



# Music and Folkloristic Activities of Zdeněk Kašpar, a Wallachian Musician and Collector

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## Summary

The study focuses on the personality of a musician, teacher, arranger and collector of Wallachian folk songs. It primarily deals with his collecting and publishing activities related to the issues of music and folkloristics. The first part of the study defines the region of Wallachia in the context of Moravia and describes Zdeněk Kašpar's personality. The second and third part deal with his collecting activities and subsequent publications of music and folkloristic articles in various periodicals.



## Introduction

Zdeněk Kašpar is an important figure in Wallachian folk culture. During his life, he was a violin player and leader of the Jasénka dulcimer music band. In addition, he collected and adjusted folk songs, composed works on Wallachian topics and worked as a teacher. He shared all of his experience in his publications. This work focuses on Zdeněk Kašpar's publishing and collecting activities, since they are both mutually dependent and intertwined and open up new perspectives of viewing this figure, who has so far been mainly presented as a musician and adjuster of folk music. These are the reasons why we are presenting these activities of Zdeněk Kašpar and our findings in this study.

not abound in valleys with a mild climate and quality soil. The geographic conditions lend the region a specific character and distinguish it from the neighbouring regions of Haná and Moravian Slovakia. However, the regions occupying the north of Moravia (Lachia and Silesia) have conditions resembling Wallachia.<sup>1</sup>

The Wallachian folk culture was formed not only by the geographic conditions outlined above, but also by the gradual settlement and assimilation of new inhabitants in the course of the so-called Wallachian colonisation. The first inhabitants settled in the areas with fertile soil and the areas lying in higher altitudes in the 13th and 14th centuries. In this case, it was an internal Moravian colonisation, when the region attracted mainly people from Bohemia, Moravia and Silesia. The Wallachian colonisation mentioned above defined the character of the Wallachian folk culture. This process took place in the late 15th century.<sup>2</sup> The colonisation continued in the 16th–18th centuries, when people arrived in the mountain regions and established new settlements and pastures. These areas attracted mainly the less affluent



## 1. Ethnographic definition of Wallachia in the context of Moravia

The territory of Moravian Wallachia is situated in the Carpathian mountains in the east of Moravia. Most of the territory is a hilly or mountainous landscape. The second largest part of the region is occupied by woods and pastures situated above arable lands. On the other hand, the region does

inhabitants from the Wallachian valleys as well as people from other parts of Moravia, Silesia and Slovakia.<sup>3</sup>

The colonisers' arrivals and gradual assimilation in the 16th and 17th centuries interfered with a large spectrum of the indigenous population's ways of life. They were a major influence on the economy in the mountainous areas, where they introduced a new method of keeping livestock - the so-called mountain meadow pasture. From the current perspective, they enriched all attributes of the Wallachian folk culture and that is why Wallachia is one of Moravia's most intriguing regions.<sup>4</sup>

## 2. Zdeněk Kašpar's personality (1925–2002)

Zdeněk Kašpar was born in the village of Jasénka, which is now a part of the town of Vsetín. He devoted his entire life to his greatest passion: music and mainly Wallachian folk music. He was born into a family of musicians; his mother knew countless folk songs and would often sing them on numerous occasions. His father, who worked as a turner, played in the Old Boys, his own jazz band, and introduced the violin to his seven-year-old son. Zdeněk Kašpar started studying the violin under Augustin Blahutka<sup>5</sup>, when he was twelve. After he completed primary school, he started to study at Vsetín grammar school, where he sang in the choir. However, he did not complete his studies at grammar school and did not pass the secondary school leaving exam until 1945 when he was training to be a teacher in Valašské Meziříčí. He acquired his musical teacher training at the pedagogical institute in what was then the town of Gottwaldov. He started his teaching career in Liptál, but was relocated to Velké Karlovice two months later. He pursued his teaching career for nearly forty-one years.<sup>6</sup>

