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OP Vzdělávání  
pro konkurenčeschopnost

INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

# MUSICAL CULTURE – MEETINGS

## VI.

Informační bulletin projektu ESF







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## MUSICAL CULTURE – MEETINGS

VI.

### Informační bulletin projektu ESF

„Vytvoření institucionální sítě mezi subjekty  
terciárního vzdělávání, soukromým  
a neziskovým sektorem“

Olomouc  
duben 2014

## **MUSICAL CULTURE – MEETINGS II.**

Informační bulletin projektu ESF „Vytvoření institucionální sítě mezi subjekty terciárního vzdělávání, soukromým a neziskovým sektorem“.



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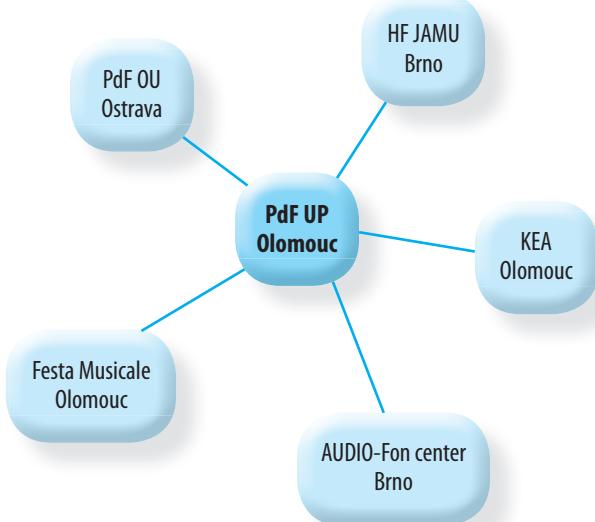
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## 1. Partnerská síť

- Katedra hudební výchovy PdF UP v Olomouci
- Katedra hudební výchovy PdF Ostravské univerzity v Ostravě
- Hudební fakulta Janáčkovy akademie muzických umění v Brně
- Konzervatoř Evangelické akademie v Olomouci
- Veřejně prospěšná společnost Festa Musical Olomouc
- Klinika AUDIO-Fon centrum, Brno



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## Aktualizovaný adresář

Jméno	Pracoviště	E-mail
Jiří Luska	PdF UP	jiri.luska@upol.cz
Petr Špaček	PdF UP	petrspacek@email.cz
Alžběta Marková	PdF UP	m.alzbeta@tiscali.cz
Markéta Steidlová	KHV PdF UP	marketasteidlova@seznam.cz
Richard Fajnor	HF JAMU	fajnor@jamu.cz
Karel Steinmetz	KHV PdF OU	karel.steinmetz@osu.cz
Ilona Růčková	Konzervatoř EA	ilonka.t@email.cz
Jitka Smutná	Konzervatoř EA	smutna.lssh@email.cz
Iveta Hlubíková	Festa Musicale	info@festamusicale.com
Mojmír Lejska	AUDIO-Fon centr	audio.fon@volny.cz
Lenka Hejlová	KHV PdF UP	lenka.hejlova@upol.cz
Kamila Pětrašová	HF JAMU	petrasova@jamu.cz kamila.petrasova@hf.jamu.cz
Alena Kanurkovová	KHV PdF OU	alena.kanurkovova@osu.cz
Irena Gazdagová	Konzervatoř EA	gazdagova@ckonz.cz
Pavlína Soorová	Festa Musicale	malikopa@yahoo.com
Petra Šestáková	AUDIO-Fon centr	audio.fon@volny.cz
Jaroslav Skácel	PSUP	jaroslav.skacel@upol.cz



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## 2. Liviu Marinescu, Teaching Music in Higher Education: Tradition and Innovation in the American University



### 1. ESTABLISHED MODELS IN AMERICAN HIGHER EDUCATION

- Public (government funded) education
  - Research universities
  - Teaching universities
  - Community colleges
- Private education
  - Research universities
  - Liberal arts colleges
  - Church colleges



