

CONTRIBUTORS – AUTOREN – AUTOŘI

Mikuláš Bek (1964) studied musicology and sociology at the Masaryk University Brno and Charles University Prague (Ph.D. 1994). 1992–1999 lecturer at the Charles University Prague, since 1999 head of the Institute of Musicology of the Masaryk University Brno. 1995–1998 co-ordinator of the Music Media Training Programme for the Czech Republic (an international programme aiming at the co-operation of universities and music industry enterprises) in frame of the EU scheme Tempus. Specialises in sociology of music, history of music of the 19th and 20th centuries, and music analysis. Director of the RIPM (Repertoire de la Press Musical) project in the Czech Republic.

PhDr. Mikuláš Bek, Ph.D.
696 35 Dambořice 86
bek@phil.muni.cz

Alena Burešová (1947) studied musicology at the Philosophical Faculty of Palacký University in Olomouc. She also visited music theory courses at the Academy of Performing Arts in Prague and she worked as a visiting scholar at Humboldt University in Berlin and Lomonosov University in Moscow. At the present time she is a senior lecturer at the Department of Musicology, Palacký University, Olomouc, where she teaches the history of music. Her fields of research are the relation between word and music (monographs, editions), Czech contemporary works for children's choirs (a monograph from 1984 is the first wider analysis categoring the genre), Czech-Russian musical relation between World Wars I and II, and composer *Pavel Bořkovec* (Olomouc, 1994).

doc. PhDr. Alena Burešová, CSc.
Jílová 7, 779 00 Olomouc
buresov@ffnw.upol.cz

Judith Fiehler earned her doctorate at Louisiana State University under Wallace MacKenzie, who was then assisting Hans Moldenhauer with his biography of Anton Webern. In her dissertation, she discussed the characteristic traits of Webern's mature style, its humanistic roots and its logical foundations. She became interested in Czech music through contacts with Jaroslav Mráček, Jiří Sehnal, Jarmil Burghauser, and

Lída Brodenová, and is grateful for the kind support of many Czech linguists, musicologists, librarians, and performers. During the past fifteen years, she has extensively studied Czech scores, read and translated Czech musicology, helped locate Czech archival material in American libraries, and reviewed performances of Czech music. The papers which she recently presented at international Martinů and Webern congresses discuss theoretical aspects of Czech modernism and were directly influenced by the work of Jaroslav Volek. She is currently a project coordinator at the Library of Congress.

Judith Fiehler
jfie@loc.gov

Jiří Fukač (1936–2002) studierte Musikwissenschaft an der Brünner Masaryk-Universität (1954–59, Aspiratur 1966, Habilitation 1990, Professor 1994), zugleich Privatstudium des Klavierspiels. 1961 Assistent an dem Lehrstuhl für Musikwissenschaft, 1963 Oberassistent dortselbst, zugleich 1963–67 Sekretär der Tschechischen Gesellschaft für Musikwissenschaft beim Tschechoslowakische Komponistenverband in Prag. Begründer der Brünner tschechischen Fachzeitschrift *Opus musicum*, die bis heute erscheint. Ab 1. 1. 1990 Vorstand des Instituts für Musikwissenschaft der Philosophischen Fakultät der Masaryk-Universität. Fachrichtung: Musikgeschichte, allgemeine und Musikästhetik, Semiotik und Kommunikationslehre. 1990–93 erster Präsident der selbständigen Tschechischen Gesellschaft für Musikwissenschaft, seit 1993 Vizepräsident des tschechischen Musikrates. Weitere Funktionen. Tätigkeit im Ausland: Gastprofessor in Wien (1993). Vorträge bzw. Vorlesungen an Universitäten in Wien, Laibach, Posen, Berlin, Leipzig, Halle, Heidelberg, Kopenhagen, Göteborg, London, Durham, Montreal, Boston, St. Louis, New York u. a., und an den Musikhochschulen in Wien, Mannheim, Belograd. Werk: um 200 wissenschaftliche Texte, zahlreiche Musikkritiken, Rezensionen etc. Teilnahme an Editionsprojekten (Janáček), Zusammenarbeit mit Musiklexiken in Tschechien und im Ausland (u. a. New Grove, Sudetendeutsches Musiklexikon), Hauptredakteur des neuen Sachlexikons *Lexikon der tschechischen Musikkultur* (1997).