He is closely tied to Wallachia and its folklore as a founder and long-standing leader of the Jasénka dulcimer band, a composer, adjuster and collector of

folk songs. His activities targeted a wide range of folk culture's attributes. However, his greatest contribution is in the area of folklore music and dancing. He published several CDs with the Jasénka dulcimer band. *Jasénka* (1974), *Hraje Jasénka* (1992), *Trvalky* (1998) and *Přes Javorník chodník* (2001). Nearly all of the songs on these records were collected and adjusted by Zdeněk Kašpar.<sup>7</sup> The Jasénka dulcimer band and folklore company cooperated with Czech Radio Ostrava and Czechoslovak Television. He also collaborated with the Wallachian folklore company Vsacan on the filming of the *Robbed Landlady* fairy tale.<sup>8</sup> At present, the Jasénka dulcimer band and folklore company still draw on his legacy.<sup>9</sup> The influence Wallachian folk song exerted on him was so great that he composed several works inspired by Wallachia while he was studying at the folk music school in Ostrava.<sup>10</sup> He did not turn away from Wallachian folk song even in his teaching career. On the contrary, he attempted to incorporate it in his music lessons and rouse his students' interest in Wallachian folk culture.

Kašpar's music and folkloristic interests were not manifested only in his activities in the Jasénka dulcimer band or in his extensive adjusting works. He made an immense contribution as a collector and publisher of works on musical and folkloristic topics. He intended to publish his knowledge, experience and records of his collecting and musical activities in collections mapping Wallachian folk music in the area of Velké Karlovice. However, he managed to publish only three collections during his life; the fourth collection was published after his death in 2006.<sup>11</sup>

## 3. Collecting activities

Four books and collections which Zdeněk Kašpar helped prepare have been published up until now. The first three of these publications can be described as Wallachian folk song books. The last work focuses on Wallachian folk dances and



songs accompanying these dances. Zdeněk Kašpar collaborated on the last collection with ethnographer Zdeňka Jelínková, but was unable to complete his work. After Kašpar's death, his granddaughter Klára Cisáriková (née Kašparová) accepted this challenge and her cooperation with Zdeňka Jelínková led to a unique work dealing with Wallachian folk dances. Though Zdeněk Kašpar did not participate on the publishing of this collection directly, his collections and records are the main content of the entire work.<sup>12</sup>

Kašpar commenced his collecting activities in the 1940s, mainly because he was interested in Wallachian culture and also needed to establish the repertoire of songs for the new Jasénka folklore company. In addition, Kašpar's main urge to engage in these activities was: "*A desire to examine the source of the peculiar feature of the Wallachian folklore and the search for the remnants of the folk musical tradition.*"<sup>13</sup> As regards the sheer volume of the material collected, Kašpar's contribution is on a par with that of Arnošt Kubeša or Jan Nepomuk Polášek.<sup>14</sup> A significant part of Kašpar's collections is kept by various family members; hopefully, the family will make it possible to publish these materials too.

*Padesát valašských písní ze Vsetína*<sup>15</sup>

The first collection was issued by the Ostrava Regional Centre for Culture in cooperation with District Centres for Culture in the towns of Gottwaldov and Vsetín. In his foreword, Kašpar summarises his collecting activities and asserts his interest in the Wallachian folk culture in a general context. The foreword makes it clear that Zdeněk Kašpar intended to publish collections, each focusing on specific types of songs and dances, as well as collections recording folk musicians playing.

The collection of songs presents fifty Wallachian songs from diverse categories; there are dance songs, love songs, loud songs, military ones and others. He often inserted short comments explaining the typical occasion on which a particular song

was sung or who sang a particular song. Some of the songs are also accompanied by tempo marks and information about the type of dance suitable for this song. Rarely, he also includes alternative variants of melodies or lyrics of a song. The advantages of this collection include the fact that it contains a local dialect dictionary, a great aid for anyone who is not familiar with some of the phrases. This song book is intended not only for lovers of folklore, but also for the broad public, and emphasises the great diversity of folk music in Wallachia.

*Čí je to svadběnka*<sup>16</sup>

Zdeněk Kašpar published his second earliest publication *Čí je to svadběnka* with the support of the Zlín Centre for Cultural Services and in cooperation with the Vsetín Centre for Culture in 1988. The collection fills the gap in our knowledge of the Wallachian wedding ceremony. Kašpar set out to capture and describe the chronology of the regional traditional wedding. In the foreword, the author describes the publication as a song book.