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- Conservatories and art institutes

## ■ PUBLIC EDUCATION IN MUSIC

### ■ RESEARCH UNIVERSITIES (University of Maryland, University of Pennsylvania, UCLA)

- Funding comes mostly from the state or local government
- Additional funding (up to 50 %) from donors, and partnerships with private companies
- Bachelor, Master and Doctoral degrees are offered
- Cost of education is \$ 10,000 – \$ 20,000 per year
- Lower division courses are often taught by graduate students
- Professors teach 3–4 courses per year, but are expected to engage in research and publish

### ■ TEACHING UNIVERSITIES (California State University, Cleveland State University, West Chester University)

- Funding comes mostly from the state or local government
- Very little funding is private (up to 20 %, but constantly growing)
- Mostly Bachelor and Master degrees are offered, with very few Doctoral degrees awarded if research is not involved
- Cost of education is \$ 4,000 – \$ 10,000 per year
- All courses are generally taught by experienced instructors
- Professors teach 6–8 courses per year, and are expected to engage in occasional research and publications

## ■ PUBLIC EDUCATION IN MUSIC

- COMMUNITY OR JUNIOR COLLEGES (Santa Monica College, Pasadena Community College, Philadelphia Community College)

- Funding comes entirely from the state or local government
- No advanced degrees are offered
- Cost of education is \$ 1,000–3,000 per year
- Many courses are taught by part-time instructors
- Students complete 2 years of study at a lower cost, after which they transfer to more established universities

## ■ PRIVATE EDUCATION IN MUSIC

- RESEARCH UNIVERSITIES (Harvard University, Yale University, Stanford University)
  - Funding comes entirely from donors, student fees, and private corporations
  - Admission is very competitive
  - Cost of education is \$ 40,000–\$ 90,000 per year
  - Students receive numerous scholarships and loans
  - Professors are engaged in substantial research and publication activities, while teaching 2–4 courses per year
- LIBERAL ARTS COLLEGES (Amherst College, Bowdoin College, Pomona College, Mills College)
  - The focus is on collaboration, critical thinking, and offering broad knowledge in a wide range of subjects and areas
  - Funding comes entirely from donors, student fees, and private corporations
  - Admission is very competitive
  - Cost of education is \$ 30,000 –\$ 50,000 per year
  - Students receive numerous scholarships and loans
  - Professors are engaged in some research and publication activities, while teaching 3–6 courses per year



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- ❑ CHURCH COLLEGES (Concordia College, Boston College, University of Notre Dame, College of the Holy Cross)
  - ❑ The focus is on creating a learning environment in harmony with Christian traditions and values (Catholic, Methodist, Baptist)
  - ❑ Funding comes mostly from local and national church organizations, donors, and student fees
  - ❑ Internal regulations and practices are not always in compliance with rights and freedoms guaranteed by the U.S. Constitution
  - ❑ Cost of education is \$ 20,000–\$ 50,000 per year
  - ❑ Professors and students are expected to be engaged in the local community and attend religious services
- ❑ ART INSTITUTES AND CONSERVATORIES (Juilliard, Curtis Institute of Music, Colburn School of Music)
  - ❑ The focus is on developing creative and performing skills in a very stimulating and competitive environment
  - ❑ General education courses are rarely offered
  - ❑ Funding comes entirely from donors, student fees, and private corporations
  - ❑ Cost of education is \$ 30,000–\$ 50,000 per year
  - ❑ Students receive numerous scholarships and loans
  - ❑ Professors are expected to be directly engaged in creative activities, thus becoming direct role models

