

## Appendices [– Photo gallery]

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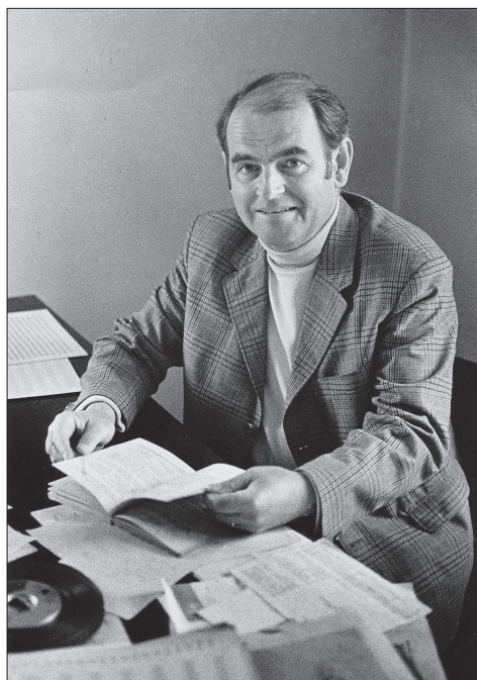
## **APPENDICES**

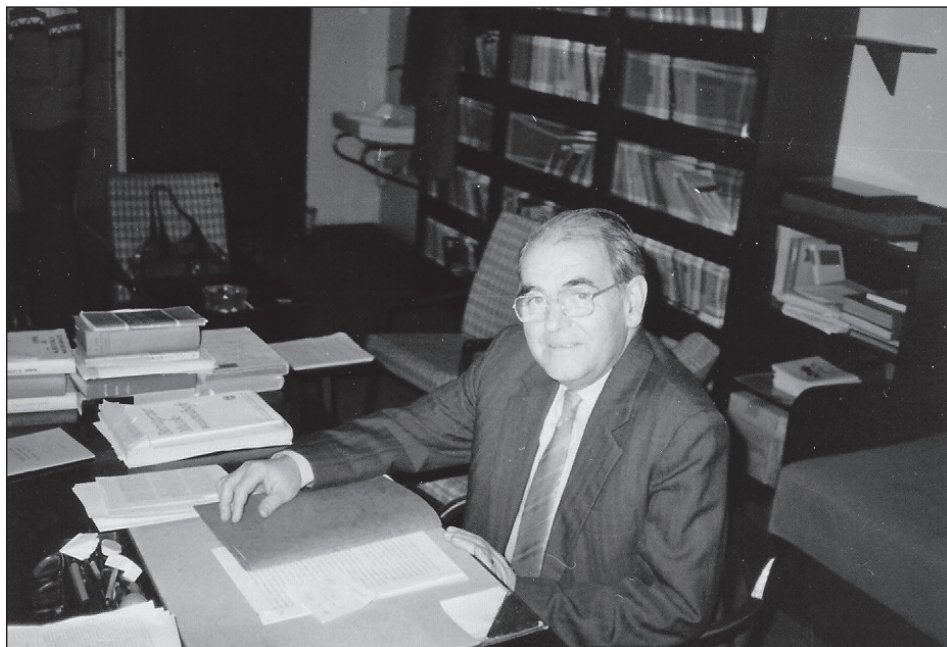




Teacher (professor Jan Racek) and his pupil. The honoree graduated in 1949 with his thesis *Problémy a metody hudebního lidopisu* (Problems and methods of ethnomusicology). By his university teacher's proposal he became a research assistant of the then Státní ústav pro lidovou píseň (State Institute for the Folk-song), part of the Seminar of Musicology at the Faculty of Arts, Masaryk University. In the autumn 1950 he entered the two-year compulsory military service. Between 1953–1963 he worked at the Janáček Academy of Music and Performing Arts (JAMU).

In 1964 he became docent of musicology with his editorial volume *Leoš Janáček o lidové písni a hudbě* (LJ on folk song and music, 1955) and with selected chapters from his book-in-progress *Hudebníci 20. století* (Musicians of the 20th century, 1964). He started to lecture on ethnomusicology and music of the 20th century. Among his earliest students were the later university professors Jaroslav Střítecký and Miloš Štědroň.





