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Mikuláš Moyzes

Dychové sextetо

Wind Sextet

(1934)

Partitúra a party

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MUSIC CENTRE SLOVAKIA

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Mikuláš Moyzes
Dychové sexteto

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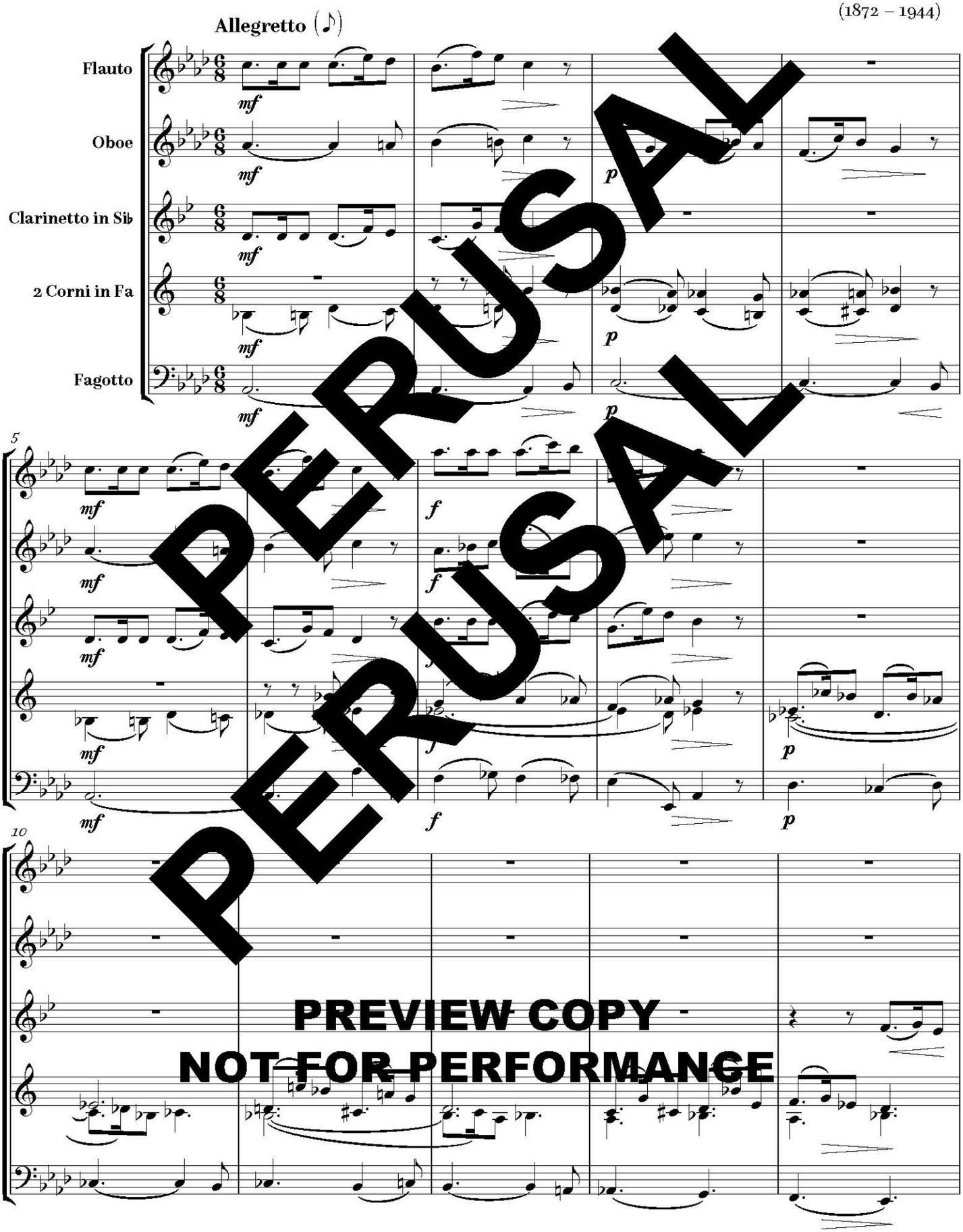
Dychové sexteto — Wind Sextet

I.

Mikuláš Moyzes
(1872 – 1944)



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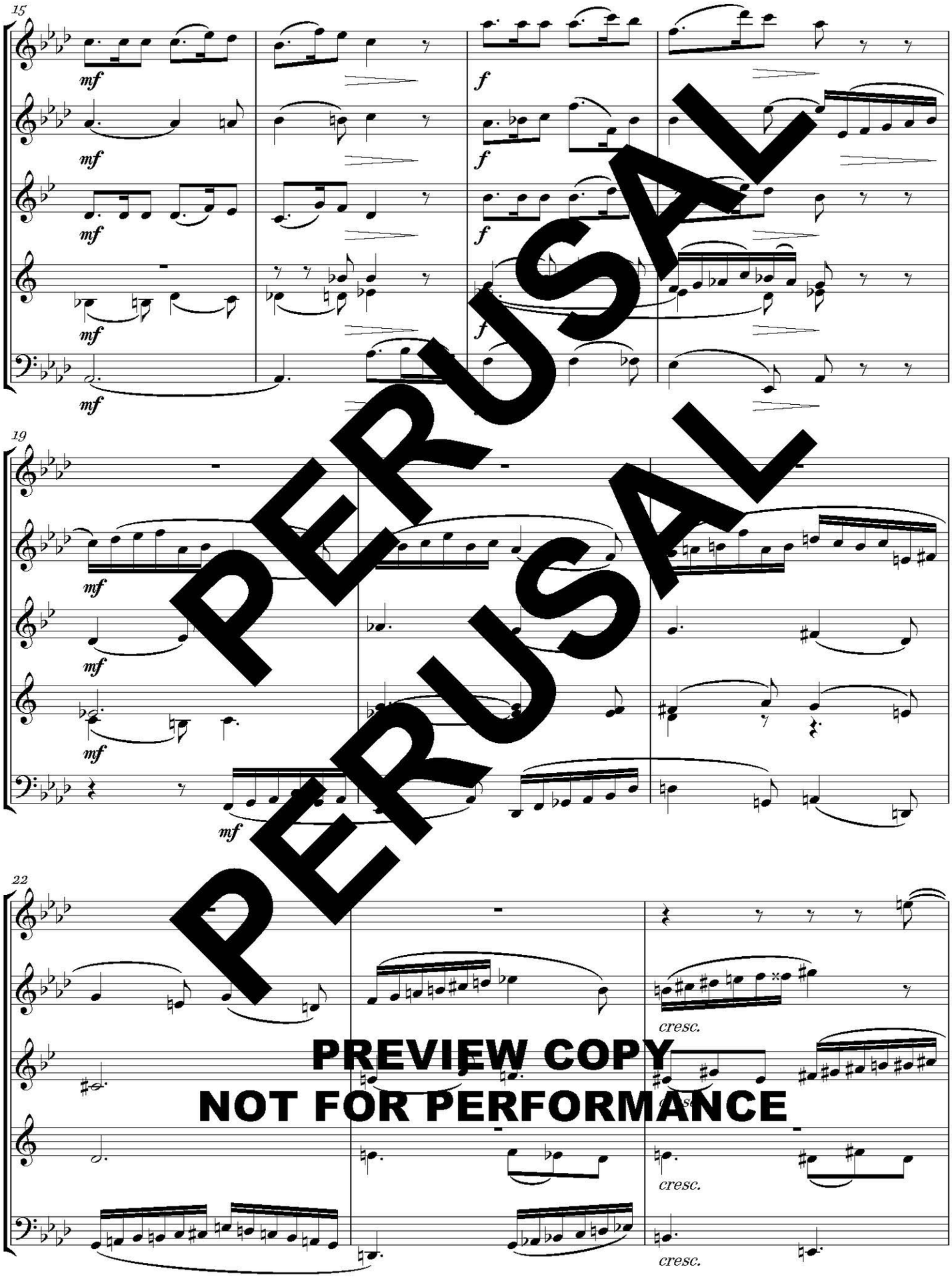

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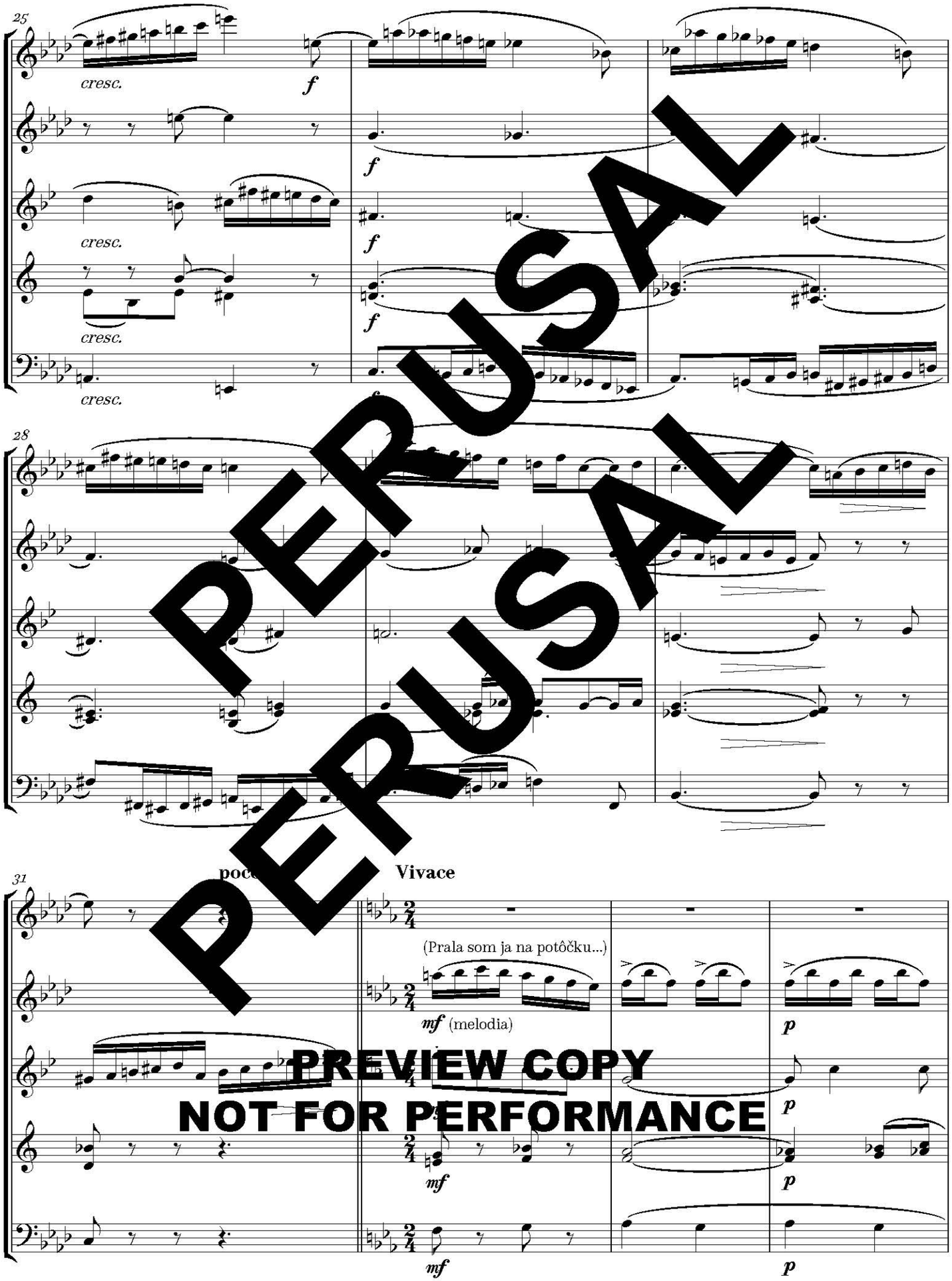