## ■ POSITIVE ASPECTS IN THE CURRENT MODELS

- ❑ teaching appointments of permanent professors are generally made after thorough searches and interviews at the national level
- ❑ a large degree of academic freedom, with instructors in charge of designing their courses and exams, selecting text-

books, scheduling intermediate evaluations, and establishing grading procedures

- ❑ expectations are set at the beginning of every course through a syllabus (contract) between the instructor and the student that includes a clear set of goals and procedures
- ❑ students have a list of standard courses and a number of electives, based on personal goals and preferences
- ❑ every university has an interlibrary loan office, which provides free transfers of books and other media between public and university libraries
- ❑ academic advisement is provided by the area coordinator twice a year
- ❑ collaboration between professors and departments is encouraged and easy to pursue, ultimately leading to “cross-fertilization” of ideas and team teaching
- ❑ finally, salaries and benefits (health insurance and retirement) encourage a commitment to the education of students; other benefits include sabbatical years, research support, and equipment purchase

## ■ CONCERNS AND NEEDS FOR REFORM

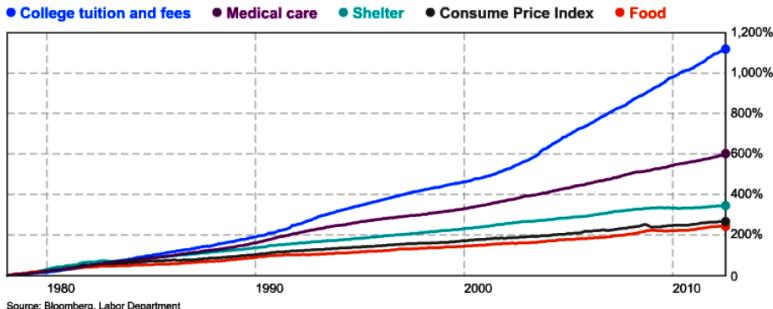
- ❑ the structure and academic environment in the typical American university have been gradually moving towards the corporate model, in which decisions are made at the top of the pyramid based on financial sustainability and not on pedagogical reasons
- ❑ more part-time instructors are hired now, which makes them more vulnerable to the administration
- ❑ all professors are evaluated by students at least 2–3 times a year, and often, reappointment decisions are made based on such evaluations

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- in recent years, the student has become a customer; grades are often inflated and course content is reduced or modified

### ■ Why are new models needed?

- From 1978, college tuition and fees have increased by almost 1200 %



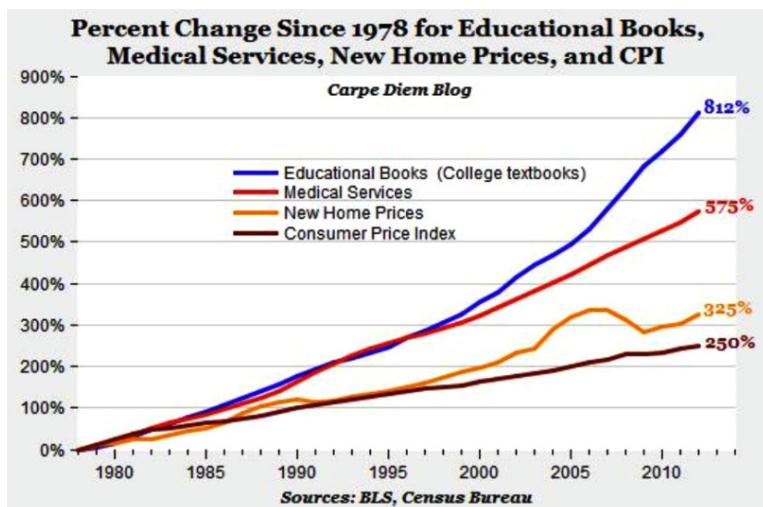
Source: Bloomberg, Labor Department

- Other reasons for which reform is needed

- Location – physical access is limited for students that live in rural areas or far away from major universities
- they don't show specific interests and abilities New learning styles – the new generation of students born in the “digital era” does not read, write, or communicate in the same fashion
- Aptitudes – it is costly to educate students in a field or area for which

### ■ Why are new models needed?

- From 1978, the cost of textbooks has increased by 812 %



- Other reasons for which reform is needed
  - Location – physical access is limited for students that live in rural areas or far away from major universities
  - New learning styles – the new generation of students born in the “digital era” does not read, write, or communicate in the same fashion
  - Aptitudes – it is costly to educate students in a field or area for which they don’t show specific interests and abilities