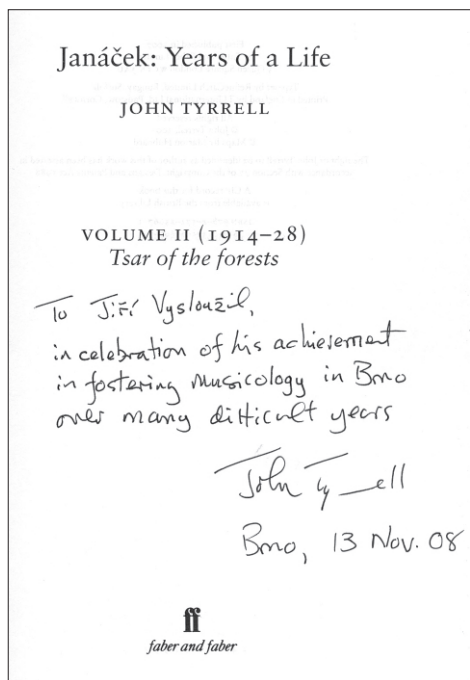
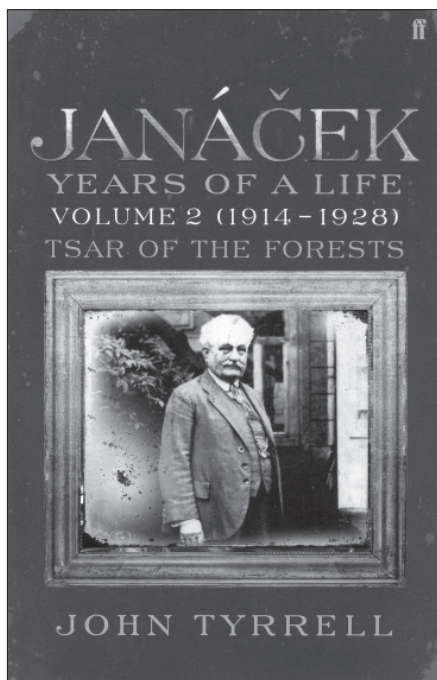
Just promoted to a professorship (1978), in the office of his predecessors Vladimír Helfert and Jan Racek.



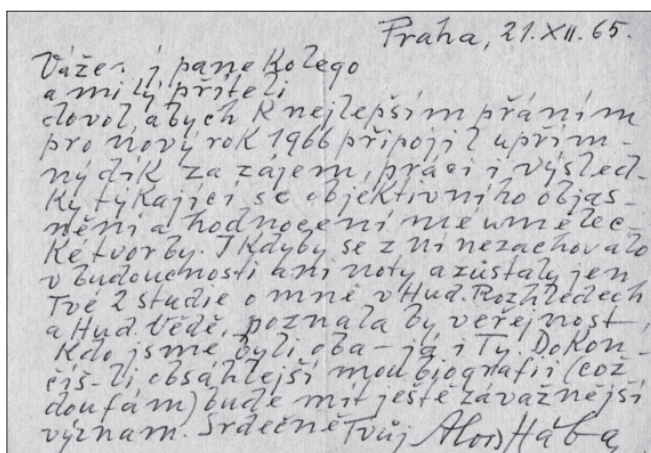
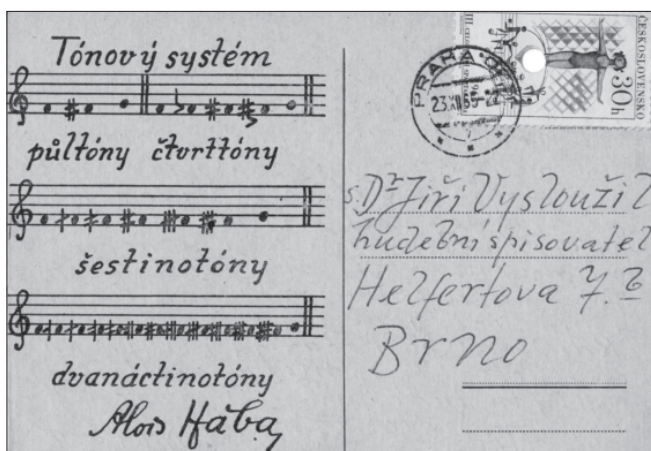
Doctorate of art studies (1976) with his treatise *Alois Hába. Život a dílo* (Life and Works, 1974). Second from the left is honoree's university teacher, professor Bohumír Štědroň. Fourth from the left is Josef Burjanek, professor at JAMU.



With PhDr. Theodora Straková, CSc., pupil of professor Vladimír Helfert and collaborator of professor Jan Racek, celebration of her 75th birthday.



Cover and title page of John Tyrrell's Janáček treatise with dedication.



With Alois Hába on the occasion of the production of his quarter-tone opera *Mother* in Florence (1966).  
Postcard from Hába with his symbols for microintervallic music.

