

HARMONIA

Leoš Janáček: Life, Work, and Contribution

Special Issue • May 2013

The Journal of the Graduate Association of
Musicologists and Theorists at the
University of North Texas

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From the Editor:

It is my pleasure to introduce this special issue of *Harmonia*, the in-house journal of the Graduate Association of Musicologists and Theorists (GAMuT) at the University of North Texas.

The College of Music at the University of North Texas is honored to host the university's longest-running and most successful international relationship: a multifaceted association with the Czech Republic. The College has sent its students abroad on numerous concert and cultural tours and has facilitated a vibrant exchange of students and faculty. Today, the College is home to the CEFT (Czech Educational Foundation of Texas) Frank J. and Hermine Hurta Kostohryz Residency in Czech Music and Culture as well as the Dr. Jim J. and Rose A. Bezdek Endowment Fund Celebrating Czech Music and Culture.

Between Wednesday, 6 February 2013 and Saturday, 9 February 2013, the College of Music co-hosted—with the Janáček Academy of Music & Performing Arts, Brno—the second half of a two-continent festival and academic conference celebrating the life, work, and contribution of Czech composer Leoš Janáček. With the support of the CEFT and the UNT Fine Arts Series, the festival was held on the UNT campus and featured a four-day series of symphonic and choral performances, master classes, workshops, and classroom lectures, culminating with an academic conference attended by Janáček scholars from around the world. In this special issue of *Harmonia* we have collected seven academic papers and three pre-concert lectures from the festival as well as a brief biography of the composer.

I wish to thank the authors, associate editors, and typesetters for their contributions to this special issue. I also wish to thank Dr. James Scott, Dean of the College of Music; Dr. Frank Heidlberger, Chair of the Division of Music History, Theory, and Ethnomusicology; Dr. Hendrik Schulze, faculty advisor to GAMuT; and above all Dr. Thomas Sovík, Festival Organizer, for their support of this project.

Clare Carrasco, editor

Leoš Janáček: Biography

JENNIFER L. WEAVER

Leoš Janáček (1854-1928), together with Bedřich Smetana and Antonín Dvořák, is recognized among the most important composers of the Czech nation. Born into a poor family in Hukvaldy, Moravia, Leoš received his earliest formal musical training at the Augustinian Abbey of St. Thomas in Brno. Between 1873 and 1874 he wrote primarily for men's chorus due to his appointment as choir-master of Svatopluk, the craftsmen's choral society in Brno. During this time he composed such pieces as "Orání," "Ženich vnučený," and the festival chorus "Válečná." Although a "problematic" student, Leoš was a gifted singer and keyboardist, and Pavel Křížkovský, choirmaster at the abbey, eventually recommended that Leoš be accepted into the Prague Organ School.

Despite his precarious financial situation (too poor to afford a piano, Leoš had to practice on a hand-drawn keyboard on a tabletop) and "problematic behavior" (he publicly criticized a performance of the director of the school, which then resulted in a temporary suspension), Leoš graduated in 1875 at the top of his class. Unfortunately, many of his compositions from this period are lost, the one exception being the work "Exaudi Deus." A few pieces from this period were discovered in 1958 copied into some of his personal notebooks. Returning to Brno, he taught at the Brno Teachers Institute for three years, there becoming engaged to Zdenka Schulzová, the 14-year-old daughter of Emilian Schulz, director of the school.

Following his tenure at the Brno Teachers Institute, Leoš began advanced studies at the Leipzig Conservatory, subsequently applied for a position to study with Camille Saint-Saëns in Paris (a request that was denied), and then entered the Vienna Conservatory (which he left after only three months). In this time he began to write more instrumental music including a piano sonata, music for violin and piano, and a minuet dedicated to Zdenka. He returned to Brno in 1881 and married his young pupil, who had not yet celebrated her 16th birthday.

In this same year, Janáček founded the Brno Organ School and assumed the position of its director, a post that he would hold until 1919 when the school became the Brno Conservatory (an institution still very much alive in the city of Brno). This period was not very compositionally productive, as starting a family and running a newly founded school took much of Janáček's time.

During this decade of the 1880s, Leoš became more active in composition while collaborating with Czech folklorists on the creation of two compilations of Moravian folk tunes (even acquiring an Edison phonograph, making Janáček one of the first to use phonographic recording as a folklore research tool). Together, these compilations include over 2,000 folk melodies, which became an important creative force for Janáček and provided the inspiration for much of his work that followed.

The groundwork for Janáček's most-performed opera *Jenůfa* was laid as early as 1892 in the compositions *Ej Danaj* and *Zelené sem sela*. Melodic materials from these works, discovered after Janáček's death, appear in the first act of *Jenůfa*. This opera took Janáček nearly a decade to compose (1894-1903)—longer than any of his other works—and is considered one of Janáček's greatest compositions.

In 1903, the couple's first child, Olga, contracted typhoid fever at the age of 20 years; shortly after Olga was given the last rites, she begged her father to sit at the piano and to play the piano-vocal score of his opera *Jenůfa*, knowing full well that she would not live to hear its public performance. Indeed she did not, and at the funeral service Janáček placed the last page of the score in his daughter's coffin. For the Janáčeks, Olga's death was a demoralizing tragedy on the heels of the couple also losing their son, Vladimír, to scarlet fever.

Although *Jenůfa*, dedicated to Olga, was premiered in Brno and was a moderate success, it would not be until 1916 that the work was performed in Prague. Janáček, who had a lifelong penchant for bringing bad things onto himself, had harshly criticized the comic opera *The Bridegrooms*. This opera, by no small coincidence, had been composed by Karel Kovařovic, the musical director of the Prague Opera. Subsequently, Kovařovic insisted that if *Jenůfa* was to be performed, it would be performed as revised by Kovařovic in his own eccentric style and using Kovařovic's new orchestration. Although it would be more than 70 years before the public would hear *Jenůfa* as Janáček had originally intended, the premiere of Kovařovic's revised version, in Prague and later in Vienna, was a turning point for Janáček in both his professional and personal worlds.

Leoš had become infatuated with soprano Gabriela Horvátová, who sang the role of Kostelnička in the Prague premiere and who, in a scandalous affair, escaped to a popular spa in Luhačovice with Leoš in tow. This event prompted Janáček's wife, Zdenka, to attempt suicide. While she recovered, Leoš insisted that Zdenka allow Gabriela to spend nights at their home and, from then on until Janáček's death, Zdenka (who wanted to avoid a public

divorce) and Leoš (who grew tired of Gabriela) would live separate lives in the same household.