### New Models in American Higher Education

- Models that have been tested and evaluated
  - Online classes – courses in which all lectures, evaluations, and discussions are scheduled and presented online, through specialized websites and interactive demonstrations



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- Hybrid classes – courses that meet once a week with an instructor for discussions, with all other material being presented online
- New models, currently under evaluation

**MOOC** – Mass Open Online Courses; name introduced in 2008 when a course was taught in Canada for 25 paying students and 2200 online students who registered

- Mass Open Online Courses (MOOCs)
  - most of them involve a series of video presentations, with little reading and writing assignments
  - since the size of a class can be 10,000 or more, there is little or no interaction between professors and students
  - students interact with each other in un-moderated online discussion boards
  - student learning is assessed through multiple-choice tests or papers graded by other students
  - the student dropout (fail) rate is about 90 %; for example, a Bioelectricity course at Duke University enrolled 12,000, out of which only 313 achieved a basic pass; music courses are not likely to reach the same level of enrollment
  - some experts believe that offering wide access to education at a very low cost will ultimately bankrupt many traditional American universities
  - From a pedagogical point of view, MOOCs have two fundamental weaknesses:
    - Gerry Canavan, Professor of English at Marquette University stated that: "MOOCs assume that all knowledge is fixed, that we know all there is to know, and that the

only question is how to package and transfer it to the student.”

- According to Susan Meisenhelder, Professor at California State University: “Our goal isn’t just to increase the number of people holding a piece of paper; it should be to increase the number of people with a quality education.”
- Examples of MOOC courses offered in music
  - Fundamentals of Rehearsing Ensembles (Coursera)
  - Introduction to Music (ETSU)
  - Songwriting (Coursera)
  - Introduction to Guitar (Coursera)
  - Creativity: Music to My Ears (NovoEd)
  - Write like Mozart: An Introduction to Classical Music Composition (Coursera)
  - Jazz Appreciation (edX)
- More information about MOOCs:  
[www.liviumarinescu.com/olomouc](http://www.liviumarinescu.com/olomouc)  
(including one of the best articles on the development of this system)  
<http://www.mooc-list.com>  
(a comprehensive list of online courses)  
[www.coursera.org](http://www.coursera.org)  
(627 free online courses from major universities)

### Music Studies at California State University Northridge

- CSU Northridge, Los Angeles
  - Largest music department on the West Coast of U.S., with 780 music majors



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- Bachelor of Music degrees in Instrumental and Vocal Performance, Composition, Film Scoring, and Jazz Studies
  - Bachelor of Arts degrees in Music Education, Music Industry, and Music Therapy
  - Master of Music degrees in Instrumental and Vocal Performance, Composition, and Conducting
  - 25 full time professors, and over 50 part-time instructors
  - Most undergraduate students (Bachelor of Music or Arts degree) arrive from local high schools; with reduced funding for music in public education, the level of preparation is not particularly good
  - Many graduate students (Master of Music) arrive from Asia, with some programs relying almost exclusively on international students; for example, 95 % of the piano program consists of female students from China and Korea.
- 
- Challenges and difficulties in today's classroom
    - students are overwhelmed by a large amount of irrelevant information, delivered in short fragments, thus reducing the attention span
    - most students do not understand the context of the information received; they are focused on the present, while we teach them what happened in the past
    - many students rely almost exclusively on information delivered digitally, while using the computer to create more digital content; this is particularly problematic in classes that require score reading and score creation
  - Challenges and difficulties in today's classroom
    - critical learning skills develop slowly; in high school, students receive great information in a course, but are often tested only on how much information has been retained

- although exposed to the aural, visual and kinesthetic transmission models, students are not always provided the opportunity to process that information and create new content