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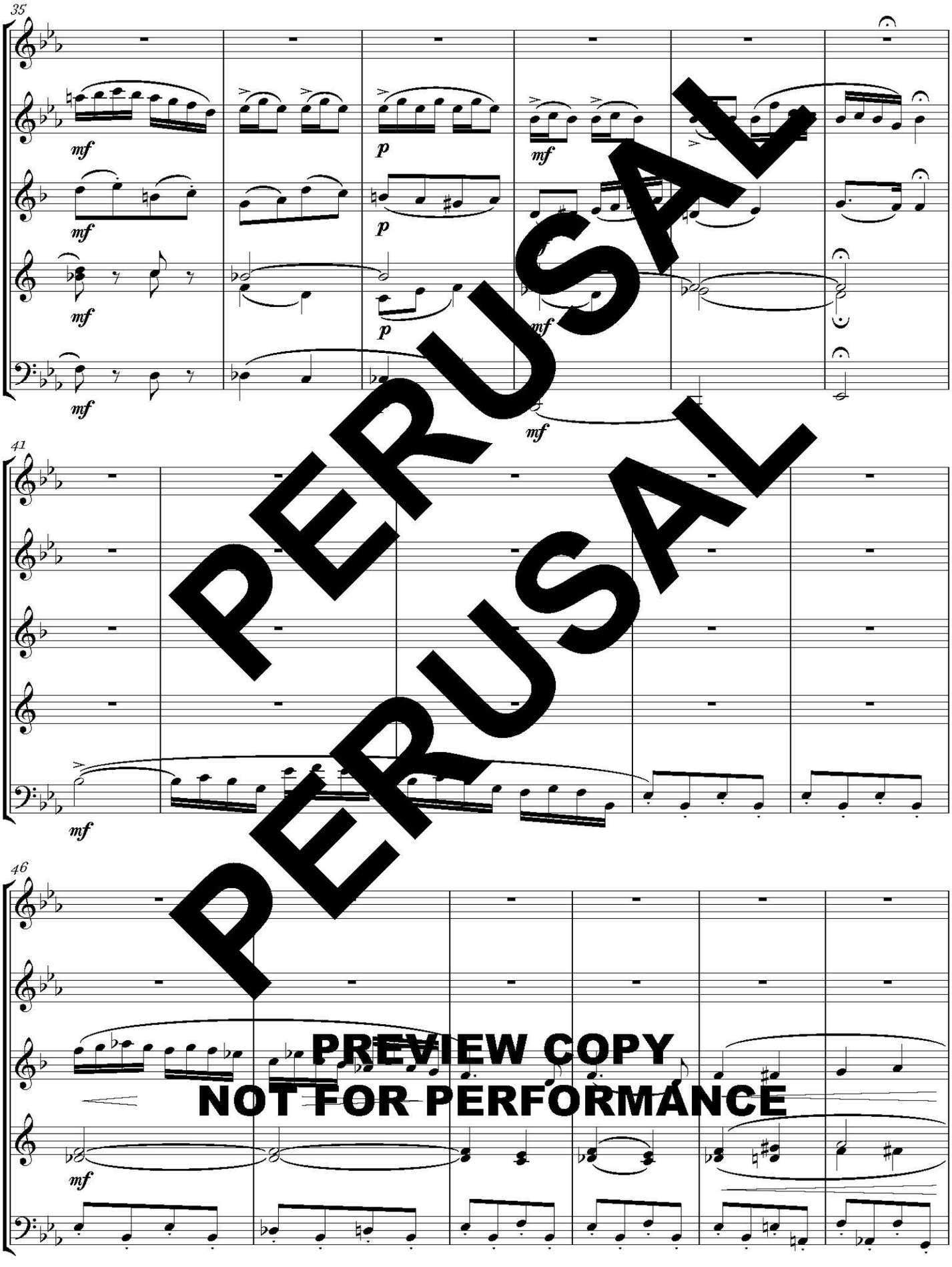

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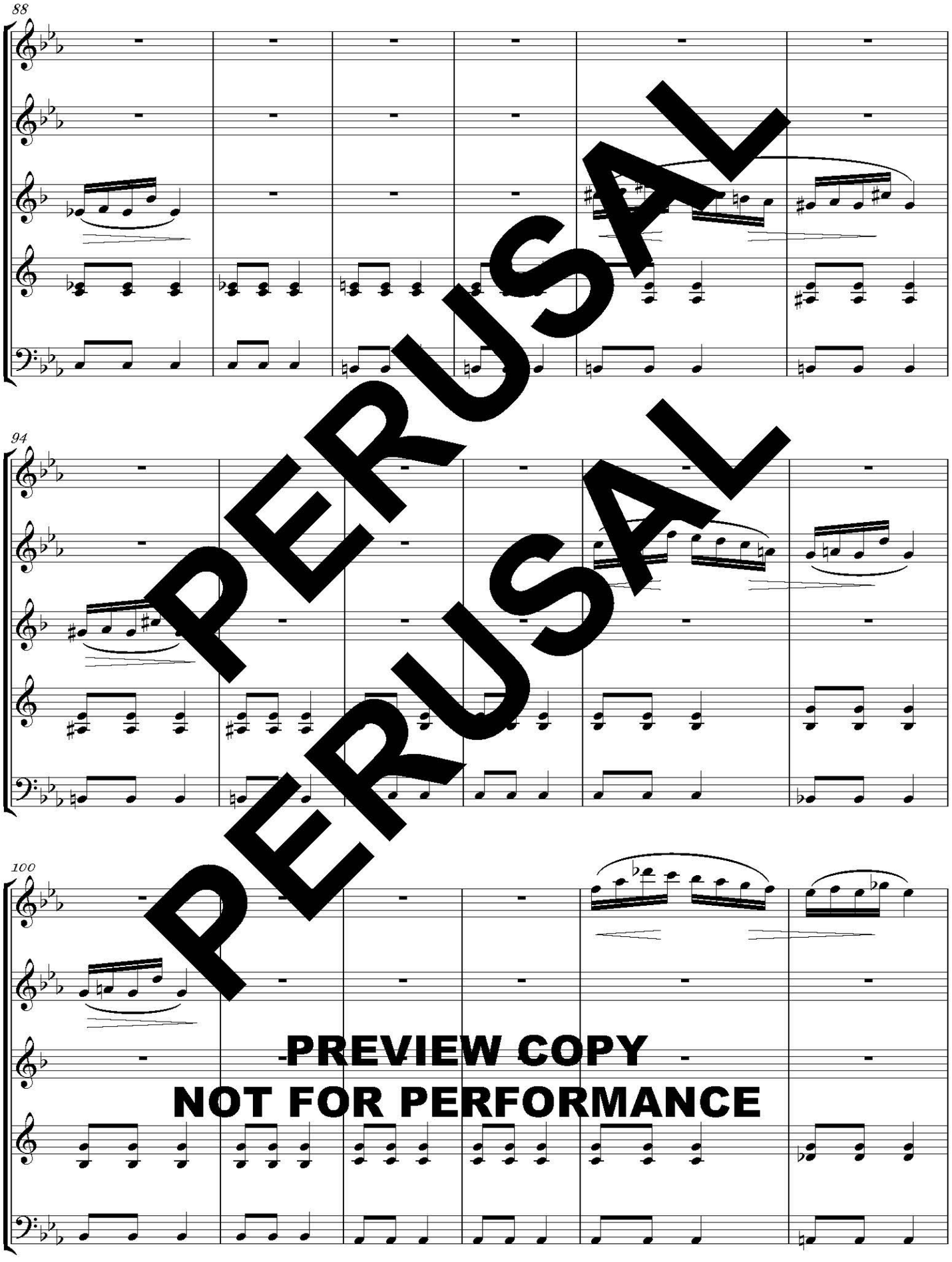

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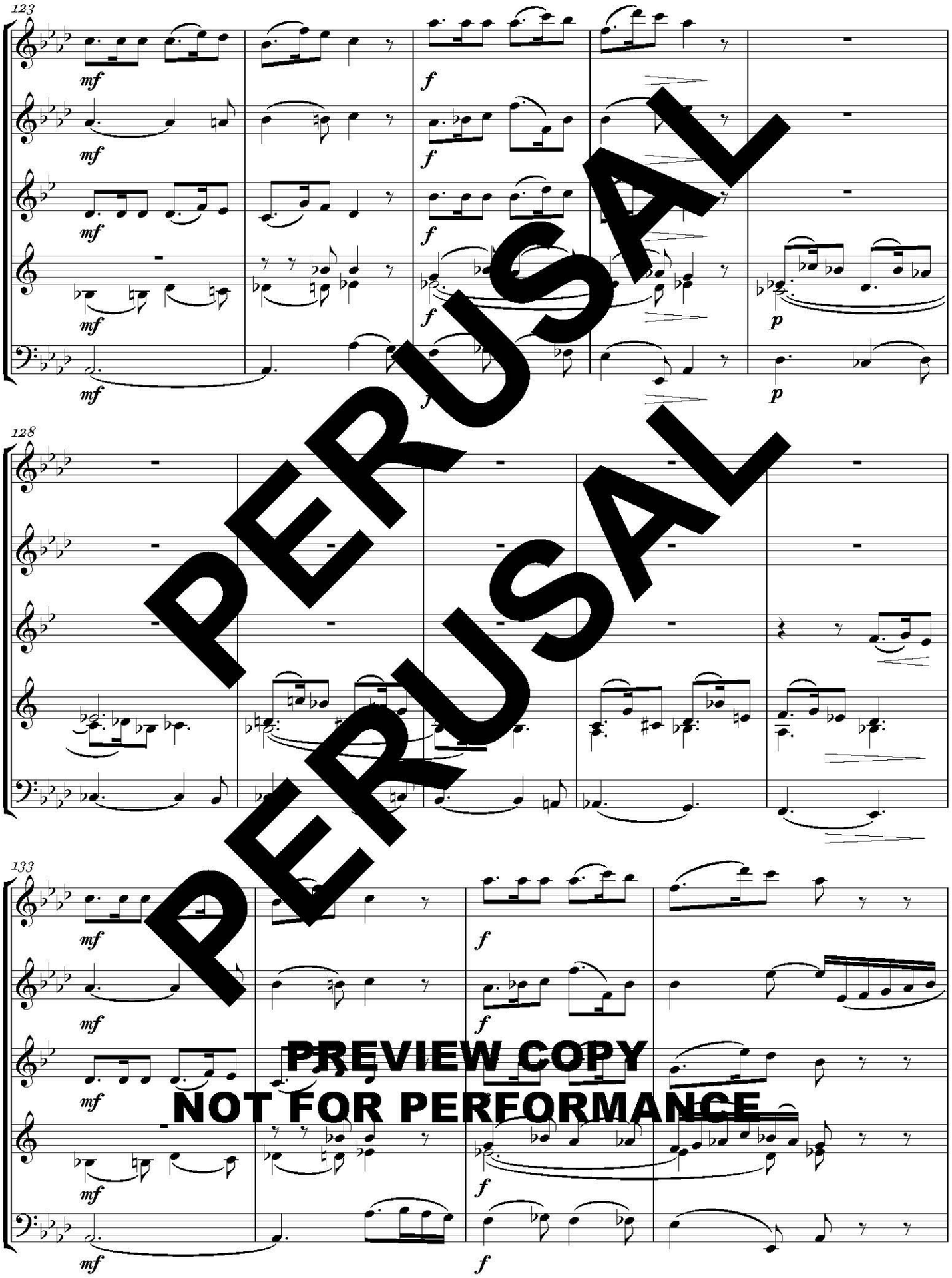