The following summer, Leoš returned to Luhačovice, where he became infatuated with a young woman with two small sons and a husband away at war. This relationship between Janáček and Kamila Stösslová (he was 63, she was 25) is well documented in over 700 letters, the story of their relationship appears in several of Janáček's operas from this period—notably *Káťa Kabanová*, *Příhody lišky Bystroušky* (*The Cunning Little Vixen*), and *Věk Makropulos* (*The Makropulos Affair*), and the letters between Leoš and Kamila remain an important source for Janáček's artistic intentions and inspiration.

In early August 1928, Janáček and Kamila Stösslová took holiday in Štramberk, a small forest town in the Moravian-Silesian Region; there, while hiking with Kamila's son, Leoš caught a chill which then developed into pneumonia. He was dead by 12 August 1928, survived by Zdenka for another decade.

Although perhaps not as well known to American audiences as Smetana and Dvořák, Janáček is undoubtedly the most “Czech” of the three. All three composers used musical ideas that referenced their country in a nationalist movement, but it was Janáček who collected and preserved Moravian folk songs and incorporated them in his classical compositions through his use of modality, pentatonic scales, and vocal parts modeled on the inflections of the Czech language (particularly the “Moravian” dialect).

Despite heartbreak and personal flaws, Janáček wrote masterful orchestral, chamber, and operatic works, and he became one of the most-performed opera composers of the twentieth century. He was also a prolific writer about music, having written on melody, harmony, key, triads, counterpoint, and motives as well as current trends in music theory and studies on the works of other composers, such as Smetana.

Many of his most famous compositions were performed at our festival—the *Sinfonietta*, the choral masterwork *Otče náš* (*Our Father*), three chamber works (the *Concertino*, *Mládí*, and the first of two string quartets), and a host of smaller works for chorus, voice and piano, and solo piano. Concurrently, Janáček's professional and personal life, and his contribution to the discipline of music, was explored in depth during our academic conference, pre-concert lectures, and classroom seminars.

The keynote and final work of the festival was the semi-staged one-act opera *Zápisník zmizelého* (*The Diary of One Who Disappeared*); in this work, we can see Janáček himself—obsessed with forbidden love and tormented by the choice of either

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remaining with family or running away with his lover and disappearing from society. In the end, the young farm boy runs offstage to be with his gypsy and their illegitimate child, leaving only the final curtain to be drawn as a conclusion to both our festival and our examination of one of the greatest composers of the Czech nation, Leoš Janáček.

Recommended Reading:

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Reconsidering the Importance of Brno's Cultural Milieu for the Emergence of Janáček's Mature Compositional Style

ANDREW BURGARD

Leoš Janáček must be among the most striking examples of a late-developing composer. Not only is his increasingly secure place in the international repertory based entirely on music composed after his fortieth birthday, but many of his most famous works were written in his remarkably productive final decade. This was not—as we might expect—due to a musical late start; Janáček was a life-long professional musician who received an excellent musical training from a young age. Instead, this unusual career trajectory is customarily attributed to the belated emergence of a new and highly original musical style in works such as *Její pastorkyňa (Jenůfa)* that Janáček composed during the years around 1900. Critics and scholars alike typically explain this as Janáček “finding his voice” through a fateful convergence of musical discoveries and personal struggle.

It seems clear that topics such as his activities with folk music, his novel music-theoretical writings, and his new interest in *nápěvky mluvy* (the often misunderstood “speech melodies”) dominated Janáček’s musical thought during these crucial years and contributed somehow to the formation of the “sound” we associate with the composer. Moreover, Janáček faced numerous frustrating and personally difficult circumstances during these years; his music remained largely unappreciated and his already unhappy marriage deteriorated further following the long illness and death of his daughter Olga in 1903. Under such conditions it would not be surprising if Janáček increased his emotional investment in his musical pursuits and aspirations. However, the fixation on these topics in narrative accounts and causal explanations of how his mature style came to be have marginalized other factors that also significantly influenced the new ways that Janáček composed music during these years.

In this article, I argue that the historiography of Janáček’s mature style wrongly neglects the significance of his increased interaction with other artists and intellectuals in turn-of-the-century Brno. The first part summarizes and critically examines this historiography. In particular I analyze its tendency to exaggerate Janáček’s cultural isolation as a means to emphasize his creative originality. Next, drawing on my larger study of Janáček’s fin-de-siècle cultural milieu, I present examples of how this “art world” in which he worked provided both material and intellectual resources

that enabled and supported the emergence of Janáček's unique sound in his late masterpieces.¹

To begin with, let us first examine how the emergence of Janáček's new, mature style is typically described and explained. *The Oxford Companion to Music* gives a good summary of the prevailing themes in the broader historiography.

[After returning from his year studying in Leipzig and Vienna] Janáček lived in Brno in relative obscurity: his first mature works . . . suggested only that he would develop as a gifted follower of Dvořák. Gradually, however, his music began to be infused with Moravian folksong, which he had started to collect in 1885. He was also noting down the pitch inflections and rhythms of speech in his native region, preparing [to find] a vocal style to suit the particular qualities of his language. All these studies bore fruit in his opera *Jenůfa* (1904).²

The use of metaphors such as “infuse” and “bearing fruit” to describe the relevance of Janáček's ubiquitous new musical interests is noteworthy. More detailed scholarly studies contest the issue of how Janáček's attention to folk music and musical speech patterns actually precipitated his compositional changes—or if they are even musically detectible as critical elements of the new style. Ultimately, the authors of the above passage are wise to use figurative language because the precise connection between these musical interests and Janáček's mature style remains unresolved in scholarship.³

Despite the musical distinctiveness of Janáček's mature style, writers explaining its emergence usually focus on biographical and hermeneutic explanation rather than “purely musical” description. Thus, Janáček's new musical interests in the years before 1900 are often invoked as the means by which Janáček was able to channel his internal personal struggles into his music. Take for example Mirka

¹ Chapter 4, preliminarily entitled “A Moravian *fin-de-siecle*: Janáček's Emerging Mature Style and Alternative Czech Modernisms in Turn-of-the-Century Brno,” of my forthcoming dissertation.

² Paul Griffiths and Jan Smaczny, “Janáček, Leoš,” *The Oxford Companion to Music*, ed. Alison Latham, Oxford Music Online (accessed April 2, 2012).

³ The most attention has been paid to the question of speech melody influence, see especially: John Tyrrell, *Janáček: Years of a Life* (London: Faber and Faber, 2006), I:477-489; Paul Wingfield, “Janáček's Speech-Melody Theory in Concept and Practice,” *Cambridge Opera Journal* 4, no. 3 (November 1992): 281-301; Paul Christiansen, “The Meaning of Speech Melody for Leos Janacek,” *The Journal of Musicological Research* 23, no. 3/4 (2004): 241-263. Tyrrell also contains the most recent summaries of the literature examining the compositional influence of Moravian folk music (I:339, 392-397) and Janáček's music theory (I:215-223).