Karel Husa: The Trojan Women, ballet: Hecabe with the body of Astyanax (Lullaby)

*Karel Husa: Trojanky, ballet: Hecabe s mrtvým trupem Astyanaxem (Ukolébarka)*

Bamboo flute *mp* *semplice*  
 Harp, harm. *f* *sempre sim.*

*z ní 80% výše (v unisonu s flétou)* Prof. PhDr. Jiřímu Vysloužilovi  
*s mnoha díky – se nejedná o něj!*  
 Karel Husa  
 září 2000 Ithaca, N.Y.

*x stands 80% higher (in unison with Flute)*

Karel Husa: The Trojan Women, ballet: Hecabe with the body of Astyanax (Lullaby)

To Prof. PhDr. Jiří Vysloužil  
 with many thanks, most sincerely  
 September 2000 Karel Husa  
 Ithaca, N.Y.

Karel Husa's dedication of the Lullaby from his ballet *The Trojan Women*.

### Karel Husa: *The Trojan Women*

Jiří Vysloužil (Brno/Tszech. Rep.)

#### I.

Karel Husa ist ein amerikanischer Komponist tschechischer Herkunft. Der gebürtige Prager (geb. 1921) kam im Jahre 1954 in die USA. Im Jahre 1959 wurde er amerikanischer Staatsbürger. Husa lebt in Ithaca im Staat New York, wo er von 1954 bis zu seiner Emeritierung (1990) an der Universität Musiktheorie, Dirigieren und Komposition unterrichtete. Husa verbrachte den größten Teil seines schöpferischen Lebens, fast ein halbes Jahrhundert, in den USA. Er ist in Amerika auch als Musiker heimisch geworden. Neben dem Musikunterricht dirigierte er das Cornell University-Orchestra, unternahm bald Konzerte in den ganzen USA und trat oft als Dirigent im Ausland auf.

Einige seiner Musikwerke signierte er mit dem typischen amerikanischen Ausdruck ‚Band‘, der seinem Ursprung nach ein „in der Anzahl der Musiker schwankendes Jazzensemble unter der Leitung eines Band-Leaders [...] Ein kleineres Ensemble (bis zu etwa 8 Musikern) [...]“ bezeichnet.<sup>1</sup> Husa verstand in Übereinstimmung mit der neueren amerikanischen Tradition unter dem Terminus ‚Symphonic Band‘<sup>2</sup> ein viel größeres Holz- und Blasinstrument-Orchester mit Schlagzeug, für das er auch komponierte. Es sind originelle ‚Band-Musiken‘ funktionaler Art, oft aber autonome Musikwerke für ein Solo-Instrument mit Symphonic Band oder Bearbeitungen seiner Kantaten u.a. Als ein originelles Werk für ‚Symphonic Band‘ entstand Husas weltberühmte *Music for Prague 1968*, die er dann nachträglich (1969) für das symphonische Orchester uminstrumentierte. Bis heute erlebte die *Music for Prague 1968* über zehntausend Aufführungen.

Karel Husa kam mit seinen ‚Band-Musiken‘ der amerikanischen Aufführungspraxis und dem Geschmack des breiteren Publikums entgegen, ohne dabei von seinen künstlerischen Prinzipien abzugehen. Husas ‚Band-Musiken‘ unterscheiden sich von seinen symphonischen und anderen Werken der F-Musik nur im Orchesterklang, nicht im musikalischen Stil und in der Form.

<sup>1</sup> Riemann Musiklexikon. Sachteil. Red. H. H. Eggebrecht. Mainz: B. Schott's Söhne, 1967, S. 80.

<sup>2</sup> Harvard Dictionary of Music. Red.: Willy Apel. Cambridge, Mass. 1975, S. 821.

First page of honoree's printed discourse on the ballet, delivered at an international conference on music theatre in Salzburg (2000).





At the speaker's desk for the first time as the principal (1968).



Opening ceremony of the colloquium *Leoš Janáček* (1978). Left to right: Jiří Fukač, honoree, German musicologist Jürgen Mainka, Jaroslav Jiránek; playing: Janáček Quartet.



At the colloquium in the end of 70s. Speaking Hans Heinrich Eggebrecht, chaired by the honoree.



UNESCO musicological congress Musica Slavorum (1987). Speaking: Jaroslav Volek. Left to right: Rudolf Pečman, Moscow musicologist Israel Vladimirovich Nesteyev, honoree.



With Miloslav Ištvan (top), Rudolf Pečman and Jarmil Burg-hauser (bottom), celebrating honoree's 60th birthday.



