

ART AS A MEANS FOR INCREASING SENSIBILITY TO SPIRITUALITY, SUSTAINABILITY AND GEOEDUCATION

Enriching effects of the art

Ideas of freedom accompanied the human kind for ages. Numerous examples can be presented: rebellions of slaves, French revolution 1789 with demands of equality, liberty and fraternity, decolonisation process, destruction of the “Eastern block” 1989, recent movements in the world etc. Until nowadays various false explanations of freedom (oppressing well-being and destabilizing personality) have bad consequences by increasing present political, economic, social and environmental crises. An incorrect understanding of liberty brings lot of conflicts when unethical priority is given to individual personal profit and interest.

New alternatives combine economic, social and environmental issues with actual safety and security aspects. Problems of sustainable development are to be completely respected. Unstable modernity of today with so many evil examples (of high priority in media) increase lack of ability to discern Good from Evil; these terms need to be defined as well as priorities which are to be associated with a “good human being”. Various instruments can be applied to improve sensibility for spirituality, sustainability and geoeducation. No changes can be achieved by using only rhetoric and legislation processes. Respect to traditional and approved ethical values is to be taken into consideration.

Extraordinary occasions for art of any kind - music, creative graphic and plastic arts, literature (classic, modern incl. science fiction), theatre, cinema, etc. - exist to harmonise individual personal interests with those of the humanity well-being and Nature and also to cultivate individual spirituality and the appropriate values. Arts can be applied as irreplaceable means for making any human being better, for improving his sense for solidarity and for increasing his ethical sensibility.

As a significant instrument for improving ethical global climate the art should be used in the never ending education process at any level – not only to strengthen a fair relation of any human being to the Earth and to the global well-being. Also entrepreneurial environment should be adopted to increase nobleness feelings and behaviour in everybody, emphasising also the importance of aesthetical function of the beauty (rooted in the Nature). Methodological problems consist in the basic premise: any successful application will depend on personal quality, integrity and example of promoters (including intellectual élite, players in the markets etc.). Special field for applying art is connected with the popularization of science among employees. Correct presentations of sustainable development are needed to avoid false misinterpreting ideas.

Importance of classical music

Let me limit my presentation to the very substantial part of the art – **classical music**. The art can serve as the important means how to cultivate our heart. The music cultivates our sentiments, feelings and consciousness including a love for the Nature and its beauty.

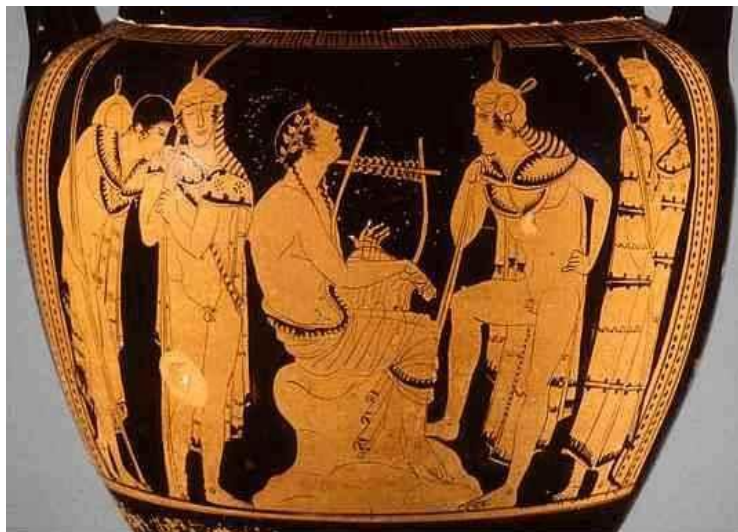
We know that the abiotic nature has its own values (cultural, aesthetic, functional, scientific, research, educational, informatics) and that it should be considered as a value itself.

The nature is valuable because of its existence, not only for its possible exploitation by people. How much of inspiration for numerous composers all over the world has been given by the Nature, how much of inspiration for people by such a music increasing nobility of their behaviour and supporting their friendly approach to the Nature.

The classical music can be distinguished in two streams - the program and the absolute music. Sometimes it is difficult to make a distinction. Simply expressed – the absolute music is written without any descriptive purpose or ideas whereas the program music tells or reminds a story. Some music theoreticians speculate that all music has some programmatic element in it, even if only by virtue of the fact that any composed music follows the creative thoughts of the composer. According to Wikipedia and other textbooks: *Generally, **program music** supports a story, as in opera, ballet or musicals. The idea of 'motif' in the standard opera repertoire is probably the single best example. A short melodic phrase that symbolises a specific character or emotion in an opera is a motif. In program music, it is the story that provides the contour or arch that is filled with music by the composer, and not the musical materials themselves. The music supports and expresses the various emotional states and important events that are unfolding during the production. - **Absolute music** is not in the service of a particular program requirement. The composer is free to mix, match, balance and juxtapose any and all musical materials as he/she sees fit. Within certain broad structural conventions, like sonata form and several dance rhythms, composers can produce symphonies, sonatas, and many other kinds of work including free-form compositions. - Anyway the interaction between the composer and the listener is evident. The fantasy of both is unlimited and the heart together with the sentiment is touched.*

Music and the beaux arts

Very often the imagination is connected with the painting. **Orpheus** was a legendary musician, poet, and prophet in ancient Greek religion and myth. The major stories about him are centred on his ability to charm all living things and even stones with his music, his attempt to retrieve his wife, Eurydice, from the underworld, and his death at the hands of those who could not hear his divine music.