Zemanová's evocative depiction of Janáček from the introduction to her biography:

Here he is listening avidly to singers or musicians during his folk-song collecting expeditions, there, working through night after night to develop his style; solitary and misunderstood, he hammers on the piano a vigorous peasant dance or touches the keys with exquisite tenderness in the musical memory of a blown-away leaf—or perhaps a lost love letter.⁴

In a review of an earlier biography Wilifrid Mellers claims an even sharper correspondence, stating that “it is fascinating to observe...how precisely his self-discovery as an artist coincides with the central crisis of his personal life.”⁵ Even John Tyrrell, whose account of Janáček's musical development around 1900 is nuanced, skeptical, and rigorously detailed, ultimately presents the same assessment (albeit in more tempered prose) when he locates the emergence of Janáček's “distinctive personal voice” in his new-found ability to compose “out of his own experience.”⁶

This familiar trope of the composer's voice, most famously discussed by Edward T. Cone, grafts the expressive utterance of a coherent subjectivity, a persona, onto an analytically identified musical coherence.⁷ Cone's influential use of this concept describes a synthetic persona that is not identical with the biographical composer.⁸ However, “the composer's voice” is perhaps more frequently invoked (especially outside of scholarly discourse) to elide this fictive persona with the composer him/herself in accordance with the Romantic aesthetics of authorial expression.⁹ Thus, the uncritical usage often emphasizes characteristics associated with Romantic genius such as uniqueness, independence, originality, and expressivity. In writing about Janáček this often manifests in a tendency to exaggerate Janáček's cultural seclusion.¹⁰

⁴ Mirka Zemanová, *Janáček* (Boston: Northeastern University Press, 2002), 352.

⁵ Wilifrid Howard Mellers, “Janáček Made Plain,” *Times Literary Supplement* (October 25, 1963): 846.

⁶ Tyrrell, I:512.

⁷ Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974).

⁸ For discussions of Cone's use that distinguish its emphasis on synthetic persona see Naomi Cumming, *The Sonic Self: Musical Subjectivity and Signification* (Bloomington: Indiana University Press, 2000), 202-206, 249-253; Fred Everett Maus, et al., “Edward T. Cone's 'The Composer's Voice': Elaborations and Departures,” *College Music Symposium* 29 (1989): 1-80.

⁹ Claire Taylor-Jay, “The Composer's Voice? Compositional Style and Criteria of Value in Weill, Krenek and Stravinsky,” *Journal of the Royal Musical Association* 134, no. 1 (2009): 85.

¹⁰ There are certainly some examples within the Janáček literature that specifically emphasize Janáček's connectedness to contemporary artistic and intellectual developments. See, for example, Derek Katz, *Janáček*

Playing up Janáček's isolation helps to explain or justify his belated international recognition within a literature that has, at least until recently, been anxious about his canonic status and is, thus, eager to proclaim his "genius."¹¹ As one biographer writes,

He lived and worked deep in his own beloved Moravia and took his holidays at the spa of Luhačovice and in the countryside around his birthplace in the north. In this way, Janáček kept one step aside from the main musical activities in Europe . . . This spirited independence was critical to Janáček in the creation of his very personal idiom, for he was able intensely to work out his own problems of composition unhampered by contemporary trends.¹²

Placed in this context, Janáček's belated development and atypical compositional directions can be valorized as marks of genius rather than marginalizing liabilities to his historical significance. These motivations shape how biographical information is chosen and how narratives are framed even within careful scholarly literature. Moreover, these tendencies are even more prevalent among critics who draw from scholarly work but write for more public audiences. Among such critics and journalists selective presentation often pushes into the realm of outright fabrications. Thus, despite the proliferation of good, English-language Janáček scholarship over the past several decades, one still encounters descriptions of Janáček as an esoteric autodidact working in a culturally isolated—even rural—milieu.

This theme of cultural isolation is an old refrain; Adorno, in his seminal *Philosophy of New Music*, praises Janáček's style but associates his "truly extraterritorial" music with rural society at the "periphery" of Europe.¹³ But Janáček, who received a comprehensive Austrian professional education, was living in a major manufacturing city only one hundred miles from Vienna. Brno (or Brünn, in German) was closely tied to the Imperial capital both socially and culturally. The terminus of Vienna's oldest intercity train link, Brno was often (derisively) called a suburb of Vienna by Prague Czechs. Moreover, during the fin-de-siècle period under consideration Brno

Beyond the Borders (Rochester, NY: University of Rochester Press, 2009); Geoffrey Chew, "Reinterpreting Janáček and Kamila: Dangerous Liaisons in Czech Fin-De-Siècle Music and Literature," in *Janáček and His World*, ed. Michael Beckerman (Princeton, NJ: Princeton University Press, 2003), 99-144.

¹¹ For a larger discussion of this anxiety about Janáček's place in the canon, see Michael Beckerman, "Introduction: Janáček and our World," in *Janáček and His World*, ed. Michael Beckerman (Princeton: Princeton University Press, 2003), 1-9.

¹² Ian Horsbrugh, *Leoš Janáček, the Field that Prospered* (New York: Scribner's, 1981), 7-8.

¹³ Theodor Adorno, *Philosophy of New Music*, trans. and ed. Robert Hullot-Kentor (Minneapolis : University of Minnesota Press, 2006), 176.

produced numerous important Austrian artists and intellectuals including architects Josef Hoffmann and Adolf Loos, and scientists such as Ernst Mach and Kurt Gödel.¹⁴

However, the nationalistic Janáček would not have selected these German-speaking individuals to characterize his cultural milieu. Instead, he was an enthusiastic participant in voluntary organizations that sought to promote and expand Czech cultural life in the city. By the end of the nineteenth century the individuals and institutions within this cultural sphere supported and encouraged his own creative endeavors. Although it is easy to characterize this period in Janáček's life as one of frustration, this community was, in fact, an integral part of the way he overcame these frustrations.

The rest of this paper explores what we miss about the development of Janáček's mature style when we focus on this period only in terms of Janáček's personal struggle by discussing his turn-of-the-century cultural milieu as an "art world" from which this style emerged. Howard Becker developed the concept of "art worlds" to describe the cooperative networks and divisions of labor required to produce (or perform) art.