In Hukvaldy, founding the Leoš Janáček Society (1976). The honoree was later elected its head.



On the occasion of honoree's 80th birthday, the Brno Institute of Musicology (Masaryk University) organized a seminar in Hukvaldy where Mikuláš Bek (left), Petr Macek, Alena Němcová and others delivered their papers. The honoree delivered a keynote address *My Janáčškiana*.



Working meeting of Brno musicologists with their colleagues from Freiburg im Breisgau at the honoree's cottage near Velké Meziříčí (1969). Left to right: Peter Andraschke, Jiří Fukač, Rudolf Pečman, honoree, Hans Heinrich Eggebrecht. The Brno musicology (not just lexicography) gained valuable methodological impulses here.



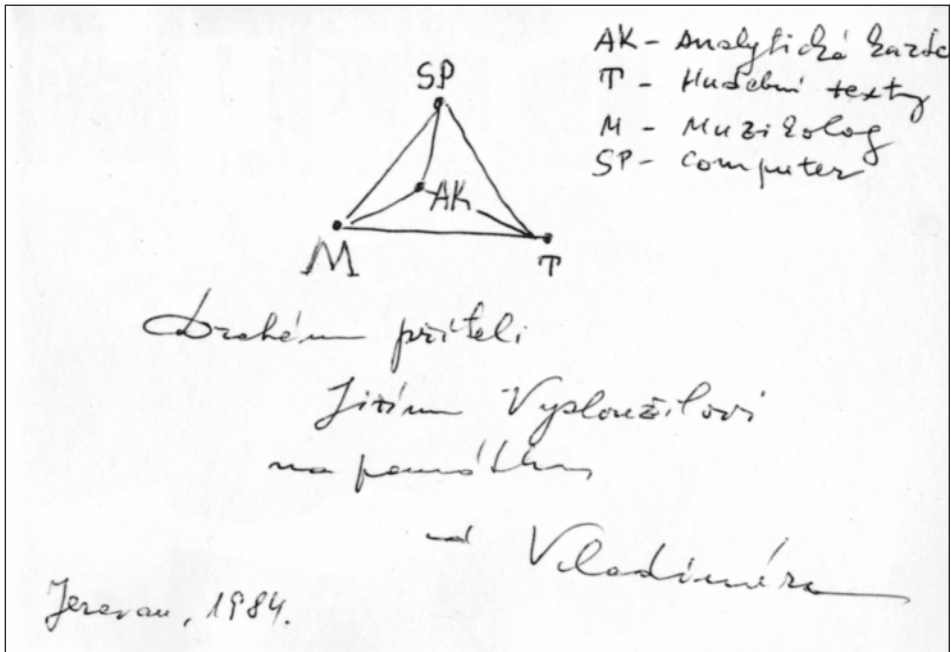
Czech participants at the International Conference *Leoš Janáček and the Czech Music* in St. Louis, 4–9 May 1988. Left to right: Eva Drlíková, honoree, Jiří Fukač, Alena Němcová, Miloš Štědroň, Jiří Bajer, Jaromil Jireš (film director). Honoree delivered there the opening paper dedicated to the basic subject (Leoš Janáček).



In conversation about Janáček with the famous American conductor Leonard Slatkin. At the back Michael Beckerman, initiator and main organizer of the conference.



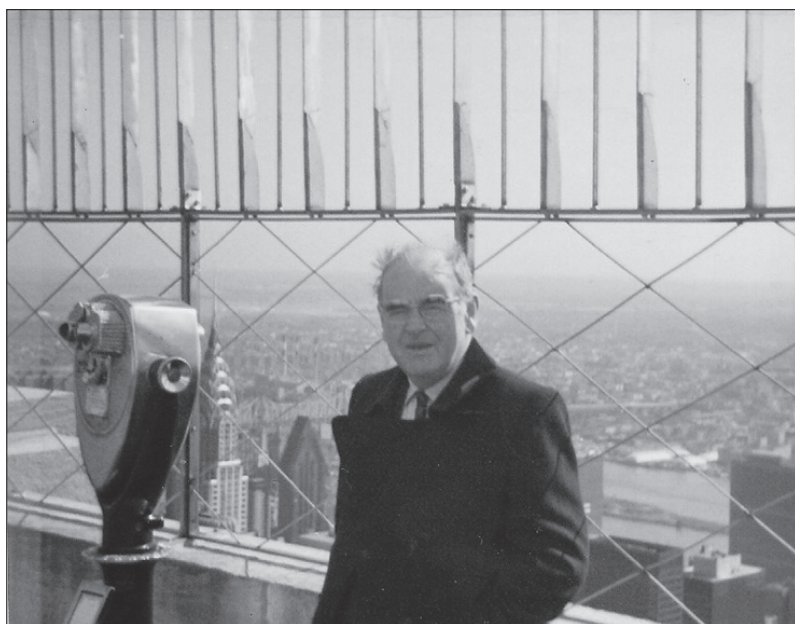
With his wife Věra and Slovakian ethnomusicologists Alice and Oskár Elschek at the international colloquium *Zoltán Kodály, life and work* (Budapest, 1997).