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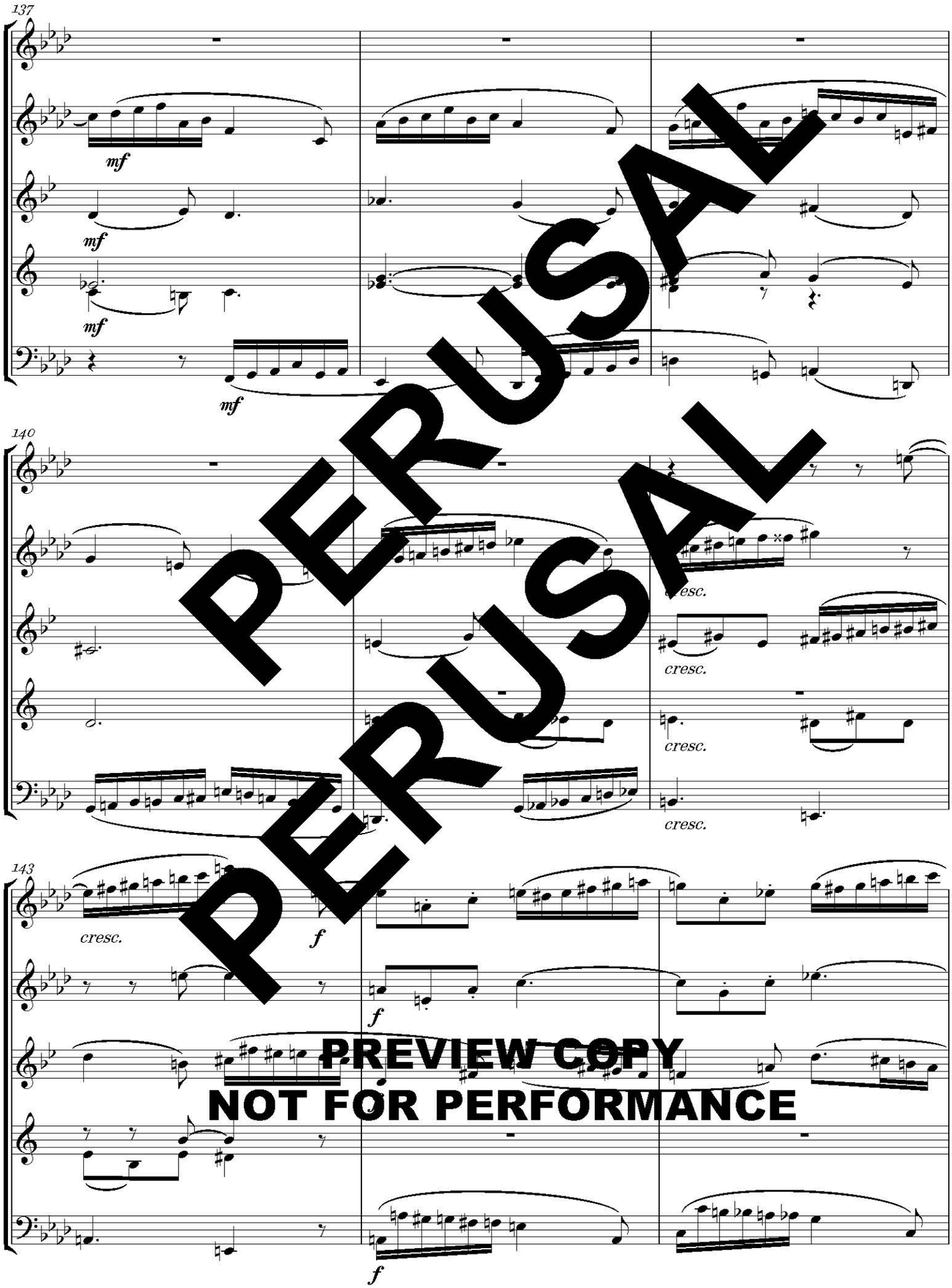

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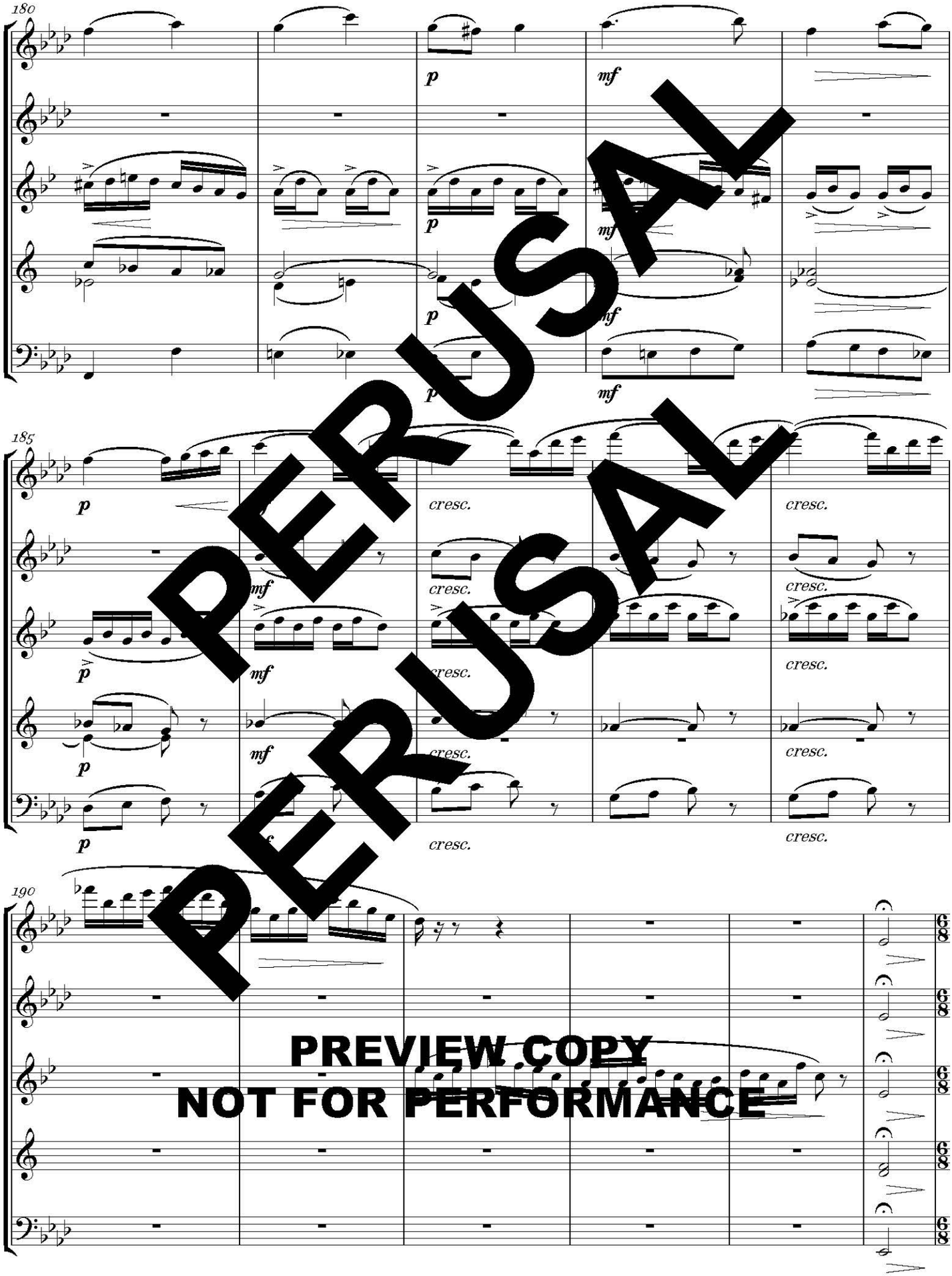

