed to the popularisation of both opera and symphonic music. From the theatrical broadcasts focused on Czech opera, we can mention, for example, Dvořák’s *The Jacobin* (25 October 1932), Janáček’s *Jenůfa* (8 September 1934, conducted by J. Vogel), Janáček’s *The Cunning Little Vixen* (4 December 1936, conducted by J. Vogel); from European works, Ostrava Radio broadcast operas by Puccini, Verdi, Mozart, Borodin, Tchaikovsky and others.³⁷ Ostrava Radio also broadcast a large number of concerts, cantata and oratorio works, musical performances by the Circle of Friends of Classical Music, performances by singers, pianists, string soloists, choral ensembles, brass bands, amateur orchestral ensembles, jazz, dance, salon and amateur bands, etc.

Stolařík also mentions the station’s involvement in broadcasting lectures of the Masaryk People’s Higher School, namely the “Musical Composers about Themselves” series. We can add that we consider these lecture activities to be a unique act in the

32 Ibid., p. 96.

33 Ibid., pp. 97–129.

34 Ibid., p. 129.

35 Ibid., pp. 130–160.

36 Ibid., p. 130.

37 Ibid., pp. 133–134.

Ostrava context in popularising music, as the public had the opportunity to receive relevant information about musical art directly from the composers.³⁸ Even the contemporary press stressed the importance of the lectures for Ostrava's musical culture – “*considering how relatively rare it is to hear such personal confessions of composers, in which from the deepest sources, and therefore with faith in their authenticity, the knowledge of their lives flashes through to us, which is projected in a mysterious vibration of lights and shadows, joys and sorrows, hopes and disappointments into a musical work*”.³⁹

In Chapter 8 (Conclusions) Stolařík presents an overall evaluation of art music in Ostrava in the interwar period. Stolařík's monograph on art music in Ostrava in 1918–1938 is rightly considered an essential title of music historiography, which has been followed and will certainly continue to be followed in the future by partial studies, articles and publications focusing on the musical culture of Ostrava. Stolařík very accurately expressed the idea that “*it is not only important to collect historical material, but to bring it to life through appropriate use. Such a goal (...) obliges us to (...) point out meaningful interconnections and to attempt an interpretation that sees the issue under study not only in the aforementioned interconnections, relationships and clashes, but also in their qualitative consequences*”.⁴⁰

Music-folklore and ethnographic activities

Ivo Stolařík graduated in ethnography and musicology from the Faculty of Arts in Brno, and ethnography later became a significant part of his professional activity. For administrative reasons, Stolařík had to change his original study combination of Musicology – Ethnography to Ethnography – Musicology, which led to the requirement to write an ethnographic dissertation. Stolařík recalls that, at the suggestion of Professor Antonín Václavík, he chose Hřčava. “*In my original study combination, I wanted to do a detailed musicological study of only the song and music material of this interesting village. Today, however, I do not regret the forced change to the dissertation topic.*”⁴¹

The publication of the dissertation⁴² in the form of a monograph entitled *Hřčava*,⁴³ which mapped in detail life in the village at the Czech, Slovak and Polish tripoint, was a major step. With its archaic and authentic manifestations of folk culture, the remote village of Hřčava offered an original and valuable potential for serious scientific research, and due to its geographic location, there was a mutual contamination of Polish, Slovak and Czech influences. The monograph reflects the way of life of the people in Hřčava, their material culture and attributes of folk culture: folk songs, dances, customs and

38 KUSÁK, Jiří. *Ostrava hudebněvýchovná. Hudební výchova, odborná hudební výchova, hudební výchova v učitelské přípravě, hudební lidovýchovné a popularizační aktivity v Ostravě od 90. let 19. století do roku 1945*. Ústí nad Labem: Univerzita Jana Evangelisty Purkyně v Ústí nad Labem, Fakulta pedagogická, 2017, p. 245. Habilitation Thesis.