Works of art can be understood by viewing them as the result of the co-ordinated activities of all the people whose co-operation is necessary in order that the work should occur as it does . . . the artist thus works in the center of a network of cooperating people, all of whose work is essential to the final outcome. Wherever he depends on others, a cooperative link exists.¹⁵

Becker's approach does not diminish the value of the creative work of the artist but draws attention to the necessary contributions of others. Although Becker utilizes this for a sociological analysis, his concept also promotes an approach to art historiography in which cultural milieu is more fundamental to the creation of musical works than in prevailing music-historiographical notions of "context."¹⁶ In my application of Becker's concept, I examine how these cooperative links altered Janáček's mode of cultural production and grounded his shift towards the self-conscious creation of contemporary art. Because I mean to describe a "web" of relations, there is no single, linear way to describe the significance and influence of this "art world" on Janáček's musical development. Instead, what follows is one narrative pass through this milieu during the years around the

¹⁴ Moreover, it is doubtful that Adorno would make the same statement about Sigmund Freud, born 5 km away from Janáček's home village (and two years after the composer) in the Moravian countryside.

¹⁵ Howard Becker, *Art Worlds* (Berkeley: University of California Press, 1982), 24.

¹⁶ Carl Dahlhaus's understanding of relative autonomy remains perhaps most representative, *Foundations of Music History*, trans. J.B. Robinson (New York: Cambridge University Press, 1983).

turn of the century that touches on some of the most relevant individuals and institutions.

Brno's Women's Educational Union "Vesna" (named after the old Slavic pagan goddess of Spring) was founded in 1870, primarily as a singing group. Those familiar with Janáček's early career may recall that the Vesna women occasionally joined his Svatopluk choir for mixed voice performances; he also taught music lessons for members of the Vesna singing group from 1866-1877.¹⁷ However, his more important involvement with the group began towards the end of the 1880s, when the organization began to expand into wider cultural life. Under the leadership of Eliška Machová (1858-1926), Vesna opened a women's school and raised the profile of its public lectures and other cultural events.¹⁸

The leadership of Vesna included both men and women, and several of the most important figures in the organization were closely associated with Janáček. This includes František Bartoš, Lucie Bakešová, Julie Kusá, and František Mareš. The first two, Bartoš (1837-1906) and Bakešová (1853-1935), became his most important collaborators in producing folksong collections and exhibitions.¹⁹ Julie Kusá (1858-1908), who was also Janáček's landlady during these years, was responsible for bringing him into contact with her close friend Gabriella Preissová, who wrote the play on which *Jenůfa* is based.²⁰ Although Preissová never lived in Brno, Kusá arranged for her to speak at Vesna on several occasions during the 1880s and 1890s. Janáček also presented several lectures for Vesna and attended many others during these years. It is likely that Janáček and Preissová first met at one of her Vesna lectures, but their early correspondence makes it clear that their shared Vesna connections encouraged their interaction and facilitated their collaboration.²¹

¹⁷ Alena Kalinová and Lenka Nováková, *Dcerám Českým-- : Brněnský Ženský Vzdělávací Spolek Vesna V letech 1870-1920* (Brno: Moravské zemské muzeum, 2007), 16.

¹⁸ Karel Jílek, *Památník k 50. výročí založení "První české pokračovací a výrobní školy dívčí v Brně", kterou otevřela Vesna dne 16. září 1886* (Brno: Výbor spolku Vesny, 1936); see also Kalinová and Nováková.

¹⁹ Because these activities—and these individuals—have received comparatively more attention in the literature I will not go into more detail about them here.

²⁰ Kusá was the wife of lawyer and member of parliament Wolfgang Kusý (1842-1886), who was elected first to the Moravian Assembly (Sněm) in 1872, and elected the following year to the Austrian Parliament (Reichsrat). See Kalinová and Nováková.

²¹ Janáček's second opera, *The Beginning of a Romance* [*Počátek Románu*, 1891] was also based on a short story written by Preissová.

In addition to her work with Vesna, Machová also established the Brno Women's shelter in 1899. Janáček's wife, Zdenka, served on its committee from the beginning and their daughter Olga was also frequently involved with fundraising activities. One such fundraiser was a ball in 1900 for which Janáček wrote three, orchestral Slavic dances [*Požehnaný* (Blessed Dance), VI/11; Cossack Dance, VI/12; Serbian Reel, VI/13].²² The following year, another benefit for the shelter led Janáček to compose his *Otčenáš*, the *Lord's Prayer* (IV/29; 1901, rev. 1906), for mixed choir and tenor soloist, accompanied (originally) by piano and harmonium.

Otčenáš is not a liturgical piece, but music written to accompany *tableaux vivants* based on a series of paintings by the Polish artist Jozef Krzesz depicting the verses of the Lord's Prayer. John Tyrrell expresses surprise that these rather unexceptional paintings of religious sentimentality would have inspired one of Janáček's more noteworthy works of this period.²³ But this case is an excellent example of how looking at art worlds can be more insightful than only prioritizing artistic expressivity and influence. Janáček was not inspired by the paintings in the sense that he attempted to render some abstract artistic quality of the paintings through music. Instead, we can approach the work as music written for a cultural event rich in social meaning for his milieu, without trying to recapture his elusive inspiration.

Composed on rather short notice for a specific event, there is no reason to expect that Janáček invested this composition with the same fraught significance as his protracted labor on *Jenůfa*, nor need we search for a profound, personally expressive utterance in its text. Yet there is also no reason to disregard the work. While his first works composed for the Women's Shelter benefit concerts only allowed the sort of rousing but unadventurous orchestral folk dances he was already accustomed to writing, this second commission provided the chance to explore new directions while also guaranteeing an impending performance—a valuable rarity at this point in his career. Indeed Janáček utilized this opportunity to “workshop” some new elements of his emerging style and to gauge his public's receptivity to new musical ideas. Its well-received premiere was no doubt personally encouraging, but also musically useful.²⁴ This is apparent in the revisions Janáček made to the accompaniment for the next performance of the *Otčenáš*. The original performance used both piano and harmonium, which

²² Janáček's works are numbered according to Nigel Simeone, John Tyrrell and Alena Nemcov, *Janacek's Works: A Catalogue of the Music and Writings of Leos Janacek* (New York: Oxford University, 1997), 522.

²³ Tyrrell, I:509; Tyrrell describes the work's “context” and the circumstances of its composition but does not take much interest in its relevance to how the music was written as it was.

