

JAN VICAR was born May 5th, 1949 in Olomouc, the Czech Republic. my Contest of Artistic Talents in 1973. In 1973 he began teaching at the Department of Musicology and Music Education at Palacky University, Olomouc. In 1980 he started to teach classes at the Department of Music Theory and History of the Academy of Music and Performing Arts in Prague. This intensified his research and pedagogical orientation (Ph dr. in 1974, CSc. in 1985, associate professor of Academy of Music and Performing Arts in 1988, associate professor of Palacky University in 1995, professor of the theory and history of music in 1998). Dr. Vicar has been key in the re-establishment of the musicology program (canceled in 1980) at Palacky University since 1990. His publications include the following books: *The Accordion and its Musical Use* (Praha 1981), *Vaclav Trojan* (Praha 1989), *Music Criticism and Popularization of Music* (Praha 1997), *Musical Aesthetics* (Praha 1998, co-author R. Dykast); and dozens of scientific studies and hundreds of further articles and reviews. Because of his use of popular idioms as well as elements of neoclassical and ethnic music, Vicar's work can be classified within the broad framework of today's musical post modernism.



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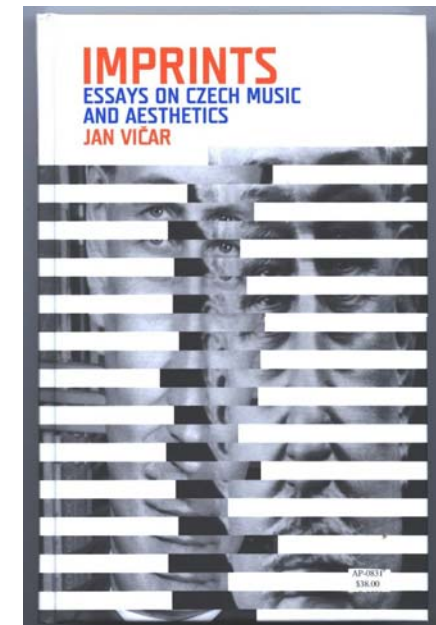
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## Imprints

*Essays on Czech Music and  
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## Jan Vičar: Imprints

### Essays on Czech Music and Aesthetics



*Jan Vičar's Imprints: Essays on Czech Music and Aesthetics* provides one of the most significant scholarly English language texts on Czech Music. The ten essays in the book discuss the music of Leoš Janáček, the work of contemporary Czech composers, Czech music in the United States, Czech music during World War II, the role of European Classical music on today's world, music aesthetics and criticism, the theory of art, as well as an interview with George Crumb.

Vicar includes a clear and concise discussion of Janáček's use of speech melodies and motifs as a generative process in his music that includes discussions of the research on Janáček's music by noted Czech musicologists Jaroslav Volek and Antonín Sychra. Vicar also provides ample discussion of Janáček's use of folk music, modes (both traditional and synthetic) as well as his harmonic generative processes.

"Important new material, profound questions, significant repertoire! Jan Vičar provides them all in this stimulating volume, elegant in its style and far reaching in its scope. It will be of interest to all scholars interested in Czech topics, and more broadly to anyone engaged with the most fundamental and fascinating questions in our field."

*Michael Beckerman*

In subsequent essays, Vicar discusses musical aesthetics from numerous viewpoints covering subject, methods and the significance of aesthetics and criticism and their relationship to other fields. In the essay entitled, "Contemplations on Zdeněk Fibich's Poem", Vicar explores aesthetics through a question and answer format relating directly to the aforementioned work. For both the student and scholar, these essays provide a fascinating glimpse into the world of Czech musical life and thought.

"There are few opportunities to read Czech scholars writing about Czech music. Here, in clear and fluent English, is one of the most active Czech musicologists of our day. Jan Vičar's writing on Janáček is especially valuable in that it presents a comprehensive picture of up-to-date Czech thought, attitudes and theories about two of Janáček's most individual and puzzling pieces, *The Diary of One Who Disappeared* and *Taras Bulba*."

*John Tyrrell*

#### CONTENTS

<i>Preface</i>	7
Music Against the War	9
Echoes of Czech Music in America	19
"Unknown" Czech Music after 1945	27
The Film Music of Václav Trojan	37
Leoš Janáček's <i>Diary of One Who Disappeared</i>	51
Leoš Janáček's <i>Taras Bulba</i>	99
Contemplations on Zdeněk Fibich's <i>Poem</i>	145
The Subject, Methods, and Significance of Aesthetics	155
Essay on Music Criticism	177
European Classical Music in Today's World	191
Poetry of Life: Interview with George Crumb	225
Fanfare for Palacký University	237
<i>Index</i>	241
<i>CD Contents</i>	249

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