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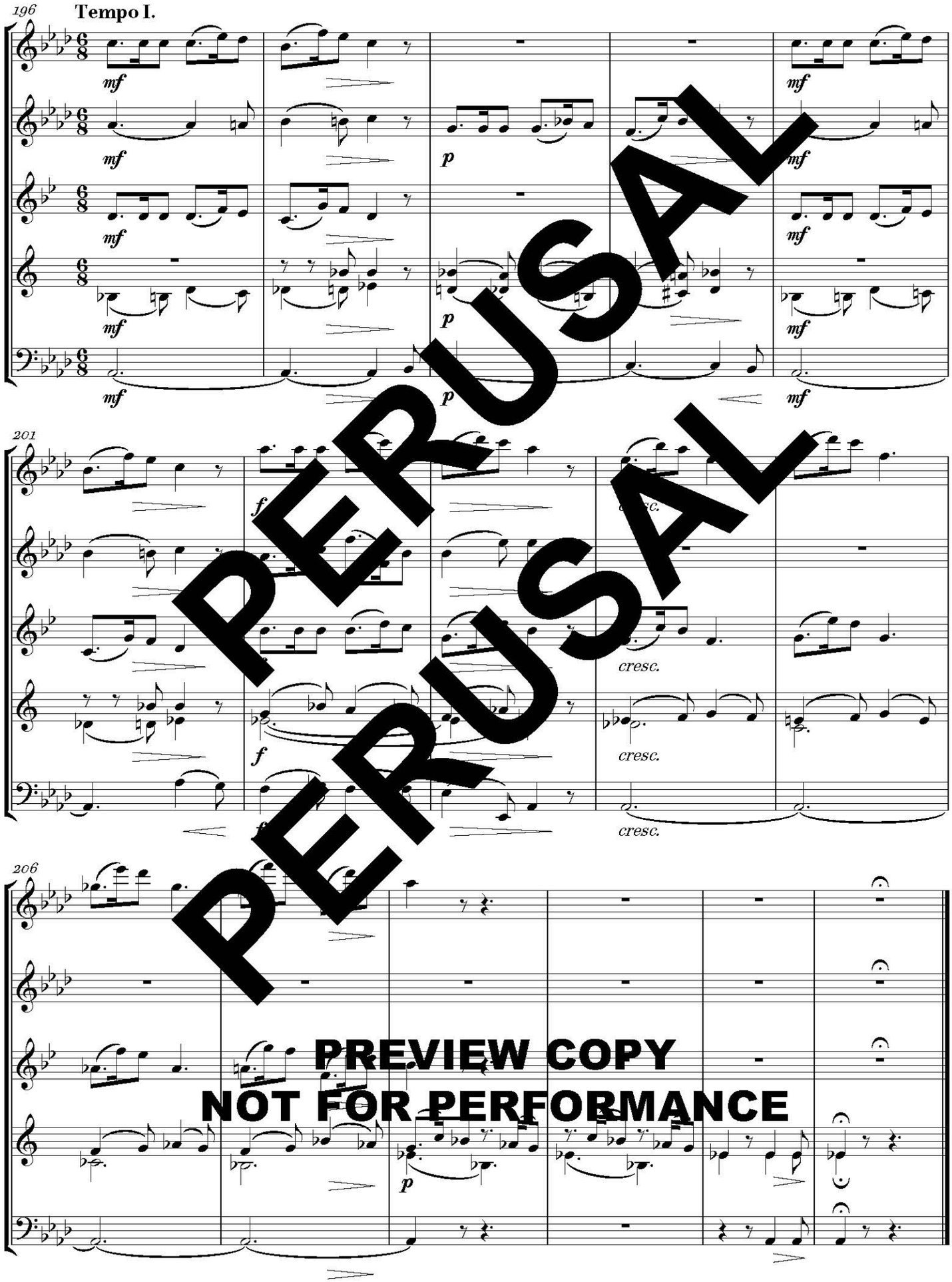

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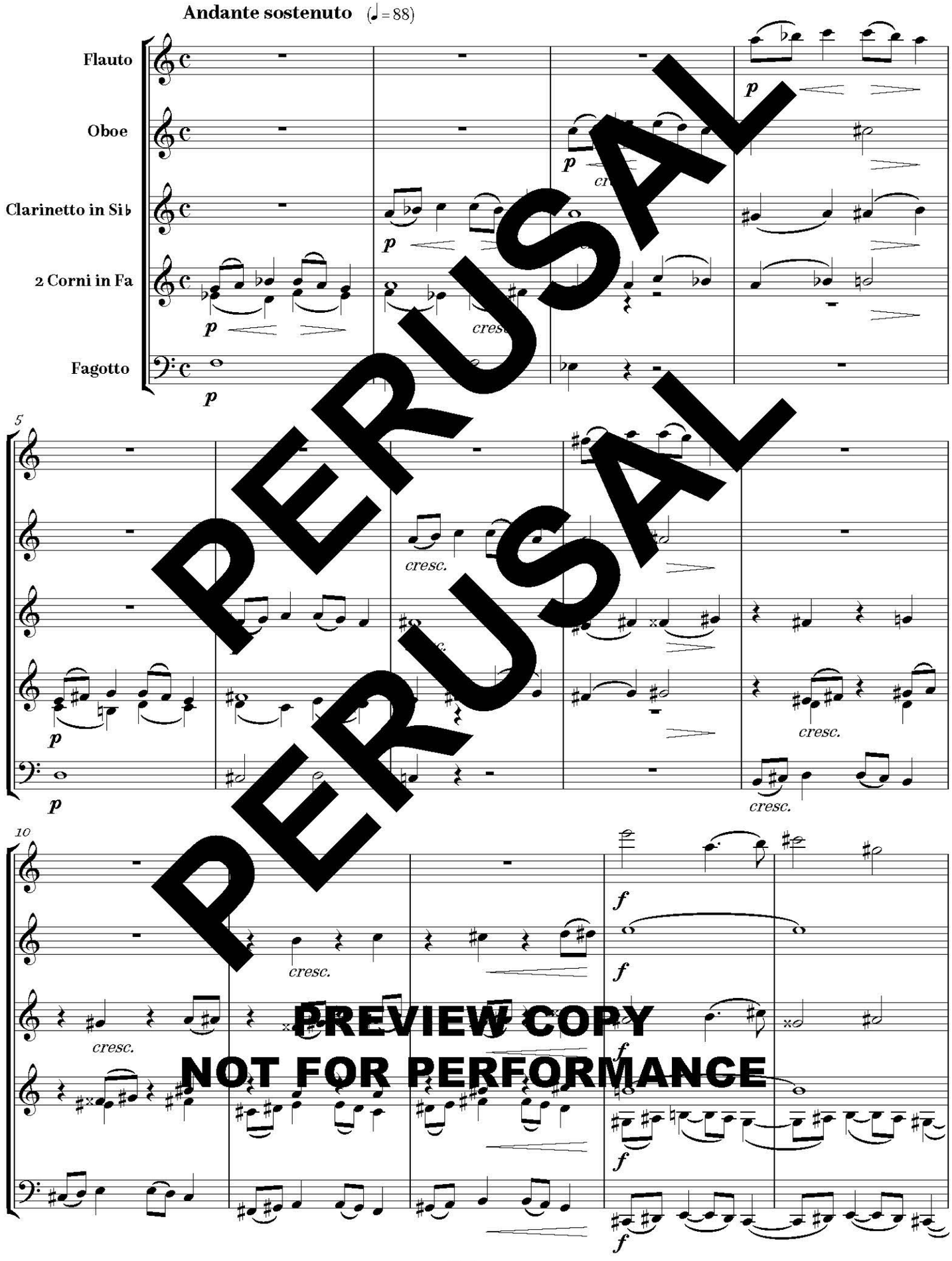

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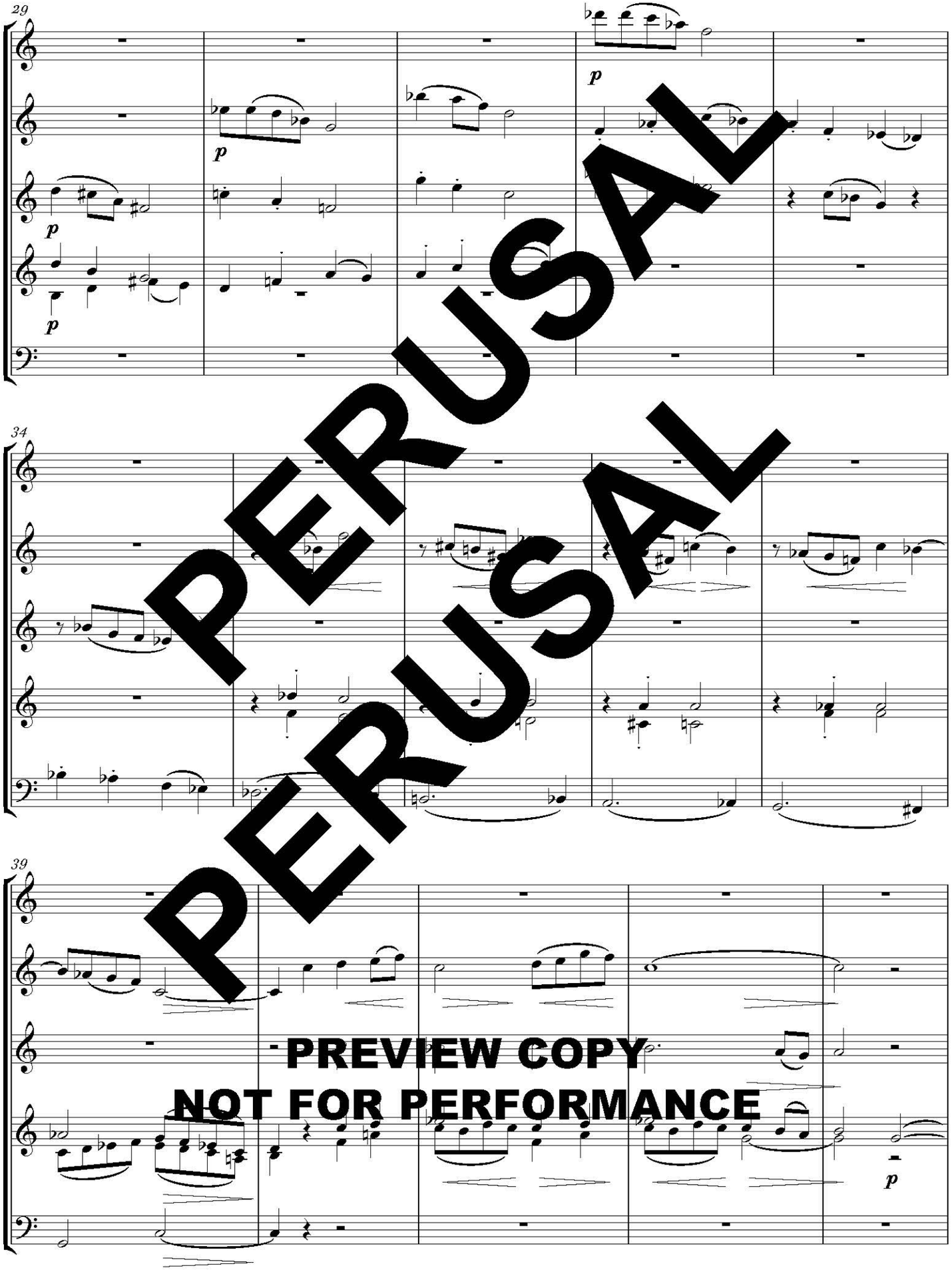

