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MILOŠ ŠTĚDROŇ AT 65

Prof. Miloš Štědroň, CSc (born 9 February 1942), one of the most prominent Czech musicologists and composers, is one of the most wide-ranging, productive and talented representatives of the third generation of the so-called Brno School of musicology. He is a professor in the Institute of Musicology of the Arts Faculty of the Masaryk University, Brno, and has also held external responsibilities as a university lecturer in the Faculty of Education in Brno University, and at the Janáček Academy (JAMU) in Brno. His richly diverse work in the field of music and musicology encompasses scholarly research (especially in the musicological areas of music historiography and music theory), practical composition, editorial work, music criticism, popular writing about music, and last but not least, the education of the younger generation of university researchers in the humanities, and especially of musicologists and musicians.

Miloš Štědroň was born in Brno, and grew up in an unusually cultured and musical family. His grandfather was an army doctor who spoke six languages, his mother was a music teacher, and his father (though a banker by profession) was an outstanding violinist. His three uncles (the brothers of his father) were also involved professionally in music: Vladimír Štědroň, a pupil of Foerster, Novák and Suk, was a composer; Bohumír Štědroň, a pupil of Helfert, was a musicologist and later professor in the Arts Faculty at Brno University; and Jan Štědroň was a violinist who taught for many years at the Conservatory in Kroměříž.

After his final examinations (*maturita*) at secondary school (the school in Antonínská Street then known as the Jedenáctiletá střední škola v Brně), Miloš Štědroň completed his studies between 1959 and 1964 at the Arts Faculty of Brno University (then known as the J. E. Purkyně University), graduating in Czech studies, and in musicology under Professors Jan Racek and Bohumír Štědroň; he completed his Ph.D. there in 1967. At the same time he studied composition with Zdeněk Blažek at the Brno Conservatory, and between 1965 and 1970, after the closure of this course, he continued to pursue his study of composition and music theory at JAMU, with Alois Piňos, Miloslav Ištván, Ctirad Kohoutek and Jan Kapr. Subsequently, he pursued his interest in electronic and technical music as part of a postgraduate programme. From that time he began to rise to consider-

able prominence as a composer. In his last year of study at the Arts Faculty, he was appointed to the Moravian Museum in Brno; he was in charge of the Malé divadlo hudby (Little Music Theatre) in its department of music history from 1963 to 1972, and he devoted himself to Janáček research. Since the 1970s he has taught in the Arts and Education Faculties at Brno University (he was appointed as an assistant lecturer in the Arts Faculty in 1972), and also at JAMU in Brno. In 1985 he gained the title of CSc. for his dissertation *Leoš Janáček a hudba 20. století* (“Leoš Janáček and the Music of the Twentieth Century”), three years later he was appointed Reader (*docent*), in 1991 he gained his Habilitation in the Arts Faculty, and in 1994 he was appointed University Professor in Musicology.

It is entirely in the tradition of the Brno school of musicology that Štědroň should have begun at the outset of his musicological career to devote himself to studying the life and works of Leoš Janáček, and this has culminated in his most recent monograph, *Leoš Janáček a hudba 20. století* (Brno 1998). He has played an enormous part in the publication of the Collected Critical Edition of Janáček’s works; as editor of the music and co-author of the critical apparatus or of forewords, he has made outstanding contributions to the publication of such works as *Na Soláni čarták*, *Amarus*, the two string quartets, the *Věčné evangelium* and the *Balada blanická*). He has written more than 60 articles and studies on Janáček, and, together with the composer and theorist Leoš Faltus, he has reconstructed, performed and edited several unfinished works by Janáček (the violin concerto *Putování dušičky*, the *Dunaj* symphony, and the operatic fragment *Živá mrtvola*).