František Havelka (1959) studied at the Pedagogical Faculty of Palacký University in Olomouc. He also visited music theory courses at the Academy of Performing Arts in Prague and courses of theory and criticism of jazz and popular music at the Janáček Academy of Performing Arts in Brno. Since 1995, he has been teaching music theory, history and theory of jazz and popular music and computer music skills at the Department of Musicology, Palacký University, Olomouc. His fields of research are jazz music, especially third stream music (for example the monograph of the third stream composer Pavel Blatný), and computer music (*Muzikolog a počítač. Úvod do*

studia počítačové editace hudby [Musicologist and Computer. Primer to Computer Programming of Music Study]. Olomouc 1998).

PaedDr. František Havelka, Ph.D.
Jánošíkova 9
783 36 Křelov
fhmusic@quick.cz

Jaroslav Jiránek (1922–2001); nach Absolvierung des Prager Konservatoriums (1943; Meisterschule 1947), Promotion (für Philosophie und Ästhetik, 1948) und Habilitation (für Musikwissenschaft und Ästhetik, 1961) an der Karls-Universität Praha; 1962 Gründung des Instituts für Musikwissenschaft an der Tschechoslowakischen Akademie der Wissenschaften in Praha (Direktor bis 1971, dann aus politischen Gründen suspendiert) und der Zeitschrift *Hudební věda* (Musikwissenschaft); 1966 DrSc.; 1989 rehabilitiert, 1989 o. Prof. an der Akademie für Musik und darstellende Kunst in Praha, 1992 Emeritierung. Hauptarbeitsgebiete: Musikgeschichte des 19. und 20. Jahrhunderts, Musikästhetik, Musiksemiotik (Intonationstheorie und Methodologie der semantischen Musikanalyse). Monographien über Smetana, Fibich, Janáček, Assafjevs Intonationstheorie, Musiksemiotik (deutsch: *Zu Grundfragen der Musiksemiotik*, Berlin 1985), Musik der Romantikzeit, Theorie und Praxis der semantischen Musikanalyse, u. a. 1993 wurde er zu musikwissenschaftlichen Gastvorlesungen an dem erneuerten Lehrstuhl für Musikwissenschaft an der Palacký Universität in Olomouc eingeladen.

Marek Kepřt (1974). Studium an der Universität für Musik in Wien (Komposition und Klavier). Teilnahme an Internationalen Meisterkursen für Klavier (Wien, Luzern, Budapest). Konzerttätigkeit als Pianist. Zur Zeit Doktorandenstudium am Lehrstuhl für Musikwissenschaft an der Philosophischen Fakultät der Palacký-Universität in Olomouc.

Mgr. Marek Kepřt
Jílová 15
779 00 Olomouc

Lenka Křupková (1970) absolvierte das Konservatorium in Ostrava im Fach Klavier (1990). An der Palacký-Universität studierte sie Journalistik (Bc. 1997) und Musikwissenschaft (Mgr. 1995). Sie Promovierte mit der Diplomarbeit *Zur Dramaturgie der Oper Die Sache Makropulos von Leoš Janáček* und mit der Dissertation *Kammermusikalische Schaffung von Vítězslav Novák*. Zur Zeit wirkt sie als Assistentin an dem Lehrstuhl für Musikwissenschaft an der Palacký-Universität. Ihre Forschungsgebiete

sind tschechische und europäische Kammermusik, tschechische Musik des 19. und 20. Jahrhunderts und Musiksoziologie.

Mgr. Lenka Křupková, Ph.D.
U Husova sboru 6
772 00 Olomouc
krupko@ffnw.upol.cz

Antonín Matzner (1944) studied the piano and composition, but soon theoretical and organizational activity dominated in his aims. At Poledňák's challenge, he began, in the year 1962, to publish in a jazz column edited by himself in *Musical Reviews* and further musical periodicals, concerned himself in particular with the relationship of jazz to other areas of musical and art expression, the possibilities of taking advantage of quantitative methods of musical analysis of jazz and especially lexicography. The result of this work was a big four volume *Encyclopedia of Jazz and Modern Popular Music* (Praha 1980–90), which he edited together with Ivan Poledňák and Igor Wasserberger. Hand in hand with these activities went his applying himself in practical musical life, above all as a musical director and producer for Supraphon. In the post-November period he was the Chair of the Czech Musical Fund (until 1997), an adviser for the Minister of Culture and, at the present time, he is working as a programming chief for the International Music Festival Prague Spring as well as being active as a teacher at the Department of Theory and History of Music at the Music Faculty of Academy of Performing Arts in Prague.