²⁴ Tyrrell, I:510 discusses the premiere's reception.

combined the precise attack of the piano with the sustained tones of the harmonium.²⁵ Janáček revised the accompaniment for organ and harp, maximizing the effect of the textural contrast while clarifying the sound by replacing the muddled overlapping pitch registers with a more suitable and complimentary timbral distribution across the audible pitch spectrum. While this was not the first time that Janáček experimented with unusual but simple orchestration contrasts, this accompaniment is the most sustained and conspicuous early occurrence of his astutely sparse approach to orchestration that would later become a characteristic element of his mature style.²⁶

The last name mentioned earlier in connection to Vesna was František Mareš (1862-1941), the longtime headmaster of its school. Mareš and Janáček seem to have been reasonably good friends who worked together on some folk music projects in the 1890s and were both founding members of the Brno Russian Circle in 1898. During the same year, Mareš hired the young Slovak architect Dušan Jurkovič to refurbish the interiors of a Vesna boarding house. It was a brilliant decision that led to great career opportunities for Jurkovič, who decided to settle in Brno for about a decade, while introducing an exciting, modern artistic personality to Czech cultural circles in Brno. After studying with Camillo Sitte in Vienna, Jurkovič spent most of the previous decade working in Valašsko, a region in eastern Moravia, and studying its distinctive traditional wooden architecture. Like Janáček, Jurkovič was a major contributor to how the folk culture of this region was represented at the 1895 Czechoslavonic Ethnographic Exhibition in Prague. In the years immediately before he came to Brno, Jurkovič achieved his first major solo success with two tourist buildings at Pustevny, high in the Beskydy mountains, that made elaborate use of Valachian styles.²⁷ Reviews of these popular buildings hailed Jurkovič as “the poet in wood.”²⁸ His work for Vesna in Brno continued in this folk style, but during his time in Brno he became more influenced by Secessionist

²⁵ Leoš Janáček and Bohumír Štědroň, *Otčenáš = Vater Unser = the Lord's Prayer* (Praha: Editio Bärenreiter Praha, 2004).

²⁶ Isolated examples occur in *Amarus*.

²⁷ The site (at 1,018 meters above sea level) is in the vicinity of Radhošť, a famous mountain steeped in local mythology and folklore. Janáček's home village, Hukvaldy, is only a short distance away, and Janáček enjoyed making the hike to Pustevny when he was vacationing. The composer Vítězslav Novák describes making the journey with Janáček when he visited him at Hukvaldy in 1897 (after construction on the Jurkovič building began but before it was complete). See Vítězslav Novák, *O Sobě a O Jiných* (Praha: J.R. Vilímek, 1946), 91

²⁸ From a feuilliton about the new building at Pustevny by Josef Merhaut, published in Brno's leading Czech-language daily newspaper *Moravská Orlice* (October 22, 1899).

and Jugendstil aesthetics and turned increasingly towards more modernist ideas about architecture and design.²⁹

Until this point the existing cultural groups in Czech Brno were more oriented towards appreciating art rather than creating it. To rectify this situation Jurkovič and Mareš held a meeting under the auspices of Vesna in December of 1899 that led to the formation of a new group designed to nurture creative artists in Czech Brno. Chartered in 1900 as the Club of the Friends of Art (*Klub přátel umění*, henceforth KPU), this group was initially designed specifically for the visual arts and architecture, but soon broadened its scope to include other arts, especially music. Janáček's first official involvement with the new group, in 1901, was a lecture on his teacher Pavel Křížkovský, and he soon became closely involved with the Club.³⁰ During the following years Janáček and Jurkovič interacted closely and frequently as two of the organizational leaders of the club and as perhaps the two most prominent members. Although it is difficult to gauge how close the two were or what they discussed, their work during these early years of the twentieth century provide fascinating parallels as artists who both idiosyncratically merged carefully studied folk influences with an increasingly modernist aesthetic.³¹ The Brno house Jurkovič built for his family in 1906 is a perfect example. Although the exterior of the house and many ornamental details inside continue to show strong folk influences, the construction methods, interior design, and original furnishings show a much more substantial encounter with modernist ideas.

Jurkovič's last major project before his Brno house was, again, facilitated by the KPU. In 1902 Dr. František Veselý, a Brno doctor who was an active member of both the KPU and the Russian circle, became the director of a joint stock company organized to build major new treatment and resort facilities at the Moravian spa town Luhačovice. It soon became a successful, Czech-dominated and Moravian alternative to the famous, predominately German spa towns in Western Bohemia such as Karlsbad and Marianbad. Veselý chose Jurkovič to design many of the large new buildings, which continue to dominate the aesthetic atmosphere of the town today. As anyone familiar with Janáček will know, Luhačovice became an annual destination that served both to restore Janáček's health and

²⁹ In fact, by the 1920s Jurkovič's work increasingly adopted Functionalist elements.

³⁰ For a detailed examination of Janáček's activities with the KPU see Ludvík Kundera, *Janáček a Klub Přátel Umění* (V Olomouci: Velehrad, 1948).

³¹ There are a handful of letters from Jurkovič to Janáček preserved at the Janáček Archive of the Moravian Museum Department of Music History. These are warm, but relatively short, and largely regard practical and professional issues stemming from the KPU. It may be instructive to bear in mind the later comment by Janáček's wife in her memoirs, that despite his many valued acquaintances, he seems never to have had a close friend.

to provide a stimulating social life that produced ideas and inspiration for many of his later works.

As is well known, Janáček faced a protracted struggle to get *Jenůfa* performed at the National Theater in Prague despite its successful 1904 premiere in Brno. Janáček's personal conflict with the director, Karel Kovařovic, the decade of frustration and discouragement, and finally the great triumph of the belated premiere of *Jenůfa* in 1916 (which sparked his remarkable final decade) are all well documented by scholars and biographers. However, rather less attention has been given to the means by which the Prague premiere was finally brought about. This answer demonstrates how the KPU substantially assisted Janáček's development through accomplishing cultural work that Janáček was unable to do alone.

In the years after Janáček completed *Jenůfa* he became increasingly active in the leadership of the KPU. This led to an expansion of its musical activities under his artistic direction and it became the most important organizer of contemporary chamber music concerts in Brno, providing a valuable platform for Janáček's own works. In a committee meeting near the end of 1907, Janáček also proposed that the group begin publishing music. Veselý, who was one of the most influential members of the Club, immediately suggested that *Jenůfa* should be their first project. The other members supported the proposal despite the expense and practical difficulties of taking on such a large initial project. Publication of a piano/vocal score proceeded with remarkable speed; the first proofs were back from the engraver in Leipzig within a month, and the attractively packaged scores were distributed to the members of the KPU by the summer of 1908. This alone must have encouraged Janáček, for it was by far his largest published work. However, publishing the score and offering it for sale in Prague also made a powerful statement. At this time the National Theater, still eager for new Czech operas, staged many mediocre works that were never published at all. And here was a Czech opera professionally published *before* it had been staged at the National Theater. This did not lead immediately to a Prague production, but it helped Janáček and his supporters frame Kovařovic's position as stubborn and irrational.