MUSIO 415/685 - ADVANCED ORCHESTRATION

Spring 2012, Mo 7 - 9:45pm, CY 103

**Dr. Liviu Marinescu**  
Office hours: Mo 12-12:30, 1:30-2:30, We 12-12:30, 1:30-2:30, and by appointment  
Office: CY 228. Campus phone: 818-677-6478. E-mail: [liviu7@csun.edu](mailto:liviu7@csun.edu)

Catalog description: Intensive study of the art of orchestration, emphasizing the creative and inventive side. Study of specific problems of scoring for chamber ensembles and symphony orchestra. Prerequisites: MUS 515A or equivalent

**Required materials:** **Robert Schumann** **Symphony No. 4 (1841/1851/1853)**

**Modest Mussorgsky/Ravel** Pictures at an Exhibition (1874/1922)

## **Anton Webern** Six Pieces for Orchestra (1909/1928)

**Henri Dutilleux** L'arbre des songes (Tree of Dreams, 1985)

to bring staff paper, as well as pencils and erasers. Orchestral manuscript

You are also required to bring staff paper, as well as pencils and erasers. Orchestral manuscript paper and copies of these scores can be purchased from Theodore Front Musical Literature, 16123 Cohasset St., Van Nuys, CA 91406. Phone: 818-994-1902. Recordings will be provided in the classroom by the instructor.

### Course objectives:

This course seeks to build upon what you have learned in earlier orchestration courses. Obviously, there is no such thing as completing your studies in this limitless subject area: there is only beginning and continuing. Our time will be divided among three essential activities: learning more about each instrument individually, studying scores by orchestrators of the past with a focus on Schumann, Ravel, Webern and Dutilleux, and scoring (mostly piano) works for various ensembles.

Throughout the semester you will have to complete two assignments consisting of properly orchestrated music involving the use of appropriate clefs, key signatures, and transpositions, three tests, and give a presentation on a topic concerning orchestration. At least one of your assignments will be for full orchestra. We will arrange at least one reading session towards the end of the semester, involving students and faculty.

In-class activities will include listening sessions, discussions dealing with specific orchestration techniques and demonstrations on the various instruments of the orchestra.

#### Evaluation:

The final grade will be determined by the average between your two assignments, the presentation, three tests, and your class preparation and participation (scored printed, discussions, overall participation, etc.) and will reflect not only your ability to notate music correctly and orchestrate in a logical and effective manner, but also your interest and efforts in becoming a more creative musician. Each one of the seven aforementioned items will contribute 14.2 % to your final grade.

Late assignments will be accepted without penalty one week after the deadline. After that, each additional week will translate into a grade that is 10 points lower (100-90Opt-A, 89-80Opt-B, 79-70Opt-C, 69-60Opt-D, below 60-F). At the end of the semester, a plus or a minus will be added near the top or bottom of each grade category (for example: 92-A+, 87-B+, 86-B etc).

### Class Policies:

You are expected to study all the scores, bring them with you, be on time, and participate in class discussions. If you are unable to attend the class due to exceptional circumstances (illness, emergency in the family, religious holidays, or some official college activities), let me know before the beginning of the class.

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## SCHEDULE

This schedule is only a general guide, and may have to be adjusted as we progress through the semester. Although certain composers and scores may require more or less time to cover, the general format of the course will be preserved.

Jan. 23 Introduction: the instruments of the orchestra and great orchestrators of the past

30 Robert Schumann, Symphony No. 4

Feb. 6 Robert Schumann, Symphony No. 4

13 Robert Schumann, Symphony No. 4

20 Class presentations \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**87 Test No. 1**

Mar. 5 Mussorgsky/Ravel, Pictures at an Exhibition

12 Mussorgsky/Ravel, Pictures at an Exhibition

19 Class presentations \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**86 Test No. 8**

Apr. 2 Spring break

9 Webern, Six Pieces for Orchestra

16 Class presentations \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**88 Test No. 8**

30 Dutilleux, L'arbre des songes

May 7 Class presentations \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Main goals of the new course format:**

- the opportunity to always compare two situations, and establish which models are successful