Antonín Matzner
Zemědělská 8
160 00 Praha 6

Stanislav Tesař (1940) worked after his conservatory and university studies at the Department of Musicology of Masaryk University in Brno as the secretary of musicological conferences in Brno, as the general secretary of the Czech Music Society in Prague and finally as the director (1990–1996) of the Museum of Czech Music in Prague. He is a member of the staff of the Department of Musicology of the Palacký University in Olomouc since 1991 (since 1996 a vice head of the department) and teaches history of music, music paleography and music management. Having a scholarly interest in Gregorian chant and Early music, he is currently working on a synthesizing monograph about hymnological problematics, especially about hymnal books in the Czech lands in the 15th and 16th century.

PhDr. Stanislav Tesař
Veveří 73
602 00 Brno
stesar@phil.muni.cz

Jan Vičar (1949) studied musicology in Olomouc and composition in Brno and Praha. He worked as editor-in-chief of the music journal *Hudební rozhledy* (Music Review). As a visiting scholar, he worked at Humboldt University in Berlin, at universities in Rome and Bologna, Cambridge University, Indiana University in Bloomington, University of Pennsylvania in Philadelphia, and at the University of Chile in Santiago. As a Fulbright/CIES scholar-in-residence, he lectured in 1998–1999 at eight universities of the U.S.A. including St. Cloud State University, Minnesota, University of Iowa, Iowa City, Florida State University, Tallahassee, Wake Forest University, Winston-Salem, American University, Washington, DC, and University of New Mexico, Albuquerque. In the Czech Republic, he has published four books: *Accordion* (Praha, 1981), *Václav Trojan* (Praha 1989), *Music Criticism and Popularization of Music* (Praha 1997), *Musical Aesthetics* (co-author R. Dykast, Praha 1998), and a number of articles on 20th century Czech music. His most famous compositions are the vocal cycle *Japanese Year*, the cantata *The Cry* and choruses and songs for children. He works as a professor at the Faculty of Music of the Academy of Performing Arts in Prague and as the head at the Department of Musicology of the Palacký University in Olomouc. He teaches music theory and music aesthetics. He is currently a member of the Steering Committee of the European Science Foundation Humanities Programme *Musical Life in Europe, 1600–1900*.

prof. PhDr. Jan Vičar, CSc.
Malostranské nám. 1
118 00 Praha 1
vicar@aix.upol.cz

Jaroslav Volek (1923–1989) graduated in composition from the Prague Conservatory (1946) and from the Prague Conservatory master class (1948). He studied musicology at the philosophical faculty of Prague and Bratislava University and began his activities as critic, journalist and administrator already as a student. He was successively lecturer, reader and professor at the Philosophical Faculty of Charles University in Prague (PhDr. 1952, CSc. 1958, prof. 1965, DrSc. 1968). He was a member of various boards and committees (chairman of the musicological section of the Czechoslovak Composers' Union 1967–69, vice-president of the Czechoslovak Society for Aesthetics 1969–71), editor-in-chief of the journal *Estetika* (1969–71) and presented many papers at conferences. He dedicated himself to research on the theory of music, specializing in systematic perspectives having to do with constitutive elements of musical composition. Another of his strong interests was reconciling the aesthetics of music with a general theory of art. The principles of information and communication theory enabled him to adapt his originally Marxist stance to the broader, more complex fields of general and musical semiotics. He published several books, including as well as many number of articles and scientific studies, of which the most notable are *Otázky taxonomie umění* (Questions of the taxonomy of art, 1970–71) and *Hudební struktura jako znak a hudba jako znakový systém* (Music structure as a sign

and Music as a system of signs, 1981). His other outstanding texts include *Teoretické základy harmonie z hlediska vědecké filosofie* (The theoretical bases of harmony from the viewpoint of scientific philosophy, 1954), *Novodobé harmonické systémy* (Contemporary harmonic systems, 1961), *K otázkám předmětu a metod v estetice a obecné teorii umění* (The subject and methods in aesthetics and general art theory, 1963), *Základy obecné teorie umění* (The bases of general art theory, 1968), *Kapitoly z dějin estetiky* (Chapters from the history of aesthetics, 1969), *K antropologické problematice estetiky a obecné teorie umění* (Anthropological problems in the aesthetics and general theory of art) and *Struktura a osobnosti hudby* (Structure and personalities of music, 1988).