Veselý's position at Luhačovice and later at the eastern Bohemian spa Bohdaneč allowed him to build valuable social connections with leading Czech cultural figures who vacationed at these spas. Fortunately, he and his wife, the opera singer Marie Calma-Veselá, took on *Jenůfa*'s cause as their own. They successfully enlisted the support of the librettist Josef Peška, who in turn helped persuade the administrative director of the National Theater, Gustav

Schmoranz, that *Jenůfa* deserved a performance at the Theater. These latter two pressed the issue with Kovařovic, who finally relented after he was persuaded to study a gratis copy of the published score.³² The rest so they say is history. This Prague premiere is widely considered the event that provided Janáček with the personal boost and external support that, more than anything else, enabled him to compose the late masterworks. If not for this extensive work of others, this creative flourishing would have been further delayed—perhaps indefinitely.

As this brief overview shows, the individuals and institutions constituting Janáček's cultural milieu were not merely the surroundings or backdrop for Janáček's personal musical discovery. Rather, this art world provided much that was essential to Janáček's compositional style developing as it did. On one hand, it was the forum in which Janáček's cultural ideas developed: it presented him with new intellectual and artistic ideas and gave a supportive audience to his. On the other hand, it comprised the venue for which his music was written and in which it was heard: the compositional experiments and adjustments that he made during these years responded to how this milieu was structured and constituted. Finally, Janáček's colleagues and collaborators provided material support and social capital that allowed him the possibility to create music he simply would not have written in the isolation that is often described. Thus, it is not enough for historiography of Janáček's mature style to conjecture about his internal creative persona and to analyze his musical preoccupations in isolation.

In addition to recognizing the importance of others' work and developing a more nuanced biographical picture of Janáček's social interactions during these years, adjusting our historiographical narrative can change how we understand Janáček's compositions from the period. The prevailing historiography only demarcates two Janáček stages, before he "discovered his voice" and after he found it. What, then, do we say about those works written around the turn of the century that only sometimes and incompletely display characteristic elements of his later style? While the works from around the turn of the century clearly indicate new stylistic features from those before 1890, these works around 1900 are as a whole quite different from those after 1920. When we examine the "middle period" works on their own, rather than hunting retrospectively for signs of what came later, we find shared thematic concerns and

³² This is, inevitably, a simplification of a convoluted story, often described in the literature as individuals pursuing their own interests (especially in the case of Calma-Veselá). My primary purpose is to sketch the network of well-positioned individuals involved in a process that Janáček, or the intrinsic quality of his opera, could not accomplish alone.

musical affinities specific to this time, not merely an “imperfectly realized” mature Janáček.

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The Originality of Janáček's Instrumentation

MILOŠ ORSON ŠTĚDRŮ

Leoš Janáček was undoubtedly one of the most original of all composers, not only of the twentieth century. Just as his musical language is distinctive, so is his manner of instrumentation. Why and in what way is Janáček's instrumentation so original? In his mature works he differs fundamentally in his conception of orchestral sound from contemporaries like Elgar, Mahler, Richard Strauss, and Sibelius, who generally followed a course of coloring the melodic line (whether homophonically or polyphonically) while intensifying the orchestral sound by expanding the number of instruments. Janáček also differs from the so-called "avant-garde" composers with whom he was categorized in his last years. Janáček took a different path and pursued different goals. He was not interested in thickening the orchestra, but on the contrary in reducing instrumental density and tailoring instrumental colors to specific situations. It did not matter to him whether it was a small piece or one scored for a gigantic orchestra. Janáček's approach to instrumentation developed continually with his strenuous search for his own musical language. I shall now list some typical features of his compositional style that had a significant impact on his instrumentation.

Speech Melodies

Throughout his life Janáček was interested in "speech melodies," whereby the intonation of speech (and actually of any sounds) is converted into musical notation (see Example 1). Speech melodies functioned as a kind of platform for his manner of thinking, creating the fabric of his works, their rhythmic character, and their instrumentation as well. This was by no means only a matter of writing for voices. Notations of short melodic-rhythmic units also served him as a sort of reservoir of "patterns," which he did not necessarily use directly, but on the basis of which he refined his practices in building a work.

In this "laboratory" what was vocal easily became instrumental, what was melodic became rhythmic, and what was harmonic became polyphonic. This method of work brings to mind the procedures of minimalist composers; it is no accident that Steve Reich, Philip Glass, and other composers in this style consider Janáček their precursor.

Example 1. Janáček, speech melodies.



Folklore

Another crucial factor in the creation of Janáček's distinctive style, including his style of instrumentation, was his encounter with folk songs and other folk music. Intoxicated by folk music, Janáček acquired extraordinary sensitivity to detail, rhythm, and tone color. He transferred the repetitive tones of a cimbalom in folk music to other instruments, for example to the xylophone (as in the introduction to *Jenůfa*, see Example 2), or he used the cimbalom stylization in the piano (as in *Moravian Folk Poetry in Songs*, see Example 3).

Example 2. Janáček, *Jenůfa*, mm. 1-5.

Allegro $\text{♩} = 63$

* Key signature in MS is four flats
 ** Corni in Sol in MS

ŠTĚDRŮŇ

Example 3. Janáček, *Moravská lidová poesie v písních* [Moravian Folk Poetry in Songs], No. 5.

5 Obrázek milého.

Moderato

Šla dě - ve - čka do ha - je - čka,
do ze - le - ne - - - ho,
po - tka - la tam ma - le - re - čka
čer - no - o - ke - ho.

Jemně a lehce

rit.

Šla děvečka do haječka,
do zeleného,
potkała tam malerčka
cernookeho.

“Malerečku černooky,
pěkně tě prosim,
vymaluj mi obrazeček,
co v srdeci nosim.

Nemaluj mi, malerčku,
svateho Jana,
vymaluh mi, malerečku,
meho galana.”

Janáček’s harmonizations of folk songs were not appreciated in their time because of their unpianistic texture, and were called primitive. The public—even the “professional” public—still wanted to see folk music and folk verbal art amid romantic, idealized backdrops with richly stylized instrumentation, not understanding very well Janáček’s efforts at concert presentation of authentic folk groups (country bands, original folk instruments, etc.).

Harmony and Melody

We also need to consider in a general way Janáček’s approach to harmony and melody. In essence he never abandoned tonal thinking, but it can be said of his harmonic world that his inspiration was the harmonic and melodic flexibility of folk songs from Moravia (among other places) and their quartal melody. By this I mean also “second-fourth” and “fourth-second” progressions in melodic lines. This is joined with whole tone scales and modality in general, whether they are influences from Russian music, impressionism, expressionism, or verismo. For example, in the *Concertino* we may also observe textbook-clear use of quartal chords in the piano cadenza (see Example 4).

Example 4. Janáček, *Concertino*, movement 3, mm. 54-70.