It is an informative work mapping the traditional Wallachian wedding ceremony with all its parts. In the introduction, the author provides a brief and concise description of the Wallachian wedding. The individual parts of the books deal with particular stages of the wedding ceremony and present different variants of the lyrics of Wallachian wedding songs. If we approach the book critically, we may identify some minor drawbacks: the scores are included at the end of the book and readers have to search for individual songs according to marks in individual texts, which makes orientation in the text difficult. However, the overall importance of this book cannot be doubted, as similar works dealing with the wedding ceremony in Wallachia are few and far between; this book is unique in the regional context.<sup>17</sup>

*Valašský zpěvník pro školy vsetínského okresu*<sup>18</sup>

Another song book mapping the songs collected by Kašpar was published in 1999.

The song book was intended to become a teaching aid for music lessons at primary schools. This is a proof of the fact that Zdeněk Kašpar always used his collections in music lessons and presented Wallachian folk music as a part of the more general issues of Wallachian folk culture. The song book contains a wide range of folk songs; however, its visual style is outdated<sup>19</sup> and requires a re-edition. In spite of all this, it is a suitable didactic aid which music teachers may still find very useful.

*Zahraj ně, hudečku*<sup>20</sup>

Zdeněk Kašpar prepared this publication with ethnographer Zdeňka Jelínková, but was unable to complete his work. It was not published as a book until 2006, when Zdeněk Kašpar's granddaughter processed his material. In the introduction, Klára Cisáriková states that she tried to interfere with the original material prepared by Kašpar as little as possible and limited her role to that of an editor. The entire content of the book is evidence of the fact that Kašpar did not prefer music to other attributes of Wallachian culture, but viewed the mutual dependence of music and the general culture.

The contribution of this book lies in that it presents a complete overview of traditional Wallachian folk dances. It describes Wallachian dances of all styles: circular and spinning dances, figural dances with spinning elements, figural dances with circular elements, mixed circular dances, kalamajka, line dances, column dances and dance games. Each characteristic and description of a dance is accompanied by examples of songs with scores. Klára Cisáriková and Zdeňka Jelínková helped publish a singular publication which offers ample material for folklore companies focusing on the region of Wallachia or for music teachers seeking inspiration for musical and moving activities.

#### 4. Publishing activities – articles in periodicals

Zdeněk Kašpar's publishing activities related to the Wallachian folk culture can

be divided into two main categories. One category involves articles popularising folklore topics. The other category is comprised of professional articles of a music and folkloristic nature.

In both cases Zdeněk Kašpar focuses on various attributes of Wallachian folk culture such as clothing, musical folklore, dancing folklore or the development of the folklore movement in Wallachia. His articles appeared most frequently in the periodicals of Dolina Urgatina and Valašsko; they were also featured elsewhere, in *Folklor*, *Lidová tvořivost* and *Taneční listy*, albeit less often. Between 1947–1999 Kašpar published eleven articles, four of which can be classified as professional articles.

In addition to articles, Kašpar often published songs recorded in the course of his collecting activities. They appeared in the periodicals of *Dědina pod Beskydem* and *Valašsko*.<sup>21</sup> *Dědina pod Beskydem* published five songs and *Valašsko* featured seven songs.

#### a) Popularising articles on folklore topics

Kašpar's popularising articles on folklore topics were published in the magazines *Folklor*, *Valašsko*, *Dolina Urgatina*, *Lidová tvořivost*, *Taneční listy* and *Nová svoboda*. Except for in the last of the magazines, Kašpar mainly focused on the issues of folk culture and culture in general.

The article entitled *Vyznání primáše Zdeňka Kašpara*<sup>22</sup> was published in the *Folklor* monthly. Kašpar publishes a concise article summarising his collecting activities and demonstrates an interest in publishing collections of his records of songs, dances, folk musicians' styles of rendition of songs and their repertoire. The article proves that Kašpar intended to publish all of his knowledge, findings and experience.