Friendly note from Vladimír Hošovský, prominent person in music Slavistics and pioneer of computer methods in ethnomusicology.



At Guy Erismann's on the occasion of the Janáček festival in Orléance. Left to right: pianist and composer Josef Páleníček, Věra Vysloužilová, président de *Movement Janáček* Guy Erismann, honoree, Mme. Erismann (1988).



On one of the skyscrapers in New York. At the congress *Czech Culture 1895–1945* he delivered a lecture on Janáček and the year 1918.





In conversation with Wolfgang Wagner, grandson of Richard Wagner, after the performance of his production of the *Meistersinger von Nürnberg*.



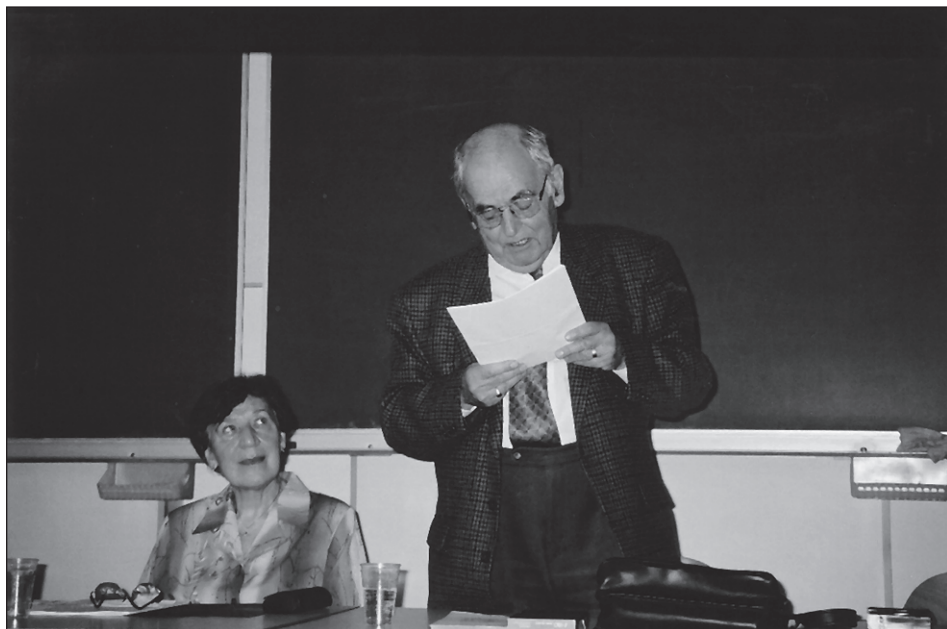
With members of the committee of the international congress Richard Wagner Gesellschaft International in Baden-Baden, 1995. Honoree delivered there a lecture on *Richard Wagner and the Slavonic Music Culture*.



Walk in front of a supermarket in Boston. At the university here he delivered a lecture on Antonín Rejcha



With participants of the international musicological colloquium in Ljubljana. Standing on the right: Primoš Kuret, bottom left to right: Peter Andraschke and Jiří Fukač. Monastery in Kostanjevica.



Lectures on Smetana's *Libuše* at the University of Vienna (2001).



Lectures on Janáček's *Glagolitic Mass* at the Catholic University in Ružomberok (Slovakia, 2008). Presented by the rector of the university Boris Banáry, honoree's pupil.



At the international symposium on music theatre at the Salzburger Festspiele (2008), general discussion chaired by the honoree with the symposium's main protagonists, professors Ulrich Müller and Oswald Panagl.



The Vysloužils with PhDr. Maria Dorlinger, philologist and Germanist, head of the organizational board of the Salzburg symposiums.



Party with John Tyrrell – celebration of his honorary doctorate at the Masaryk University (2001).



Trout-hunter in full armour (2002).



Operating skilfully a rather strange string instrument (2003).



In conversation with Petr Macek over the *Dictionary of Czech Music Culture* – what remains unanswered in this great work of Czech music lexicography.