The image displays a musical score for piano, consisting of four systems of music. Each system has a treble and a bass staff. The music is characterized by a heavy use of quartal chords and a rhythmic texture that is somewhat sparse and percussive. Dynamic markings include *sf* (sforzando) and *accel.* (accelerando). There are also some performance markings like *sc* (scordatura) and *sc* (scordatura) written below the bass staff in some measures. The score is in a key with one flat (B-flat major or D minor) and a 3/4 time signature.

Example 5. Janáček, *Sinfonietta*, movement 1, mm. 1-14.

Allegretto (♩ = 72)

1.2.3. Trombe in Do (C)
4.5.6. Trombe in Do (C)
7.8.9. Trombe in Do (C)
Tube tenori 1.2. in S b (B)
Trombe basse 1.2. in S b (B)
Timpani

8
1.2.3. Tr. (Do)
4.5.6. Tr. (Do)
7.8.9. Tr. (Do)
1.2. Tb. ten. (S b)
1.2. Tr. b. (S b)
Timp.

Example 6. Janáček, Piano Sonata *October 1, 1905*, movement 1, mm. 1-10.

Con moto. (♩ = 72)

pp
mf
f
rit. dim.
Ped.

Example 7, cont.

11 Presto [una batt.]

Trbe

Tuba ten.

I. II.

Trbni.

III.

Pno.

Adagio (tre batt. ♩ = ♩)

Fl. Picc.

Trbe

Tuba ten.

I. II.

Trbni.

III.

Pno.

Adagio (tre batt. ♩ = ♩)

ff

ff [con] *And*

The Method of Montage

In Janáček’s music melody becomes almost a matter of timbre, of color, whereby important roles are played by figuration and layering of musical material (see Example 7). The layered nature of his compositions, the addition of various layers and the possibility of their interchange, the strong emphasis on sonority of the texture—all these procedures are most aptly summarized by the term “montage,” or in Czech *tektonická montáž*, an expression first coined by my father in 1967 that has become established in Janáčekian terminology, meaning something like structural montage.¹

¹ The term was firstly used by Miloš Štědroň (the author’s father) in 1967 and then commonly used in works by John Tyrrel, Ctirad Kohoutek, Alois Piňos, and Miloslav Ištvan. Author’s note. See more in: Miloš Štědroň, *The tectonic montage of Janáček*, in *Colloquium L. Janáček et musica europea*, ed. by Rudolf Pečman (Brno: Mezinárodní hudební festival, 1970), 119-127.

The method of montage is one of the fundamental and determining compositional procedures in Janáček's mature works. Shifts in the montage—the layering and phasing—served him as a replacement for contrapuntal forms such as canon or fugue, which he considered obsolete. His opposition to traditional counterpoint and imitative forms was proverbial. He considered the use of these forms a mannerism that did not allow sufficient originality of expression. Janáček's method of compositional work thus suggests the editing of sound via today's multi-track music software, where we use essentially the same procedures as he did (montage, shifting, cutting, crossfade, and mixing), but of course with the help of computers and digital technology, whereas he worked on an “analog” basis, with pen and paper.

Rhythm

Janáček's rhythm is connected in a fundamental way with structure on a detailed level. He uses short rhythmic-melodic cells, each of which he calls a *sčasovka*. He then works further with the *sčasovka* using the method of *sčasování*, as other composers work with a motive. Thus he employs such devices as repetition, division, intensification, augmentation, and diminution (usually multiple). During the course of a composition the *sčasovka* cells are often layered upon each other through the method of montage. What is revolutionary about the concept of the *sčasovka*? With Janáček it has a rhythmic function and at the same time can function as a motive, figuration, ostinato, pedal point, and harmonic space (see Example 8).

This, his method of work with detail, thus directly determines the formation of larger units, sometimes even of an entire composition. The result is a homogeneous structure in which it is impossible to determine exactly where melody, harmony, and rhythm begin and end. The individual components cannot be separated from each other without damaging the whole. Janáček calls his short segments *třísky formační* (formational splinters) and we can actually imagine an entire composition or a large portion thereof as comprising something like a broad board made of compacted splinters. These are so strongly joined into one unit that they can no longer be separated.

Example 8. Janáček, Piano Sonata *October 1, 1905*, movement 1, mm. 21-44.

The image displays a musical score for a piano sonata, consisting of six systems of two staves each (treble and bass clef). The score includes various musical notations such as notes, rests, and ornaments. Dynamics are indicated by *fff*, *ppp*, *mf*, *ff*, and *mf*. Performance instructions include *tr* (trill), *una corda*, *dolce*, *pp marc.*, *cresc.*, and *f*. The score is written in a key signature of three flats and a 6/8 time signature. The first system starts with a *fff* dynamic and includes a trill. The second system features a *dolce* marking and a *pp marc.* section. The third system has a *mf* dynamic. The fourth system includes a *cresc.* marking. The fifth system has a *ff* dynamic. The sixth system has a *mf* dynamic. The score is annotated with various musical symbols, including slurs, ties, and fingerings.

Impressionism and Expressionism

Janáček utilized timbral passages, stereotypical chordal structures, and sonority already before 1900 under the influence of folk music. Thus these traits held in common by his music and the impressionist style do not stem directly from French music. What he admired in French impressionism was its subtle nuances of colors and shades, such as he probably could not imagine on a micro-structural level. He disliked the lack of motives in music by impressionist composers.

A platform for Janáček's expressionist inspirations was again his systematic notation of speech melodies. Notations of expressions of emotion such as laughter, weeping, anger, and joy often reflected the extreme emotions and vocal positions that Janáček was striving to achieve. The sharp breaks and strong contrasts found in speech melodies are then transferred to the instrumental component of a composition and influence it strongly. Janáček's expressionism does not manifest itself in the disintegration of tonality and the tendency toward atonality, or through weakening of form and amorphousness, as we find with Schoenberg and his followers. On the contrary, while preserving major or minor with a tendency toward modality via accumulation of layers, via montage, sharp breaks, and abrupt contrasts, Janáček achieved such tension and dramatic effect that we can hardly find such a strong example of expressionism in other European music of the twentieth century. Janáček's encounter with Schoenbergian atonal expressionism took place on a secondary level, not until the 1920s; that is, at a time when his style had long since displayed its own strikingly expressionist traits.

Instrumentation

Now we can return to our opening assertion concerning the originality of Janáček's instrumentation, which stems from all the above-mentioned compositional procedures. Janáček's early works and compositions from his middle period are still imbued with Schumannian, Wagnerian, and Smetanian-Dvořákian "symphonism," as we find in the *Suite*, the *Idyll*, and the *Lachian Dances*.² Janáček himself originally subscribed to this instrumentational ideal of the second half of the nineteenth century, in fact in a more conservative spirit than we would expect from a young composer.