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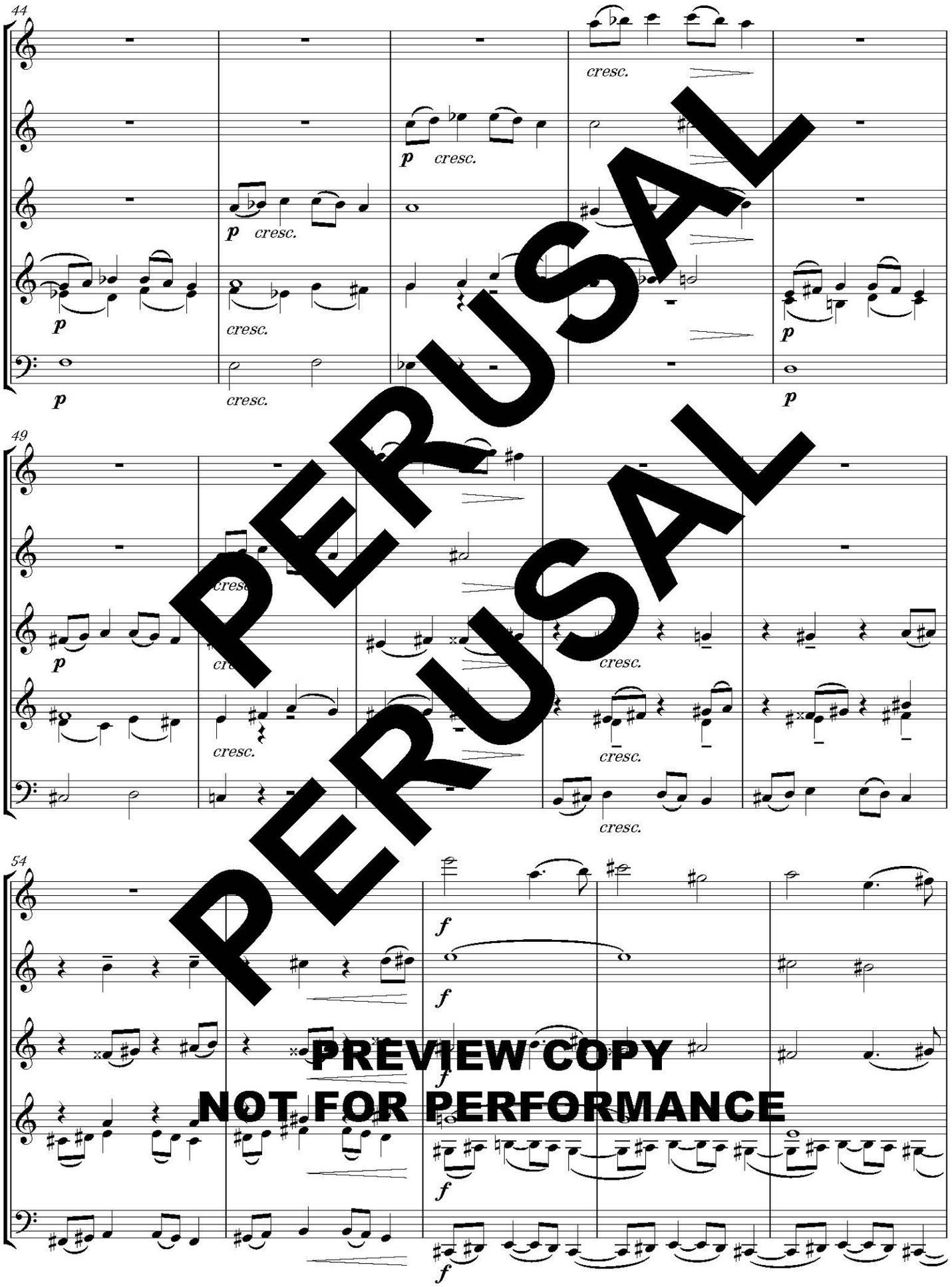

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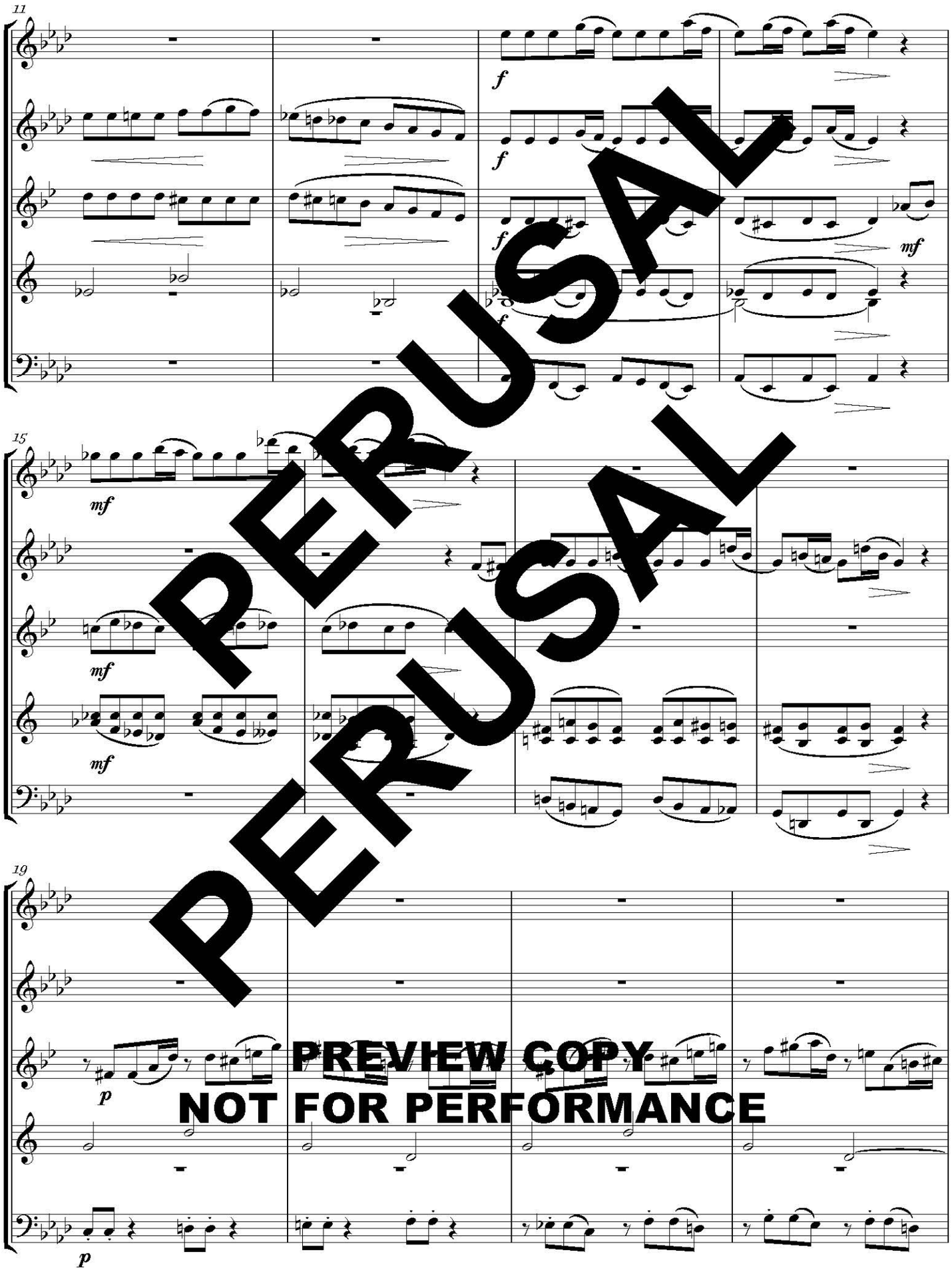

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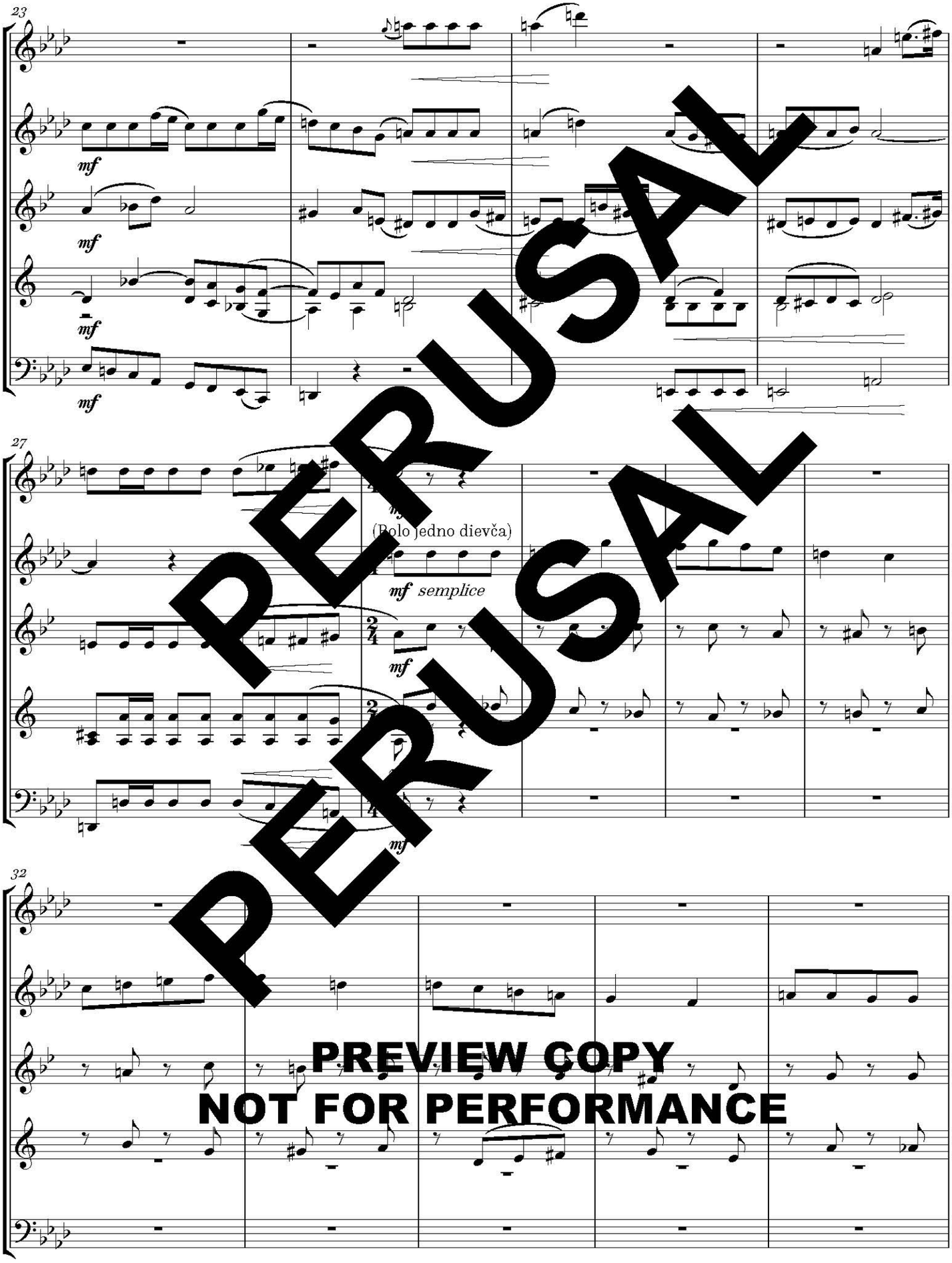