His popularizing article entitled *Ze Vsetína do Bukurešti*<sup>23</sup> proves that Kašpar also took notice of other folk cultures, not only that of Wallachia. Whenever he travelled abroad, he would notice the elements of other folk cultures, for instance the Romanian folklore.

The article describes a sixteen-member folk band and outlines its exact make-up.<sup>24</sup>

Zdeněk Kašpar often pointed out the decline of folk songs caused by new trends. He disliked dancers' and singers' unwanted passivity at folk festivals. He deals with these issues in his article entitled *O našich písničkách*.<sup>25</sup> He also notices the issues concerning the development of folk songs, mainly from the perspective of the metamorphoses of tunes from old religious keys into new major and minor keys. The urban way of life influenced the traditional Wallachian culture; however, as Kašpar believed, people's interest in the latter always grew.

Topics similar to those in the second half of the previous articles appear in his article entitled *O některých zkušenostech našeho souboru v pořádání lidových zábav*.<sup>26</sup> First of all, it must be noted that this article was published in 1952 and reflects the then political and social perception of reality. However, if we overlook the political topics of the class struggle, the article contains statements which can be translated into the current context. For example, he criticises consumers' passive reception of music at festivals or the poor quality of musical performance at various festivals. He pointed out that the organisers of festivals invited poor bands which played popular hits for fear of losing audiences. Without exaggeration, one can say that this is his most bitter article decrying the standard of folk festivals and other cultural events at that time.

His shortest article entitled *Jasénka rozdávala radost*<sup>27</sup> from 1975 appeared in the *Nová svoboda*, a communist daily. This article is an interview with Zdeněk Kašpar, the then leader of the Jasénka company, who evaluated the company's participation in the 40th international folkloristic festival in Nice, France.

*25 let souboru Jasénka*<sup>28</sup>

The Jasénka Wallachian folklore company is one of Wallachia's oldest organisations of this kind. Zdeněk Kašpar, the long-standing leader of the company, presents

the continual development of the company in the article (the article was published on the occasion of the company's 25th anniversary). This text was targeted at the broad public and can be used as a source for anyone studying the folklore movement in Wallachia.

*Cesta souboru lidových písní a tanců ČSM<sup>29</sup> Jasénka*<sup>30</sup>

This article depicts the origins of the Jasénka company from its establishment until 1952. The article makes it clear that the company's main source of material were the collections by Arnošt Kubeša and Jan Nepomuk Polášek. The article first mentions one of Šverca's best known<sup>31</sup> collections, but also reflects on the company's first experience of the folklore festival in Strážnice. However, the article also mentions so-called new works<sup>32</sup>, which both Kašpar and Jasénka were interested in and included in their repertoire in the 1950s.

## b) Professional articles

Kašpar published four articles that fall within the category of professional musical and folkloristic texts. The first one was published under the name *Od píšťal a gajd k cimbálové muzice* in the *Valašsko* monthly in 1966. The second one was entitled *Po stopách starobylosti valašské písně* and appeared in *Dolina Urgatina* in 1950. His third article *O jedné karlovarské písničce* was featured in *Dolina Urgatina* again in 1950 and his last article *Folklovní hnutí na Vsacku* appeared in *Folklor* in 1996.

All of these articles meet the criteria for professional papers. However, Kašpar always sought to write in a style which would appeal not only to experts but also to the general public. The major contribution of the articles mentioned above lies in a clear and concise description of Wallachian folk songs and the historical development of the folklore movement in Wallachia. These articles may be beneficial for contemporary dulcimer bands or for experts studying the regional folklore.

*Od píšťal a gajd k cimbálové muzice*<sup>33</sup>



Zdeněk Kašpar's most extensive paper maps the development of folk bands in the Vsetín region from individual bagpipers<sup>34</sup> up to the traditional make-up of dulcimer bands, which has been preserved to this day. This is the context in which he examines the influence individual musical instruments exerted upon melodic developments of Wallachian songs. Kašpar describes the events in a chronological order and supports his findings with quotations of historical sources. He also presents eye-witnesses' statements which he recorded during his collecting activities mainly in the area of Velké Karlovice, which is where a majority of the material collected comes from.

