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Abstract:

Thesis dealt with the *Serenade* E major Op. 22 (B 52) and the *Serenade for Wind Instruments* Op. 44 (B 77) of Antonín Dvořák in the view of the musical genre of the orchestral serenade. It answered the question of influence and meaning of the Dvořák's *Serenades* among *Serenades* of his contemporaries, the question of place of this genre among the other musical genres and the question of reflection of music criticism at that time. Analysis of both works and their comparison with the selected works showed the way how the expectation of this genre reflected in the compositional ways and methods of both Dvořák's *Serenades*. The composer in his *Serenades* depicted all layers of meaning of this genre as was such a noble simplicity, oscilation of the genre between chambre and orchestral music between artistic or rather entertaining character of music, continuity of original serenades and history of the genre. Dvořák had created the works which in certain aspects foreshadowed near future (neoclassicism).