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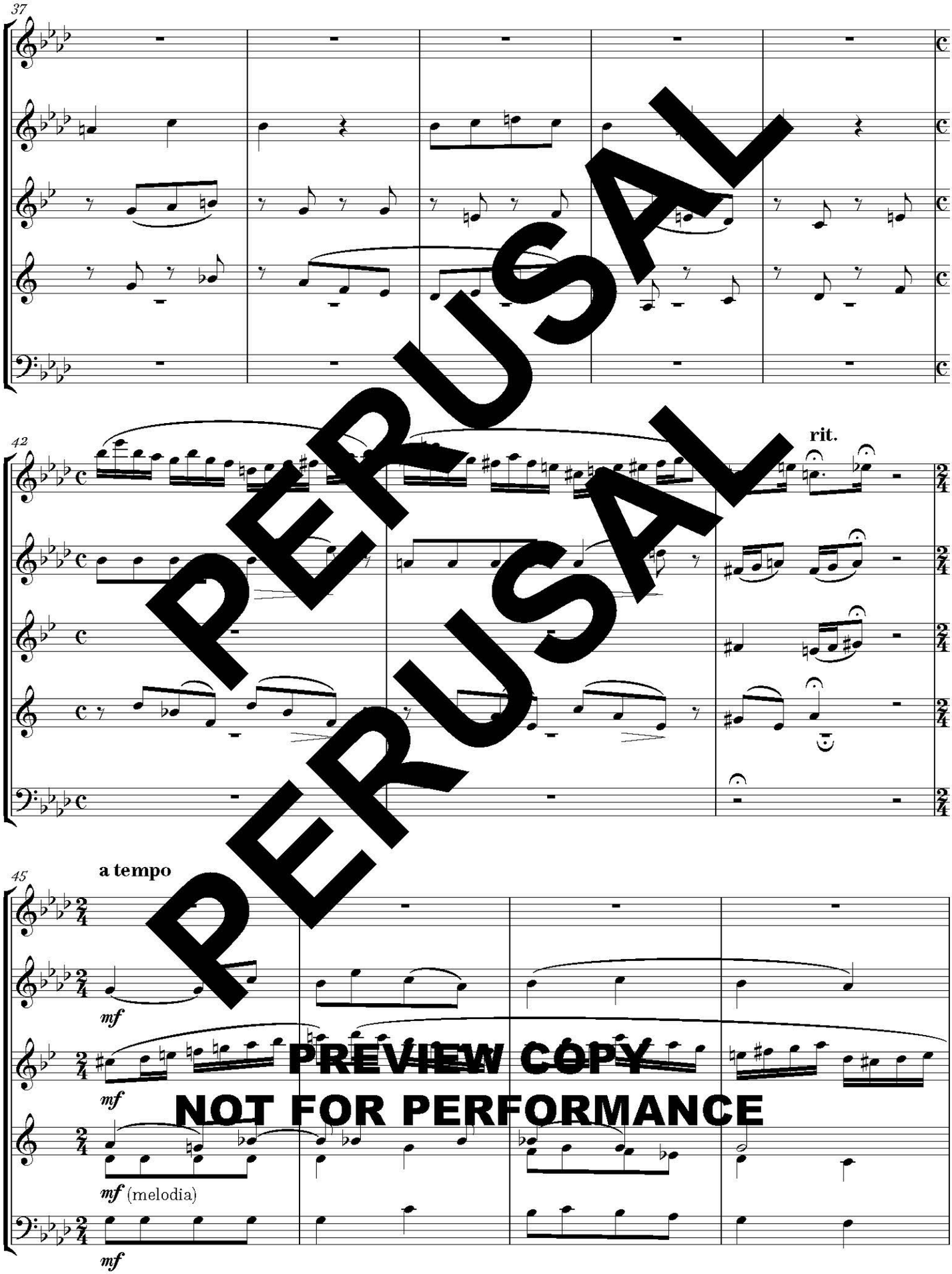

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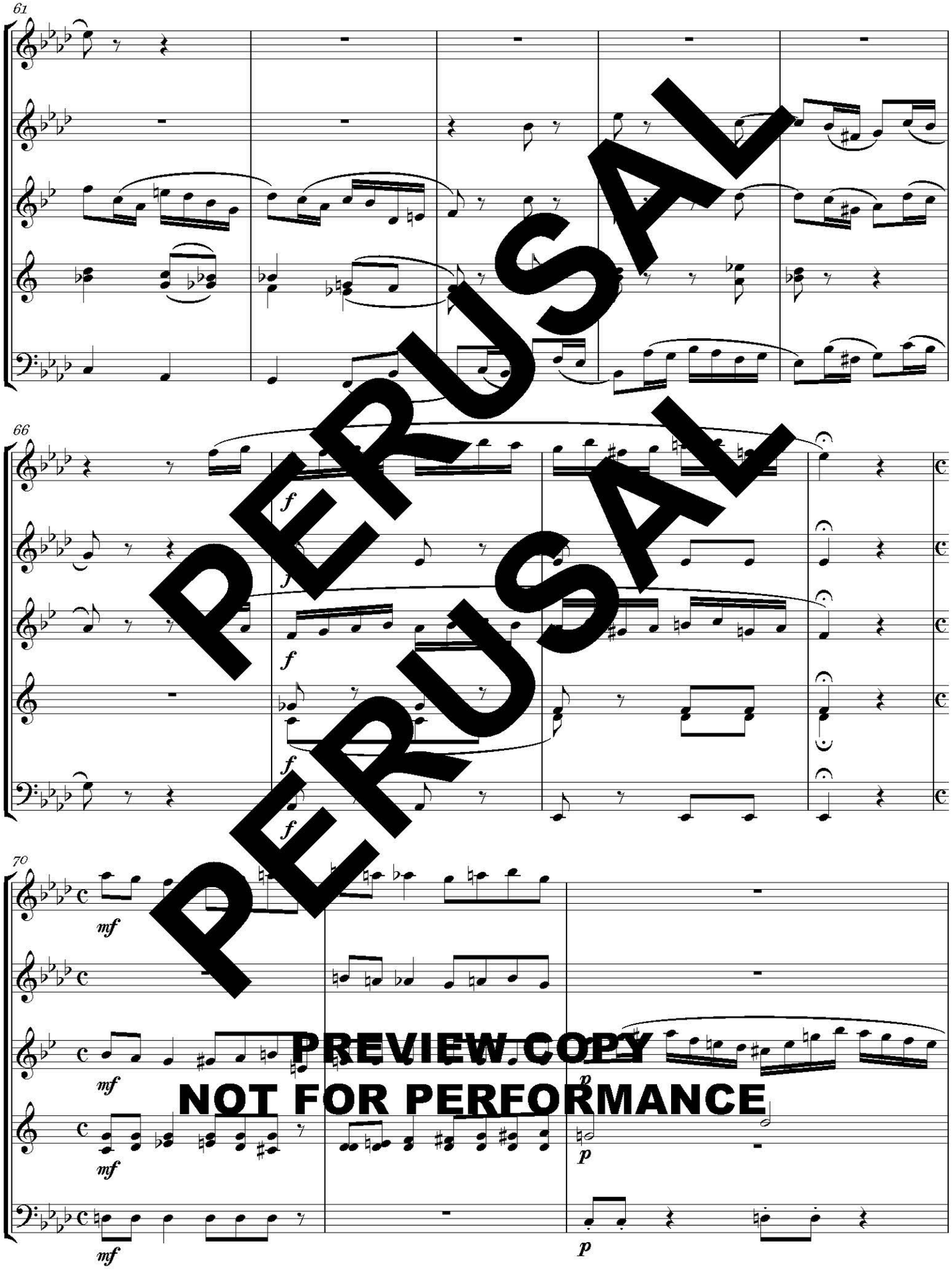

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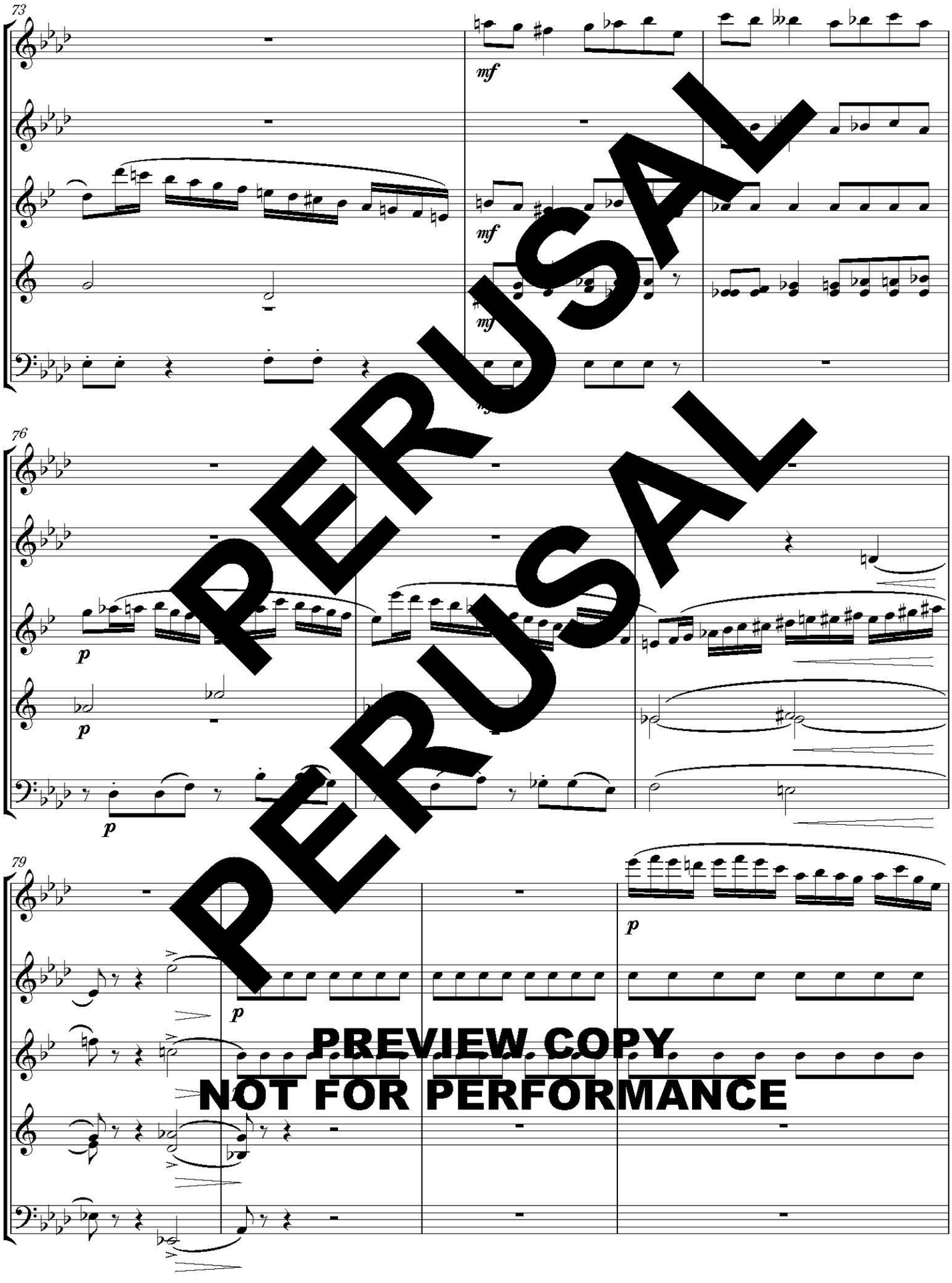