39 II. přednáškový cyklus „Naši hudební skladatelé o sobě“. *Černá země*, 1932–1933, No. 7–8, p. 126.

40 STOLARŮK, op. cit., p. 161.

41 STOLARŮK, Ivo. *Život není fráze. Paměti*. Šenov u Ostravy, 2002, p. 159.

42 STOLARŮK, Ivo. *Hřčava. Příspěvky k monografii goralské obce ve slezské oblasti ČSR*, 1951. Dissertation.

43 STOLARŮK, Ivo. *Hřčava. Monografie goralské obce ve Slezsku*. Ostrava, 1958.

others.⁴⁴ Stolařík devoted considerable attention to “ověňžok”, the twirling dance of the highlanders, and to the songs interpreted as part of its introduction.

From today's point of view, we can evaluate his music and folklore work as beneficial also in relation to his further field research, collecting and popularisation activities. Stolařík collaborated with the State Institute for Folk Songs and participated in collecting (recording) folk songs in Moravian Wallachia, specifically in the Valašské Klobouky area. In Stolařík's personality, science was functionally intertwined with the practical level. For example, he rehearsed with the Valašský krúžek ensemble (with the dulcimer player Jaroslav Jurášek – Carda). In his popularisation activities, Stolařík collaborated with the Moravian Museum in Brno, where he prepared the programme for the Silesian Evening as part of the Ethnographic Mondays, which, in addition to musicians, dancers and singers, saw performances by the bagpiper Pavel Zogata and the second fiddler Pavel Krenželok, legends of Těšín Silesia folklore.⁴⁵ It is certainly no coincidence that Stolařík chose Pavel Zogata⁴⁶, because from the 1950s he was a leading representative of the ethnographic group in Hřčava founded by Ivo Stolařík.⁴⁷

Radio represented an important stage of Ivo Stolařík's music and folklore work. In the postwar period, Stolařík collaborated extensively with dulcimer bands, most often with Vsacan from Vsetín. It was also at that time that he discovered the later distinctive personality and interpreter of folk songs – Jarmila Šuláková. “During one of my first working visits to Vsetín, Jožka Michálek asked me if I would like to listen to a lass who, in his opinion, sang beautifully. Of course, I agreed, and we went to listen to her. It was Jarmila Šuláková.”⁴⁸

Stolařík applied a completely progressive approach to popularising and making folk songs accessible to a wider public. In live radio broadcasts, in a series called “Singing to the Heart”, the audience present⁴⁹ learned to interpret folk songs (the programmes alternated between studios in Prague, Brno and Ostrava). In the Ostrava studio, the methodical approach was from an introduction to the lyrics through choral repetition of the lyrics to practising the melody in parts (in each session the listeners learned two songs). The song was first interpreted by the soloist with instrumental music accompaniment and then by all the listeners present. It was during the programme of 9 April 1949

44 STEINMETZ, Karel. Ivo Stolařík. Portrét vědce, publicisty a člověka (1923–2020). *Historica. Revue pro historii a příbuzné vědy*, 2011, Vol. 2, No. 1, p. 70.

45 STOLAŘÍK, Ivo. *Život není fráze. Paměti*. Šenov u Ostravy, 2002, pp. 159, 161.

46 Pavel Zogata (1907–1981) was an important bagpiper, dancer and expert on the folklore of Těšín Silesia. He performed with the fiddler Pavel Krenželok and also with his son, the bagpiper Vladislav Zogata, with whom he participated in ethnographic festivals such as the International Folklore Festival in Strážnice, Silesian Days in Dolní Lomná, etc. ZOGATA, Jindřich. Zogata, Pavel. In PAVLICOVÁ, Martina – UHLÍKOVÁ, Lucie. *Od folkloru k folklorismu. Slovník folklorního hnutí na Moravě a ve Slezsku*. Strážnice: Ústav lidové kultury ve Strážnici, 1997, p. 134.

