

Abstract

This bachelor thesis focuses on Czech musical aesthetics after “Victorious February”. This sphere of public life was controlled in accordance with Soviet model due to the political changes. This was the reason why Czech authors assumed originally Soviet campaign against formalism. The first part of the thesis deals with the Soviet part of the story. We focus on two main themes: social function of music (or art in general) and limits of representation in music. The second part focuses on Czech debate or its main protagonists respectively: Zdeněk Nejedlý, Josef Stanislav, Miroslav Barvík and Antonín Sychra. The Czech debate is compared with the Soviet model in the end.

Keywords

socialist realism | normative aesthetics | musical aesthetics | zhdanovism | ideology