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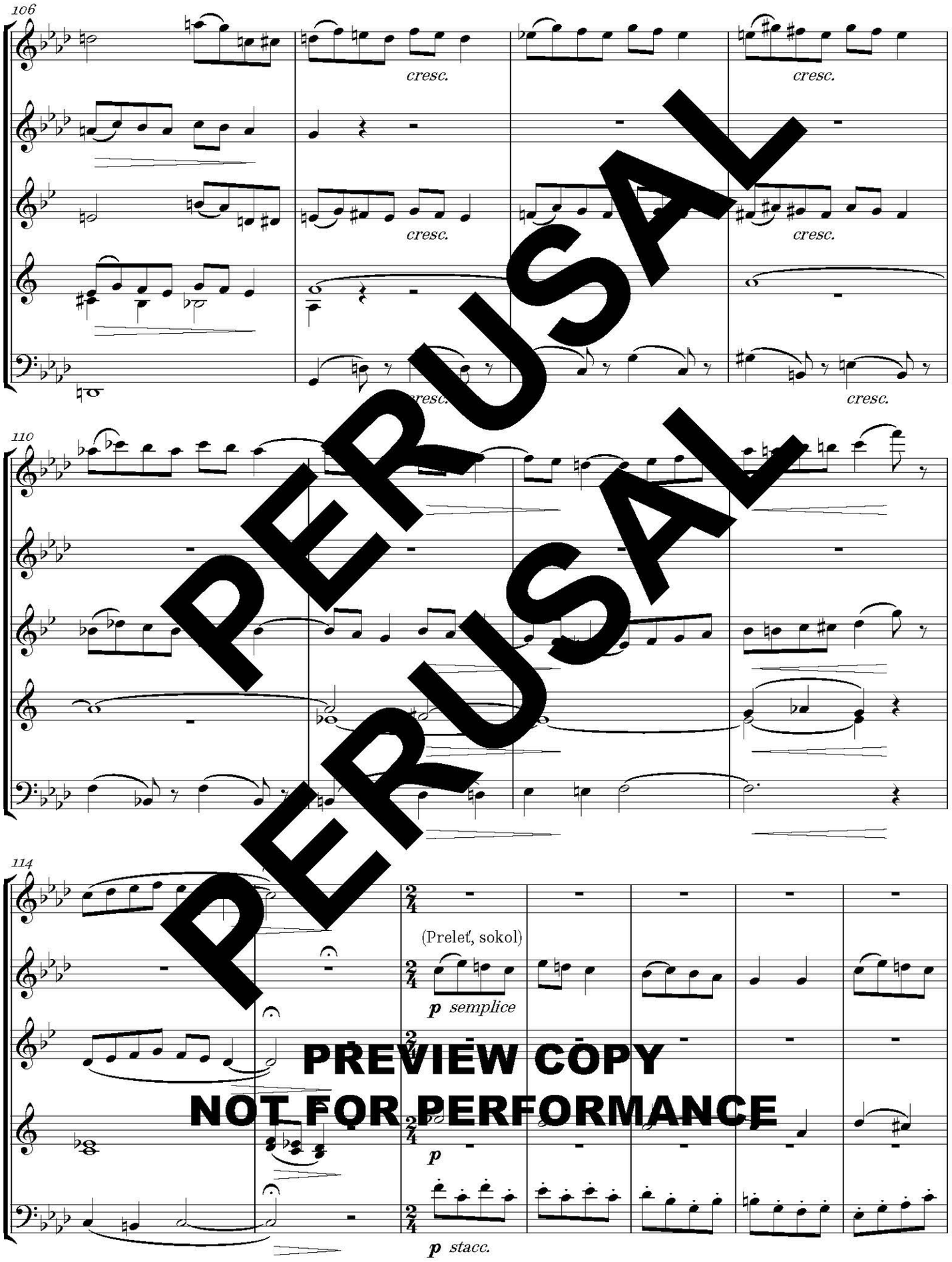

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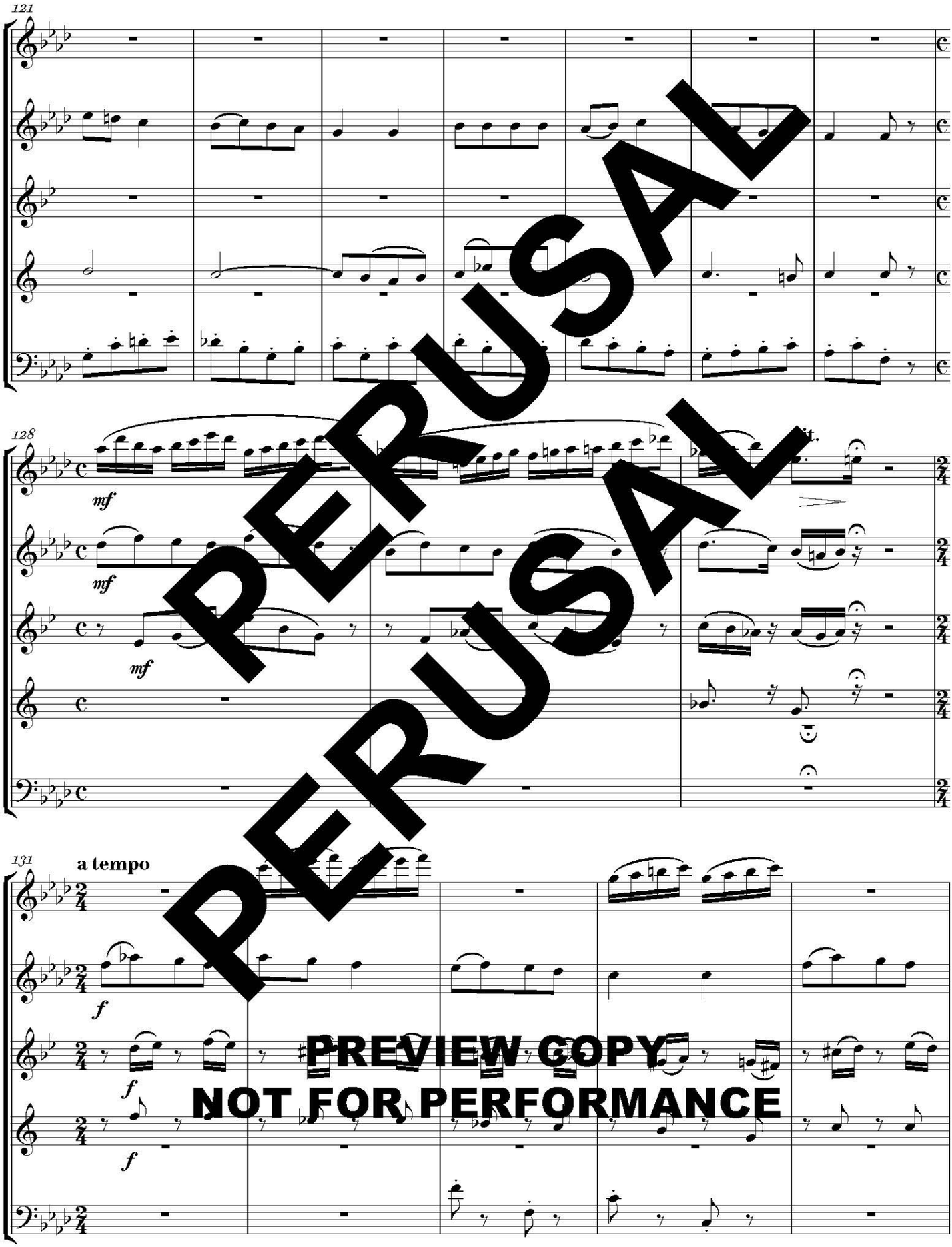

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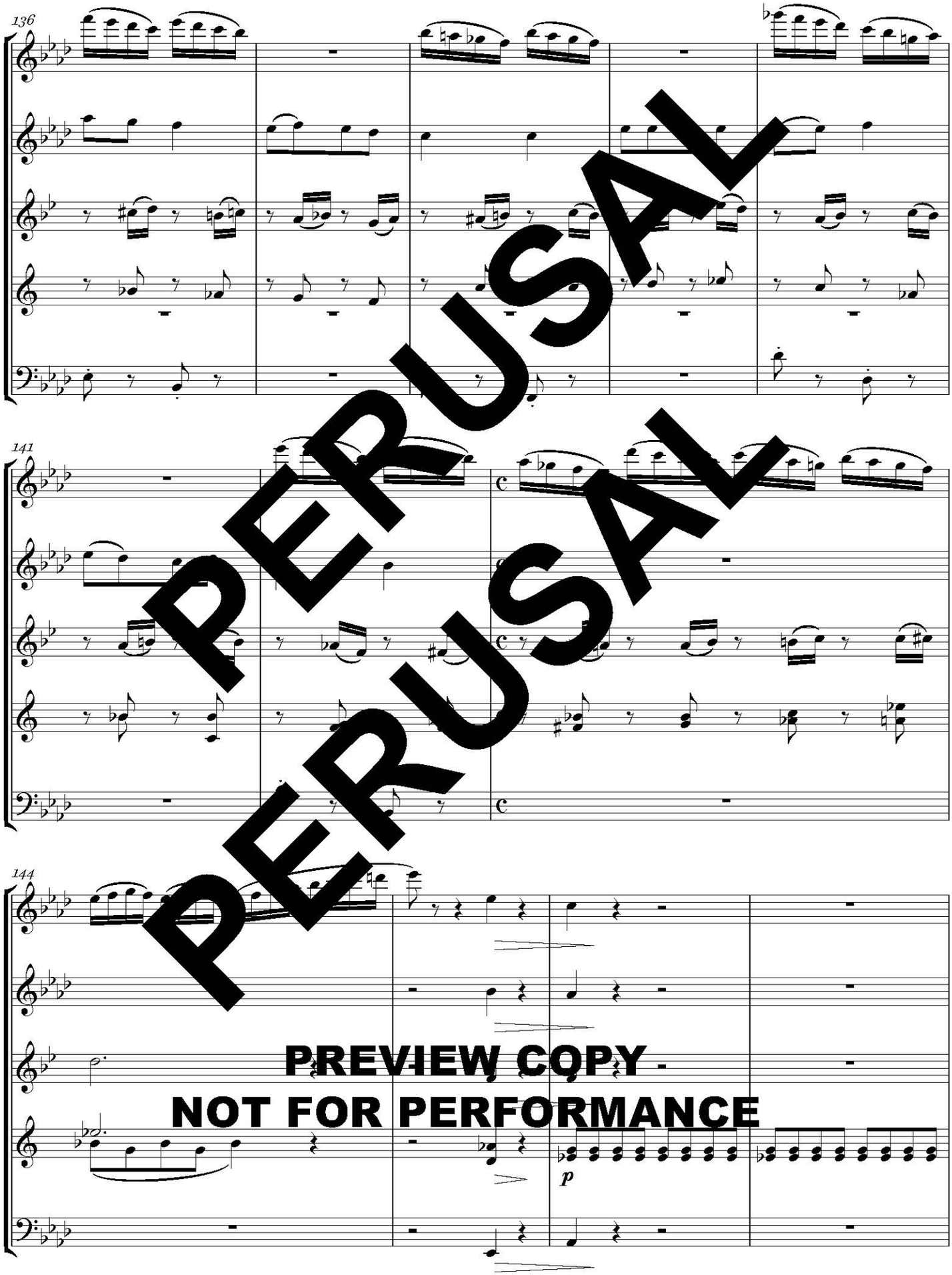