The article is accompanied by a collection of footnotes. The entire article also contains period photographs and music scores corresponding with the content. In the context of Wallachian musical folklore, the article offers a concise and clearly structured outline of the development of Wallachian dulcimer bands and their instrumental composition. It also demonstrates Zdeněk Kašpar's fascination with bagpipers and local musicians, mainly the famous Jan Pelár band.

In addition to the issues mentioned above, the opening page presents a fact which can be transferred to the current context of dulcimer bands in Wallachia. Zdeněk Kašpar literally writes: "Yes, the tempestuous development of the interpretation of folklore after 1945 on the one hand diversified folk bands according to their technical competences and according to the level of adjustments (from transcription and reconstructions of original material up to composition experiments on the very brink of folklore), but on the other hand it helped form an idea of a standard (sic!) dulcimer band, which erased the minute regional differences."<sup>35</sup>

From the current perspective, we can say that similar issues concerning adjustments of folk songs, dulcimer bands' repertoire and regional differences in rendition are still topical and frequent sources of debates

among folklorists. Kašpar himself always sought a sensitive approach towards folk songs in order to preserve its original substance and nature.

#### *Po stopách starobylosti valašské písně*<sup>36</sup>

While collecting his material, Kašpar deepened his knowledge of Wallachian folk songs and searched for their origins. Like other authors, he pondered the question of the extent to which the mountain pasture culture had influenced the Wallachian folk culture. In other words, whether the Wallachians who colonised the mountain areas influenced the indigenous population's way of life. Kašpar examined these influences and pointed out particular cases which he had discovered in Wallachian folk songs. The sheet music material helps capture the styles of playing individual instruments in bagpipe or dulcimer bands.

The entire text is structured so that it first deals with the Wallachian shepherds' influence on the indigenous woodland culture and then goes on to present particular examples of this influence. In the context of dance folklore, he clarifies differences and describes the dances typical of the Wallachian region: the dances are called valaská, valaský and povalasky.<sup>37</sup>

The article may introduce folklore novices and music teachers to the issues of the developments of the Wallachian folk culture, dance folklore and musical folklore.

#### *O jedné karlovské písničce*<sup>38</sup>

Though the text is written in a popularising tone, it presents important facts. It is evidence of Kašpar's long-term examination of songs from Velké Karlovice. It presents one song as an example illustrating the gradual development of folk songs and the influence of brass bands and other instruments upon their melody. Kašpar refutes the statement contained in the first part of *Valašské písničky* by Arnošt Kubeša and Jan Nepomuk Prášil, namely the statement that songs with triplets and syncopes never occurred in the Velké Karlovice region. Kašpar supports his

assertion by the example of the song *Aj, Javorník, Javorník*. This article is another proof of Kašpar's affection for the area of Velké Karlovice, which he considered one of very few locations not affected by the urban way of life.

#### *Folklorní hnutí na Vsacku*<sup>39</sup>

This is an outline of the development of the folklore movement in the Vsetín region. The article highlights two folklore companies from Vsetín, which he helped establish, i.e. Vsacan and Jasénka. However, he does not neglect other companies which came into existence in Nový Hrozenkov or Liptál. In the introduction, the author admits that he is mainly interested in the Jasénka folklore company and it is true. This bias does not deteriorate the quality of the article, which presents a well-arranged development of the folklore movement in various parts of this sub-region.

#### Conclusion

Zdeněk Kašpar's publishing activities focused on Wallachia's folk culture and

primarily the music folklore. He always attempted to put his findings in the context of broader attributes of the folk culture and social developments in the region. His song books contained mainly Wallachian songs which he had recorded. His collections contain numerous songs from Velké Karlovice, where he worked as a teacher; however, he did not neglect other areas of the Wallachian region. His song books and book *Zahraj ně, hudečku* enriched the range of sources which both folklorists and the general public may benefit from.