47 Ibid., p. 134.

48 STOLAŘÍK, op. cit., pp. 147–148.

49 Later, the Mixed Choir of Radio Listeners was formed. STEINMETZ, Karel – BOŽENEK, Karel – MAZUREK, Jan. *Ivo Stolařík. Osobnost hudebního Ostravska*. Ostrava: Montanex, 2006, p. 55.

that the aforementioned Jarmila Šuláková sang the song *Okolo Súče* and literally won over all fans of music folklore.⁵⁰

From a folkloristic point of view (but in a certain sense also musical and educational with regard to work with children's choral performers), we can mention his meritorious activities with the Ostrava Children's Radio Choir and the Small Radio Orchestra, with whom Stolařík made over one hundred and fifty recordings of folk songs from Moravian Wallachia, Lachia, the Těšín region, Silesia and the Opava region.⁵¹ Stolařík had at his disposal arrangements of folk songs by Jaromír Dadák, Mirko Hanák, Rudolf Kubín,⁵² Rudolf Wünsch⁵³ and others. Stolařík also recalls that, with Oldřich Šuleř and Svatopluk Havelka, he formed a creative group that created stylised suites for radio broadcasting, based on their own field materials.⁵⁴

In 1954–1963 Ivo Stolařík worked as a musicology officer at the Silesian Study Institute in Opava, where, in addition to other activities, he founded the Archive of Folk Songs, for which he gathered about 9,000 field collections and copies from the State Institute for Folk Songs in Brno during his nine-year period. In that period (specifically in 1955) Stolařík also met Vladimir Ivanovich Chicherov, a significant folklorist, with whom he could discuss music folklore issues. Stolařík also personally showed Hrčava to him.⁵⁵ *"I was his guide there at the time and had the opportunity to hear first-hand the interesting and thoughtful scientific postulates of a leading European folklorist who was also familiar with the musical and folkloristic views and ideas of Leoš Janáček."*⁵⁶ Stolařík's erudition in the field of music and folklore logically led to an offer to lecture in a university environment; in 1954–1958 he lectured on music folklore at the Faculty of Arts of Masaryk University in Brno.⁵⁷

The last stage of Stolařík's scholarly work (before his retirement) was the period 1979–1983, when he worked at the Wallachian Open Air Museum in Rožnov pod Radhoštěm. He was involved in the management of musical instruments and other parts of the museum's collections, carried out field surveys, research and collecting activities, participated in outdoor exhibitions, took part in the Ethnographic Summer

50 STOLARÍK, op. cit., pp. 148–149.

51 Ibid., p. 146.

52 For more information about Rudolf Kubín, see KUSÁK, Jiří – MAZUREK, Jan. Rudolf Kubín (1909–1973). K stému výročí narození ostravského hudebního umělce. In *Mezinárodní webový sborník hudební výchovy*, 2009, No. 1. Ostrava: Ostravská univerzita v Ostravě, Pedagogická fakulta, 2009, pp. 226–232.

53 In addition to his organ activities, Rudolf Wünsch also worked as a teacher at Silesian Ostrava's teacher-training institute. Silesian folk songs, in arrangements for the choir, were a stable feature of the programmes of organised events. KUSÁK, Jiří. *Ostrava hudebněvýchovná. Hudební výchova, odborná hudební výchova, hudební výchova v učitelské přípravě, hudební lidovýchovné a popularizační aktivity v Ostravě od 90. let 19. století do roku 1945*. Ústí nad Labem: Univerzita Jana Evangelisty Purkyně v Ústí nad Labem, Fakulta pedagogická, 2017, p. 218. Habilitation Thesis.