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Mikuláš Moyzes: *Dychové sexteto*

Slovenský skladateľ, pedagóg a organista Mikuláš Moyzes (6. 12. 1872 Zvolenská Slatina – 2. 4. 1944 Prešov) študoval na banskobystrickom gymnáziu a na učiteľskom ústave v Kláštore pod Znievom. Uplatnenie našiel sprvu ako organista a učiteľ v rôznych uhorských mestách (v Jágri, Veľkom Varadíne a Čurgove), kde sa profiloval predovšetkým ako plodný a úspešný autor sakrálnej hudby. Od roku 1908 až do svojej smrti pôsobil v Prešove, kde vyučoval na dievčenskom učiteľskom ústave. Hudobný prejav Mikuláša Moyzesa tvarovala predovšetkým estetika romantizmu („To, čo nevyvrelo z duše skladateľa, nemôže preb[illegible]oriť k duši poslucháča“), ľudová pieseň, ale aj vynikajúca z[illegible]osť hudby J. S. Bacha. Zameranie jeho tvorby b[illegible]počia[illegible] diktované predovšetkým potrebami ka[illegible]icke[illegible]iturgie a pedagogickými povinnosťami. Po vz[illegible] ČSR [illegible]u 1918 sa však Moyzesova skladateľská akti[illegible]ita v[illegible] a zintenzívnila: väčšina jeho svetsk[illegible] či inšt[illegible]entálnych skladieb pochádza práve z me[illegible]vojno[illegible]ho ob[illegible]ia.

V tomto kontexte vyniká na[illegible]ie[illegible]omorná produkcia. V období medzi rokmi 19[illegible] až 19[illegible] apísal[illegible]sť závažných cyklických kompozíci[illegible]čiko[illegible]tetá (*č. 1 D dur*, 1926; *č. 2 a mol*, 19[illegible] *č. 3 fi[illegible]ol*, 193[illegible] *č. 4 G dur*, 1943), ktoré svojím význam[illegible]väzujú na kvartetové dielo generáciu staršieho Já[illegible]evoslava Bellu, a dve skladby pre dychový súbor, *Dycho[illegible]xteto* (1934) a *Dycho[illegible] kvinteto* (1935). Práve tridsiate roky boli z hľadiska slo[illegible]kej literatúry pre dychový súbor mimoriadne [illegible]é v[illegible] príspevkom Ľudovíta Rajtera (*Serenáda*[illegible]931), [illegible]ugen[illegible] Suchoňa (*Serenáda*, op. 5, 1933), Jána [illegible]era (*[illegible]erzino*, op. 12, 1934), Alexandra Moyzesa (*Kvinte[illegible] stroje B dur*, op. 17a, 1933), Ladis[illegible] Holo[illegible] (*Dychové kvinteto*, op. 17, 1938) a Dezider[illegible]ardoš[illegible] (*Kvi[illegible] pre päť dychových nástrojov*, op. 6, [illegible]). I[illegible]ráciou tohto rozkvetu bolo bezpochyby aj vynik[illegible] inter[illegible]tačné umenie Pražského dychov[illegible]teta [illegible] Hertl – flauta, Václav Smetáček – ho[illegible] Vladim[illegible]íha – klarinet, Otakar Procházka – [illegible]sný roh, K[illegible] – fagot), s ktorým mali priamu sk[illegible]šetci m[illegible]vaní autori. Už názvy uvedených skla[illegible]b vs[illegible]vedajú, že svoju úlohu zohrali i vtedy aktuál[illegible]lasicistické tendencie. Kým vo väčšine p[illegible]v išlo o [illegible]dernú reinterpretáciu či transformáciu [illegible]dobn[illegible]rin[illegible]ov 18. storočia, u Mikuláša Moyzesa mô[illegible]vor[illegible] priamom nadviazaní na ideály viedenského klasicizmu [illegible]*ychové sexteto* vo svojej štruktúre vychádza z tra[illegible] trojčasťového pôdorysu (*Allegretto – Andante [illegible]tenuto – Finale. Allegro vivace*) a vyznačuje sa súmernou a [illegible]ehľadnou formou, konvenčnými tonálno-harmonic[illegible]mi vzťahmi a celkovou odľahčenosťou a úspornosťou hudobných prostr[illegible]kov: tieto nosné klasicistické črty obohatil Moyzes slov[illegible]kými ľu[illegible]ými piesňami, ktoré nielen cituje, ale i využí[illegible]ri [illegible]vickej práci. Integrácia folklórneho [illegible]álu je s[illegible]na a organická, Moyzes ho nikdy neupl[illegible]uje [illegible]ých témach, ale len vo vedľajších. V prvej časti i[illegible]sen *Prala som ja na potôčku* a v tretej *P[illegible]okol* a [illegible] *jedno dievča*. Inovatívnym prvkom je [illegible]motné [illegible]sad[illegible]e skladby: dychové sexteto pre flautu, [illegible], fagot a dva lesné rohy je v hudobnej literatúre ozajstn[illegible] raritou.

Al[illegible]eň pre toto vydanie nám poslúžila fotokópia [illegible]kopisu z osobného fondu Františka Matúša v Štátnom a[illegible]íve v Prešove. Za zmienku stojí alternatívne tempové [illegible]ačenie prvej časti, ktoré je v rukopise dopísané autorovou rukou menším písmom: *Allegretto con anima* ♩. = *76*. Dúfame, že naše vydanie *Dychového sexteta* – prvé po deväťdesiatich rokoch od vzniku skladby – prispeje k objektívnejšiemu poznaniu a lepšiemu rozšíreniu bohatého a cenného skladateľského odkazu Mikuláša Moyzesa.

Ivan Koska

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Mikuláš Moyzes: *Wind Sextet*

Slovak composer, pedagogue, and organist Mikuláš Moyzes (Zvolenská Slatina, 6 December 1872 – Prešov, 2 April 1944) studied at the grammar school in Banská Bystrica and at the teachers' institute in Kláštor pod Znievom. He initially found employment as organist and teacher in various towns of the Kingdom of Hungary (in Eger, Oradea and Csurgó), where he became known primarily as a prolific and successful composer of sacred music. From 1908 until his death, he worked in Prešov, where he taught at the teachers' institute for girls. Moyzes' musical expression was shaped mainly by the aesthetics of Romanticism ("What does not spring from the soul of the composer cannot speak to the soul of the listener"), folk song, and an excellent knowledge of the music of J. S. Bach. His creative work was initially driven mainly by the demands of Catholic liturgy and teaching responsibilities. However, after the establishment of Czechoslovakia in 1918, Moyzes' compositional activity significantly expanded and intensified; in fact, most of his secular and instrumental works stem from the interwar period.

His chamber production stands out in this context. Between 1926 and 1943, he composed six substantial chamber works: four string quartets (*No. 1 in D major*, 1926; *No. 2 in A minor*, 1929; *No. 3 in F sharp minor*, 1932; *No. 4 in G major*, 1943), which follow in the footsteps of the quartet output of Ján Levoslav Bella, a generation older, and three compositions for wind ensemble, the *Wind Serenade* (1934) and the *Wind Quintet* (1935). The 1930s were a particularly fertile period for Slovak wind ensemble repertoire highlighted by contributions from Ľudovít Rajter (*Serenade*, 1931), Eugen Suchoň (*Serenade*, Op. 5, 1933), Juraj Cikker (*Scherzino*, Op. 12, 1934), Alexander Moyzes (*Quintet for Wind Instruments in B-flat major*, Op. 2, 1933), Ladislav Holoubek (*Wind Quintet*, Op. 7, 1933) and Dezider Kardoš (*Quintet for Five Wind Instruments*, Op. 3). This flourishing was undoubtedly inspired by the exceptional interpretive artistry of the Prague Wind Quintet (Rudolf Hertl – flute, Václav Smetáček – oboe, Vladimír Říha – clarinet, Otakar Procházka – French horn, Karel Bidlo – bassoon), with whom all these composers had direct experience. The titles of said compositions suggest that contemporary neoclassical tendencies also played a role. While in most cases this involved a modern reinterpretation or transformation of 18th-century musical principles, in the case of Mikuláš Moyzes we can speak of a direct continuation of the ideals of Viennese Classicism. The *Wind Sextet*, in its structure, is based on the traditional three-movement form (*Allegretto – Andante sostenuto – Finale. Allegro vivace*) and is characterized by a symmetrical and clear form, conventional tonal and harmonic relations, and an overall lightness and economy of musical means: these essential Classical features were enriched by Moyzes with Slovak folk songs, which he not only quotes but also uses in the motivic work. The integration of this material is subtle and organic; Moyzes never emphasizes it in the main themes, only in the secondary ones. In the first movement, it is the song *Prala sobáka na Dunaju* and in the third movement *Preleť, sokol* and *Ej, ano, ano, ševca*. An innovative element is the very instrumentation of the composition: in wind literature, sextet for flute, oboe, clarinet, bassoon and two French horns is a true rarity.

A photocopy of the manuscript from the personal collection of František Matúš in the State Archives in Prešov served as the source for this edition. Worth mentioning is the alternative tempo marking of the first movement, which is written in smaller handwriting by the author in the manuscript: *Allegretto con anima* ♩. = *76*. We hope that our edition of the *Wind Sextet* – the first in ninety years since the compositions' inception – will contribute to a better understanding and broader dissemination of Mikuláš Moyzes' rich and valuable compositional legacy.

Ivan Koska

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