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- following intensive study of scores and recordings, students present their findings in lectures and discussions supervised by the professor
- after discussions, three tests are scheduled at regular intervals of time during the semester, in addition to two large-scale orchestration assignments in 19th century tonal music and 20th century post-tonal styles
- Conclusions
  - no textbook is used; students are required to buy scores
  - a greater emphasis is placed upon empowering the student to be in charge of his/her learning
  - the final grade is established after combining three tests, one presentation and two homework assignments; short-term memorization (or passive learning) is not encouraged
  - information is acquired from numerous sources, such as: score study, listening and comparing recordings, class lectures, discussions with colleagues
- More information about MOOCs, current issues in American music education, a comprehensive article on plagiarism, and a copy of this presentation are available at:  
[www.liviumarinescu.com/olomouc](http://www.liviumarinescu.com/olomouc)

### 3. Interpretáční seminář barokní a klasicistní hudby 2014



Interpretáční seminář barokní a klasicistní hudby se uskutečnil v plánovaném termínu 19.–23. února 2014 na Konzervatoři Evangelické akademie v Olomouci. Výuka probíhala pod vedením lektorů – MgA. Marek Štryncl – smyčcové nástroje, barokní orchestr, MgA. Ilona Růžková Ph.D. – klávesové nástroje, Ing. Jitka Konečná PGDip., Ph.D. – dřevěné dechové nástroje. Ve třech třídách pracovalo 40 aktivních účastníků z řad studentů, absolventů a pedagogů hudebních škol. Společně s par sivními studenty tvořil počet návštěvníků kurzu cca 50 osob.

Seminář byl zaměřen na individuální interpretáční problematiku barokní a klasicistní hudby. Program zahrnoval výuku formou individuálních hodin, hodiny komorní a orchestrální hry a dále poslechové semináře, přednášku, koncert lektorů a koncert účastníků.

Na individuálních hodinách pracovali účastníci na vybraných skladbách formou otevřených masterclass. Při nastudování barokní



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Vytvoření institucionální sítě mezi subjekty terciárního vzdělávání, soukromým a neziskovým sektorem, reg. č. CZ.1.07/2.4.00/17.0070

a klasicistní literatury byli účastníci obeznámeni s dobovým kontextem a odkázání na odborná dobová pojednání, která se zaobírají problematikou hry na vybrané nástroje. V hodinách komorní hry byli účastníci zapojeni do ansamblů různého obsazení, které v průběhu kurzu pracovaly na skladbách např. G. F. Händela, J. J. Quantze, J. S. Bacha, H. I. F. Bibera ad. Barokní orchestr pod vedením Marka Štryncla nastudoval Suitu C Dur G. P. Telemanna, kterou přednesl na závěrečném koncertě účastníků.

Koncert lektorů se uskutečnil v pátek 21. února 2014 v prostorách Arcidiecézního muzea v Olomouci. Na koncertě se představili lektori semináře – MgA. Marek Štryncel na barokní violoncello, MgA. Ilona Růžková Ph.D. na cembalo a kladívkový klavír, Ing. Jitka Konečná PG-Dip., Ph.D. na barokní zobcové flétny a host Bc. Zdeněk Svozil na barokní housle. V pestrém programu zazněly skladby převážně německých vrcholně barokních a klasicistních autorů. Zajímavým zpestřením bylo Capriccio českého rodáka Josefa Antonína Štěpána, který v 18. století působil hlavně ve Vídni. Jeho dílo zahrála Ilona Růžková na před dvacáti lety objevený historický kladívkový klavír, který je nyní v expozici Arcidiecézního muzea.

Cílem semináře bylo seznámit účastníky s provozovací praxí hudby starších stylových období, prohloubit praktické znalosti studentů týkající interpretace barokní hudby a navázání osobních kontaktů mezi studenty a špičkovými lektory. Tato očekávání byla zcela naplněna, celkově je možno hodnotit celou vzdělávací akci jako velmi úspěšnou.

Ing. Jitka Konečná PGDip., Ph.D.