The famous Czech painter Max Švabinský (1873 – 1962) changed the traditional instrument of Orpheus (violin instead of a lyre). But also the harmony with the Nature (not only biotic) is evident.

Let us compare an antique presentation of Orpheus with that of Max Švabinský.

Many classical music compositions can be found with a strong inspiration by the Nature itself from the past until today. Let me present examples from the most famous Czech composers.



Bedřich Smetana (1824 – 1884):

Smetana is considered as a typically national composer. The Czech people admire his 8 operas, but he was also excellent pianist and personal friend with Franz Liszt. They met many times in Prague, Weimar, Leipzig or Budapest. Liszt after the death of Smetana declared: *“I am deeply moved, he was really a genius“*. - *At the seashore* (written in 1862 as a remembrance of his previous 5 years stay in Göteborg with a considerable influence on the local cultural life): in this piano concert etude we can admire the musical description of the seashore, waves, storm, tranquilisation of tides. - The most famous symphonic composition of Bedřich Smetana is the cycle of six symphonic poems *“My country”*, composed shortly after the tragedy in the life of the composer who in his 50 years became deaf. We can admire his vitality in such a tragic period of his life. (Besides this

cycle he as a deaf author wrote 3 outstanding operas and many other compositions for piano, choirs, chamber music). All six poems of the cycle are very important for the Czech identity and the history of the nation. Vyšehrad, Vltava (river Moldau), Šárka, From the Bohemian Fields and Groves, Tábor, Blaník. This is the program music. Smetana himself described the content of all poems. Vltava seems to be the most popular among these poems. Here is the description of *Vltava* by the author *“The work describes the flow of the Vltava river beginning from its two tiny sources – the Cold and Warm Vltava, the joining of the two little streams into one, then the sweep of the Vltava through the groves and along the meadows, through the countryside where feasts are being celebrated. In the night, the moonlight dance of the water-nymphs; on the near-by rocks proud castles rear up, stately homes and ruins; the Vltava swirls through the St. John’s rapids, then flows in a broad sweeping current on to Prague where Vyšehrad comes into sight, and finally disappears in the distance with its majestic sweep into the Labe (Elbe) river.”*



Antonín Dvořák (1841 – 1904):

the first Bohemian composer to achieve worldwide recognition. - In 1875 Dvořák was awarded a state grant by the Austrian government, and this award brought him into contact with Johannes Brahms, with whom he formed a close and fruitful friendship. Brahms also found him an influential publisher in Fritz Simrock, and already the first published works attracted worldwide attention to himself and to his country’s music. The admiration of the leading critics, instrumentalists, and conductors of the day continued to spread his fame abroad: 10 visits to England (in 1891 an honorary doctor of music of the University of Cambridge), in 1890 a personal triumph in Moscow, where two concerts were arranged for him by his friend Pyotr Ilyich Tchaikovsky; director of the newly established National Conservatory of Music in New

York (1892-1895), this sojourn is crowned by his most famous ninth symphony *From the New World*. – Dvořák liked the nature and preferred – when possible – to live in his country-house at Vysoká near Příbram. The local woods with a very small lake gave lot of inspiration to his most successful opera *Rusalka* (Water nymph). Several tragedies in his family gave the origin to his two highly appreciated works which can be presented as an expression of a deep spirituality: *Stabat mater* (after the death of his own 3 children) or *cello concerto* (death of his sister-in-law living in the small castle at Vysoká – nowadays a museum – Memorial of Antonín Dvořák).

Conclusion

Music has been accompanying humanity throughout the whole history. It has been always linked with a cultivation of the human spirituality and it is extremely important for our spiritual life, sentiment, feeling, consciousness. In many respects it can be combined with our admiration for the Nature and its beauty, for our environment. Let us remember – the Music brings together all nations of our planet, it is not necessary to make any translation what is important in the globalisation process. Therefore classical music should be unavoidable from our daily life.

As a significant instrument for improving ethical global climate the art should be used in the never ending education process at any level – not only to strengthen a fair relation of any human being to the Earth and to the global well-being. Also entrepreneurial environment should be adopted to increase nobleness feelings and behaviour in everybody, emphasising also the importance of aesthetical function of the beauty (rooted in the Nature). Methodological problems consist in the basic premise: any successful application will depend on personal quality, integrity and example of promoters (including intellectual élite, players in the markets etc.). Special field for applying art is connected with the popularization of science among employees.