Kašpar shared his experience of collecting folk songs in articles featured in many different periodicals. His minor articles focused on the Jasénka folklore company and dulcimer band, reflected upon the then social attitudes towards local festivals, and, above all dealt with Wallachian folk songs and their specifics. His professional articles may serve as an initial introduction to the issues of music folklore and development of the folklore movement in Wallachia.

#### Notes

- 1 ŠTIKA, J. *Etnografický region Moravské Valašsko: vznik a jeho vývoj*. Ostrava: Profil, 1973, p. 25.
- 2 The mountain regions of Slovakia and Silesia were the original home of shepherds who are referred to as the Wallachians in period sources and who colonised Wallachia. Their ethnical make-up is not known. However, one may form a view according to the regions which they migrated from. These regions included Slovakia, Poland, Ukraine and Romania.
- 3 ŠTIKA, J. *Etnografický region Moravské Valašsko: vznik a jeho vývoj*. Ostrava: Profil, 1973, pp. 25–27.
- 4 ŠTIKA, J. *Etnografický region Moravské Valašsko: vznik a jeho vývoj*. Ostrava: Profil, 1973, pp. 26–27.
- 5 KAŠPAROVÁ, K. *Osobnost Zdeňka Kašpara v kontextu folklorního hnutí na Valašsku po roce 1945*. Dissertation. Brno: Masaryk University, Faculty of Arts, 2006, pp. 5–8.
- 6 CHUMCHAL, Jan. *Lidová kultura Valašska v kontextu 20. a 21. století. (vybraná problematika)*. Ostrava, 2015. Dissertation. Ostrava University, Pedagogical Faculty, pp. 47–48.
- 7 CHUMCHAL, Jan and Jiří KUSÁK. Uměleckému profilu Zdeňka Kašpara (1925–2002) v kontextu lidové kultury Valašska. In: *Horizonty umění 3*. Akadémia umení v Banskej Bystrici, 2015. pp. 90–97. ISBN 978-80-89555-57-4.
- 8 MIKULCOVÁ, M., GRACLÍK, M. *Kulturní toulky Valašskem*. Issue 1. Frýdek-Místek: Alpress, 2001, p. 130. ISBN 978-807-2186-495.
- 9 PAVLICOVÁ, M., UHLÍKOVÁ, L. *Od folkloru k folklorismu: slovník folklorního hnutí na Moravě a ve Slezsku*. Strážnice: Ústav lidové kultury, 1997, pp. 54, 155–156. ISBN 80-861-5606-0.
- 10 *Bandits' Suite and Wallachian Rhapsody*.