54 STOLARÍK, op. cit., pp. 150–152; STEINMETZ – BOŽENEK – MAZUREK, op. cit., p. 55.

55 STOLARÍK, op. cit., pp. 179, 203–204.

56 Ibid., p. 204.

57 Ibid. p. 217.

programmes and, as part of those activities, also documented traditional folk culture.⁵⁸ At that time he also met Associate Professor Ondřej Bednarčík, a prominent personality in the Department of Music Education at the Faculty of Education in Ostrava, who, after the death of Associate Professor Vladimír Gregor, became head of the aforementioned department despite being a non-party man.⁵⁹ Thanks to his courageous step to hire Ivo Stolařík as an external lecturer in the late 1980s (!) to lecture and hold seminars on folk songs, Stolařík continued his earlier teaching activities in music folklore studies at the Faculties of Arts of Masaryk University in Brno and Charles University in Prague. These activities also continued in Ostrava in the first half of the 1990s.

If we look at Stolařík's scholarly work in Rožnov pod Radhoštěm in more detail, we find that he made a valuable contribution to research and collecting activities in the Těšín region. He focused primarily on collecting source material for the construction of a Těšín region village, for example, in Jablunkov, Návsí, Bukovec, Hřčava, Dolní Lomná and Tyra, and in later years also in Velké Karlovice, Vsetín, Hutisko, Nový Hrozenkov and other places. Stolařík's experience with radio was fully manifested when he initiated the collaboration between Ostrava Radio, Ostrava Television and the Wallachian Open Air Museum, which resulted in the creation of a free series called "A Nosegay from Home" (first broadcast in February 1981). Stolařík states that "*in total, in those eighteen Nosegays there were 76 solo singers, 13 choirs and 26 bands, performing 205 beautiful songs*".⁶⁰ Even songbooks were published: Supraphon released six gramophone records with songs from the series, which can be evaluated very positively, especially in relation to the music education of people and to the popularisation of folk songs.⁶¹

In 1997–2001 Ivo Stolařík, together with Jaroslav Štika and Věra Tomolová, prepared three volumes of the monograph *Těšínsko I.–III.* (The Těšín Region I–III),⁶² which can be considered very valuable representative publications dealing with individual segments of the Těšín region: environment, history, population, dialect, occupation (Volume 1), housing and clothing (Volume 2), family and village, customs, folk medicine (Volume 3).⁶³ Stolařík, Štika and Tomolová explain the historical genesis of the monograph on the Těšín region in Volume 1. The original intention to compile a monograph on Těšín

58 Ibid., p. 329.

59 For more information about Ondřej Bednarčík and Vladimír Gregor, see BARONOVÁ, Tereza – MAZUREK, Jan. *Osobnost hudebního teoretika a pedagoga Ondřeje Bednarčíka (1929–1998)*. Ostrava: Ostravská univerzita, 2020. KUSÁK, Jiří – MAZUREK, Jan. Přínos Vladimíra Gregora (1916–1986) české hudební pedagogice 20. století. *Hudební výchova*. 2019, Vol. 27, No., 4, pp. 6–10.

60 STOLARÍK, op. cit., p. 334.

61 Ibid., pp. 333–334.

62 STOLARÍK, Ivo – ŠTIKA Jaroslav – TOMOLOVÁ Věra (eds.). *Těšínsko. 1. díl*. Šenov u Ostravy: Tilia, 1997. TOMOLOVÁ, Věra – STOLARÍK, Ivo – ŠTIKA Jaroslav (eds.). *Těšínsko. 2. díl*. Šenov u Ostravy: Tilia, 2000. ŠTIKA, Jaroslav – STOLARÍK, Ivo (eds.). *Těšínsko. 3. díl*. Šenov u Ostravy: Tilia, 2001.

63 The other two volumes of *Těšínsko* were then arranged by Jaroslav Štika. ŠTIKA, Jaroslav (ed.). *Těšínsko. 4. díl*. Šenov u Ostravy: Tilia, 2002. ŠTIKA, Jaroslav (ed.). *Těšínsko. 5. díl*. Šenov u Ostravy: Tilia, 2003. Volume 4 of *Těšínsko* focuses on folk songs and music, folk dance, oral prose literature and folk fine arts. Volume 5 deals with the Těšín folk culture and the Polish national minority, the question of the motivation of the national movement (with reference to the religious situation of Protestants in the Těšín region in the interwar period), and the names "Lach", "Valach", "Gorol" and the name of the region.