As a music historian, he has also engaged with the music of the 16th, 17th and 18th centuries. Here his interest has been particularly in Renaissance, Mannerist and Baroque music; for example, he has published a Monteverdi monograph (*Claudio Monteverdi – génius opery*, Prague 1985), and, mainly in co-operative work with a specialist in Czech studies, Dušan Šlosar, he has studied music terminology along lines outlined by Hans Heinrich Eggebrecht (in accounts of the development of Czech musical nomenclature from the 15th century, in Adam Michna z Otradovic, Jan Blahoslav and Jakub Jan Ryba, and during the National Revival, which have culminated in the monograph *Dějiny české hudební terminologie* [History of Czech Music Terminology] (two editions: Brno 2004, 2005). One should not omit to mention his editorial work, especially in the publication of facsimiles, transcriptions and translations of student songs in a unique Late Baroque collection from Brno (*Písň rozmanité – Cantilena diversae*, Brno 1992–93) and in the reconstruction of historical works such as the “operas” from the Haná region of Moravia, *Pargamotéka*, *Jora* and *Manda*, or the Concertino for violin, clarinet and orchestra by Vítězslava Kaprálová.

Štědroň’s second profession – that of a composer – has destined him to become a leading music theorist (he has written university texts, *Formování hudby*, *Základy mikrotektoniky* and *Základy polymelodiky*), and one of the best scholars of contemporary Czech music – evidenced in many articles and in the monograph *Josef Berg – skladatel mezi hudbou, divadlem a literaturou* [Josef Berg: A Composer Divided between Music, Theatre and Literature], Brno 1992). He

has participated also in the realization (and in the case of the operatic fragment *Johannes, doktor Faust*, in the completion) of the operas of Josef Berg, an older friend of Štědroň.

Štědroň has been a regular active participant in the Brno Colloquia, he has also taken part in conferences abroad (in the USA, Germany, Austria, Slovenia and Italy), and has reviewed a great deal of musicological literature for the professional journals. Particularly in the 1960s, 70s and 80s, he established a firm footing as a critic both in the Brno daily press and in specialist music journals; his comments on performances in the Brno University newspaper are noteworthy. He deserves credit also for his numerous radio programmes, TV scripts, sleeve notes for LP discs and booklets for CDs; he has also instigated and produced many CDs, for example, the “Unknown Janáček” (“Janáček neznámý”) series, and recordings of the singer Iva Bittová.

Among Štědroň’s achievements, his compositions are exceptional, and illustrate the breadth of his interests, extending as they do into the most diverse fields and genres. His incidental music for the theatre and for films, and his musicals, ballets and operas – influenced by folk music – are familiar even to the broad public, particularly in his contributions to the “Husa na provázku” (an avant-garde Brno theatre), but also to other leading Czech and Slovak theatres; a widespread popularity was achieved by the film version of the *Balada pro banditu*, and by *Pohádky máje* as a musical. His music for the concert hall, often inspired by folk music and early music (especially that of the Middle Ages and Renaissance), also reflects an intimate understanding of the techniques of Czech New Music of the 1960s and of jazz. In performances of theatre pieces, and also in broadcast and other recordings of his compositions, he has often participated as producer, or as conductor or pianist.

Štědroň’s personality and work are characterized by his broad interests and the variety of the outlets of his work, whether in scholarship, active music-making, criticism, the dissemination of music or in organization. He is a member of the department boards of doctoral studies in the Arts Faculty at Brno University, the Education Faculties of Brno and Olomouc Universities, and JAMU in Brno, of other scholarly and musical committees (for example, at JAMU, the Brno Arts Faculty and the JAMU Music Faculty), he is a reviewer of *Habilitation* procedures and professorial appointments, and of applications for grants of public money; he is a member of the Zurich Leoš Janáček Society, and was formerly also a member of the directorial board of the Nadace Český hudební fond in Prague. From 1998 to 2000 he was also Pro-Dean for Science and Research in the Brno University Arts Faculty.

The friends and colleagues who have contributed papers to this Festschrift, on the occasion of the 65th birthday of Miloš Štědroň, wish him many further years of health, happiness and success in scholarship and in creative musicianship.