- 11 CHUMCHAL, Jan and Jiří KUSÁK. Uměleckému profilu Zdeňka Kašpara (1925-2002) v kontextu lidové kultury Valašska. In: *Horizonty umenia* 3. Akadémia umení v Banskej Bystrici, 2015. pp. 90–97. ISBN 978-80-89555-57-4.
- 12 KAŠPAR, Z. *Zahraj ně, hudečku: valašské tance z rukopisných sběrů Zdeňka Kašpara*. Issue 1, Vsetín: Občanské sdružení Jasénka, 2006, 261 p. ISBN 80-239-7264-2.
- 13 KAŠPAR, Z. *Padesát valašských písní ze Vsetína*. Vsetín: Krajské kulturní středisko v Ostravě, Okresní kulturní středisko v Gottwaldově, Okresní středisko ve Vsetíně, 1982, pp. 1–2.
- 14 Collectors of Wallachian folk songs. Arnošt Kubeša helped to establish for instance the Meziříččan, a folklore company in Valašské Meziříčí. Jan Nepomuk Polášek worked as a teacher in the town and was also a role model for Zdeněk Kašpar. A. Kubeša and J. N. Polášek cooperated on publishing collections of Wallachian folk songs, such as Valašské písničky I.–VI.
- 15 KAŠPAR, Z. *Padesát valašských písní ze Vsetína*. Vsetín: Krajské kulturní středisko v Ostravě, Okresní kulturní středisko v Gottwaldově, Okresní středisko ve Vsetíně, 1982, 55 p.
- 16 KAŠPAR, Z. *Čí je to svadběnka. Valašské svatební písně ze Vsacka*. Vsetín: Středisko kulturních služeb Zlín, Okresní kulturní středisko Vsetín, 1990, 252 p.
- 17 KAŠPAR, Z. *Čí je to svadběnka. Valašské svatební písně ze Vsacka*. Vsetín: Středisko kulturních služeb Zlín, Okresní kulturní středisko Vsetín, 1990, 252 p.
- 18 KAŠPAR, Z. *Valašský zpěvník pro školy vsetínského okresu*. Vsetín: Středisko služeb školám, 1999, 112 p.
- 19 The song book is in ring binding, which is why it may be viewed by the public as inferior quality.
- 20 KAŠPAR, Z. *Zahraj ně, hudečku: valašské tance z rukopisných sběrů Zdeňka Kašpara*. Issue 1, Vsetín: Občanské sdružení Jasénka, 2006, 261 p. ISBN 80-239-7264-2.
- 21 The Valašsko magazine changed its name several times and was known as the Valašsko vlastivědná revue at one point during its existence. The periodical Dolina Urgantina became a part of this magazine.
- 22 KAŠPAR, Zdeněk. Vyznání primáše Zdeňka Kašpara. In *Folklor*. 1999, vol. 3, No. 10, p. 122.
- 23 KAŠPAR, Zdeněk. Ze Vsetína do Bukurešti. In *Valašsko*. 1953, no. 2, pp. 16–19.
- 24 9 violins, 4 three-string counter violins, 2 two-string double-basses and a small dulcimer.
- 25 KAŠPAR, Zdeněk. O našich písničkách. In *Dolina Urgatina*. 1947, No. 1, pp. 59-60.
- 26 KAŠPAR, Zdeněk. O některých zkušenostech našeho souboru v pořádání lidových zábav. In *Lidová tvořivost*. 1954, vol. 5, p. 54
- 27 KAŠPAR, Zdeněk. Jasénka rozdávala radost. In *Nová svoboda*. 1975, 28.7, p. 2.
- 28 KAŠPAR, Zdeněk. 25 let souboru Jasénka. In *Taneční listy*. 1966, vol. 8, No. 1, p. 17.
- 29 The acronym of the Czechoslovak Youth Association.
- 30 KAŠPAR, Zdeněk. Cesta souboru lidových písní a tanců ČMS Jasénka. In *Lidová tvořivost*. 1952, vol. 3, No. 7, pp. 279–281.
- 31 Pašeráci tabáku.
- 32 Artificial and politically biased folk songs created in the style of Wallachian folk songs but referring to the people's democratic regime and the working classes. The collection contains songs about e.g. combine harvester drivers.
- 33 KAŠPAR, Zdeněk. Od píšťal a gajd k cimbálové muzice. In *Valašsko*. 1966, no. 10, pp. 82–91.
- 34 Nowadays widely known as dudy.
- 35 KAŠPAR, Zdeněk. Od píšťal a gajd k cimbálové muzice. In *Valašsko*. 1966, No. 10, p. 83.
- 36 KAŠPAR, Zdeněk. Po stopách starobylosti valašské písně. In *Dolina Urgatina*. 1951, vol. 5, pp. 16–19.
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## Résumé

Studie se zaměřuje na osobnost hudebníka, učitele, aranžéra a sběratele valašských lidových písní Zdeňka Kašpara. Zabývá se především jeho sběratelskou a vydavatelskou

činností v oblasti hudby a folklóru. První část studie přibližuje oblast Valašska v rámci Moravy a popisuje Kašparovu osobnost. Druhá a třetí část pojednává o jeho sběratelské činnosti a následné činnosti vydavatelské zahrnující několik sbírek a příspěvky do národopisných časopisů.

**Klíčová slova:** Zdeněk Kašpar, sběratelská činnost, vydavatelská činnost, Valašsko, lidová píseň, hudební folklor, folklorní soubor Jasénka.

**Keywords:** Zdeněk Kašpar, collecting activities, publishing activities, Wallachia, folk song, musical folklore, the folklore company of Jasénka.

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