Silesia dates back to the period after 1945, when field research was carried out in Těšín villages, with the participation of museums (the District Museum of Local History in Český Těšín, the Ostrava Museum, the Silesian Museum in Opava), and there was a general increase in interest in folk culture. Later, in the mid-1950s, Hana Podešvová-Dymerová and Antonín Satke concentrated their professional collaborators around them with the aim of publishing a monograph on the folk culture of the Těšín region, but it was not until the 1970s that the Wallachian Open Air Museum in Rožnov pod Radhoštěm continued this idea, initiating systematic research on the Těšín region. “*This is how the chapters written in the 1950s, 1970s and then the 1980s came together. It is impossible not to see that their authors (...) used different methodological approaches and procedures. (...) In the new creative period of the 1990s, we therefore decided to complete the work begun by several generations of ethnographers and folklorists and to use original materials supplemented by new findings.*”⁶⁴

Hrčava

In 1958 the monograph *Hrčava* was published,⁶⁵ for which Stolařík received the Prize of the City of Ostrava in 1959.⁶⁶ Stolařík obtained the source material by researching the locality over four seasons and focused on all components of folk culture. In the methodological classification, the method of evaluating and arranging the material, Stolařík was inspired by the works of Antonín Václavík and Longin Malicki. “*The working method was determined at that time by the aim of the work itself. It was to conduct research, to extract and sort ethnographic material from the village of Hrčava, which is a sort of enclave in our [Czech, authors’ note] Silesia with its Goral culture. Hrčava (...) is (...) a typical mountain area in which, at the time of my research, the past was still largely preserved. It was therefore largely a matter of capturing those forms of folk life (...) which are no longer found elsewhere.*”⁶⁷ Stolařík collaborated with Richard Jeřábek, then lecturer at the ethnographic seminar of the Faculty of Arts of Masaryk University, and Jaromír Gellnar in finalising the publication.

The monograph is divided into eight chapters and a ninth chapter – the conclusion. Chapter 1 introduces the general geographical data of the locality, historical events and the origin of the name Hrčava, also briefly characterising its population, considered to be Gorals. Chapter 2 focuses on the occupation and work of the inhabitants, Chapter 3 on dwellings and farm buildings.⁶⁸ Chapter 4,⁶⁹ in addition to festive and ceremonial costumes, characterises everyday clothing, including footwear, and describes individual components of costume, such as *fortuch* (skirt made of woven linen), *kabotek* (blouse), *nogavičky* (stockings made of red wool), *kirpce* (shoes made of pigskin or cowhide),

64 STOLARÍK, Ivo – ŠTIKA Jaroslav – TOMOLOVÁ, Věra (ed.). *Těšínsko. 1. díl*. Šenov u Ostravy: Tilia, 1997, pp. 10–11.

65 STOLARÍK, Ivo. *Hrčava. Monografie goralské obce ve Slezsku*. Ostrava, 1958.

66 STOLARÍK, Ivo. *Život není fráze. Paměti*. Šenov u Ostravy, 2002, pp. 216–217.

67 STOLARÍK, Ivo. *Hrčava. Monografie goralské obce ve Slezsku*. Ostrava, 1958, p. 7.

68 STOLARÍK, op. cit., pp. 11–122.

69 Ibid., pp. 123–154.

košula (shirt), *bruclík* (waistcoat) and others.⁷⁰ Also of value is Stolařík's thesis about the non-originality of festive male and female costumes in Hřčava. The reason for this was the considerable stagnation of domestic linen production and "above all the cultural and economic attachment of the village to the western Silesian region in the territory of the Czechoslovak Republic (Jablunkov), which at the beginning of this century [the 20th century, authors' note] was far more advanced than the backward Goral villages in the Těšín Beskydy Mountains in the territory of present-day Poland".⁷¹ Chapter 5 describes the diet, sources of livelihood and the most common dishes in Hřčava; Chapter 6 shows the social relations of the inhabitants in Hřčava, family traditions and customs, annual traditions and customs (e.g. Mořana, Easter, May, Summer Solstice, Nicholas, Lucy, Christmas and others), and Chapter 7 discusses the issue of folk knowledge and belief.⁷²

From the point of view of music and music folklore research, we consider Chapter 8, focused on folk music, to be the most important.⁷³ Stolařík noticed an interesting phenomenon – the relatively low musicality in Hřčava related to the closed nature of the locality, yet Hřčava had rich song material. This means that the potential of singing was not fully exploited in Hřčava, although there were many occasions as part of everyday work, pasturing, annual and family customs (most often songs were performed during weddings and parties in pubs). According to Stolařík, the dance songs for the twirling dance of *ověňžok*, one of the oldest dances in Silesia and in the Czech territory, which was widespread not only in the Jablunkov region but also in today's Polish territory, were of fundamental importance.⁷⁴ "Melodically, what is important about *ověňžoks* and the *Hřčava* songs in general is the fact that in live performance they do not have a fixed melody line, that the melody changes from one rendition of the song to another. This feature places the local songs in the circle of Goral song culture (...)." ⁷⁵

Stolařík characterises the individual parts of *ověňžok* (a dancer singing, a male and a female dancer walking around and twirling together) including a description/sketch of the technical parameters (dancers' positions, steps, posture, turns). In addition to *ověňžok*, Stolařík also mentions "kulanego", which was danced at the end of *ověňžok*.⁷⁶ Based on his field research, Ivo Stolařík published forty *ověňžoks* and fifteen *kulanegos* in the monograph, which can be evaluated as a significant contribution to music and folklore research, and their publication is also important for folklore ensembles when working with song and dance material that they present to the general public.

Ivo Stolařík provided interesting information also in connection with instrumental music in Hřčava, where the major position was held by bagpipe music (bagpipes and fiddle). Having chosen Pavel Zogata's bagpipes, Stolařík gave a detailed description of

70 Ibid., pp. 126–135.

71 Ibid., p. 123.

72 Ibid., pp. 155–226.

73 Ibid., pp. 227–297. In this chapter Stolařík also pays attention to folk fine arts.

74 Ibid., pp. 236, 238. See also STEINMETZ – BOŽENEK – MAZUREK, op. cit., p. 54.

75 STOLAŘÍK, op. cit., p. 242.

76 Ibid., pp. 238–241.

the individual parts (including a drawing).⁷⁷ These are “*a gajdžica with a rug and a pišček (a chanter with a horn and a reed piece), gltova (head), měch (bellows), duchoček (suction part), a huk with a rug and a pišček (a drone with a horn and a reed piece)*”.⁷⁸

Stolařík's monograph *Hrčava* is deservedly one of the most appreciated and inspiring publications even in the 21st century, bringing remarkable results from field research that can be used not only in further scientific research, but also in the practical performance of folk music and folk dance in dulcimer bands and folklore ensembles.

Conclusion

Ivo Stolařík was the first person to systematically engage in research into the musical culture of the wider Ostrava region, thereby laying the foundations for its systematic study. At the very first stage of his scientific career, he set himself several tasks, which he fulfilled during his lifetime. While still at the Silesian Study Institute in Opava, his primary focus was on critical heuristic research and the collection of sources documenting the musical life in the Czech Silesia and North Moravia region. Stolařík worked on a list of music heritage, its evaluation and appropriate use in compiling a history of music in the wider Ostrava region. He built the Silesian Music Archive and the Archive of Folk Songs. He saw his mission in preparing materials for music historiographical work, both his own and that of other researchers. His thorough heuristic work was evident in all his scientific studies and works which we have analysed in this study.

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⁷⁷ Ibid., pp. 284–286.

⁷⁸ Ibid., p. 286.

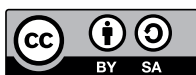
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