However, his approach to instrumentation changed dramatically during work on *Jenůfa*, composed from 1894 to 1903. In his ensuing works, especially his mature works from the last ten years of his life, his instrumentation decidedly no longer corresponds to the sound ideal of the period. Some aspects of this original instrumentation could not be fully appreciated until the second half of the twentieth century (for example: use of the highest position of the violins with timpani, see Example 9; use of trombones in both orchestral and chamber music; and use of *viola d'amour*, see Example 10). Unusual combinations of instruments, use of the upper and lower extremes of the ranges of instruments and of the orchestra as a whole, an empty central space, and an overall 'raw' sound: all of these were reasons why both musicologists and performers long failed to understand him.

² John Tyrrel, *Leoš Janáček – Káťa Kabanová* (Cambridge: Cambridge University Press, 1983), 144.

Example 9. Janáček, *Sinfonietta*, movement 5, mm. 166-171.

Allrgro $\text{♩} = 72$

Picc.
Fl.
Ob.
Cl. b (Si b)
Cor. (Fa)
Tr. (Fa)
Tbn.
1, 2, 3 Tr. (Do)
4, 5, 6 Tr. (Do)
7, 8, 9 Tr. (Do)
1, 2 Tbn. ten. (Si b)
1, 2 Tr. b. (Si b)
Timp.
VI. I
VI. II
Vla.
Vcl. e Cb.

Example 10. Janáček, *String Quartet No. 2*, autograph score, Moravian Museum–Leoš Janáček Memorial.

V. I
V. II
V. I.
alle

Janáček's originality as a composer is complemented by his absolutely original thinking and verbal expressions in writing. As concerns instrumentation, typical is the following statement of his: "My motives jump straight into the score. They don't leave the instrument, they're not lacquered through instrumentation!"³ By this Janáček meant he did not compose from the piano; while composing he thought directly about specific instruments, but in their raw form. Thus we can infer that what he had in mind was a sort of 'predetermination' of each motive for the instrument in question.

Example 11. Janáček, *Šumařovo dítě* [*The Fiddlers Child*].



Today we perceive Janáček's approach to instrumentation as being absolutely original mainly because of his strikingly modern understanding of instrumental resources for expression in both chamber and orchestral music. He did not like the "coloring" of a melody using effective and colorful instrumentation; he preferred as communicative and raw a sound as possible.

³ Leoš Janáček, *Fejetony z Lidových novin* (Brno: Krajské nakladatelství Brno, 1958), 92.

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The Search for Truth: Speech Melody in the Emergence of Janáček's Mature Style

JUDITH FIEHLER

The first musicologist to write on Janáček was Janáček himself. He documented his creative life eloquently in a variety of theoretical treatises, articles on folk music, reviews, and other publications on many aspects of music.¹ Since only a glimpse of this extraordinary source can be provided in this brief paper, it is merely used here to clarify the role of speech melody in the evolution of Janáček's mature style as it appears in his *Jenůfa* (composed 1894-1903), one of the first major European compositions to cross the threshold to modernism.

In 1893 when Janáček's ethnomusicological studies were just beginning, he visited Polanka, a remote village in his native Vlassko in eastern Moravia. He describes the love, happiness, delight, and above all, the truth of the folk music. When he and Trn, the king of all folk fiddlers, discussed Trn's accompaniments, Trn told him not to argue with truth. Janáček was struck by the musicality of that statement. Folk music had its own performance practice, its own concepts. And they could be used to create a truthful style of music that would be inherently Czech.²

Janáček understood Trn well, for he had spent his childhood surrounded by such music. Yet he was accustomed to understanding and appreciating contradictory musical styles. He had been a chorister at the Augustinian Queen's Cloister in Brno, one of the most prominent monasteries of the region. His education there under the choirmaster Pavel Křížkovský (1820-1885) was in the tradition that had produced composers such as Josef and Michael Haydn. About a year after Janáček's arrival at the monastery, the Caecilian reform of music for the Catholic service was implemented through the efforts of Křížkovský.³ The sacred masterworks of the eighteenth and nineteenth centuries had been intended, in part, to demonstrate the

¹ These texts have recently been reprinted in the original Czech as part of the *Critical edition of the Works of Leoš Janáček: Literární dílo=Das literarische Werk=Literary works (1875-1928)*, 2 vols (Brno: Editio Janáček, 2003), abbreviated hereafter as *LD*; *Teoretické dílo=Das theoretische Werk=Theoretical works (1877-1927)*, 2 vols (Brno: Editio Janáček, 2007), abbreviated hereafter as *TD*; *Folkloristické dílo=Das folkloristische Werk=Folkloric studies (1886-1927)* (Brno: Editio Janáček, 2009), abbreviated hereafter as *FD*.

² Leoš Janáček, "Hudba pravdy" [Music of truth], *FD*, 85.

³ Leoš Janáček, "Pavel Křížkovský a jeho činnost o opravě chrámové hudby" [Pavel Křížkovský and his activity in the reform of sacred music], *LD* I, 1-6.

glory of God to the congregation in a somewhat theatrical manner. The purpose of the reform was to remove any aspect of the service that detracted from the believer's humble communion with God. Music should serve the sacred texts, portraying them as truthfully and comprehensibly as possible. The traditional chant that followed the contours and pace of recitation was revived, along with the repertory of Palestrina and his followers.

Janáček's support of the Caecilian reform motivates many of his early publications. When writing about the manuscripts in the monastery archive, he praises works from the repertory of the reform movement: the classic peace of Gallus's *Ecce quomodo moritur*, the logical contours of Vittoria's *Popule meus*, and the majesty of Palestrina's *Vexilla regis*. Since he documents elsewhere that these very works were performed in monastery services, he probably would have heard them often. He notes that the early sacred works are not resistant to modern concepts. They can and should be studied, particularly for their dramatic interpretation of the texts.⁴ His article on Lassus shows that, like Webern, he had a composer's interest in the historical transition from polyphony to harmony.⁵

Janáček also appreciated the masterworks of the sacred repertory. At the age of 22, he assembled a performing ensemble and conducted Mendelssohn's *Psalm 95*, and then Mozart's *Requiem*, receiving excellent reviews for both performances. The following year, he conducted Beethoven's *Missa Solemnis* with 100 choristers, a large orchestra, and a group of soloists from Prague that included Betty Fibichová, the leading alto of the National Opera in Prague and the wife of composer Zdeněk Fibich. Janáček received a silver baton at this performance.⁶

His review of the Brahms Quintet, written in the midst of this activity, shows that he was already thinking critically and imaginatively about the music of his own time. He appreciates the distinctive stress patterns. He finds the unusual rhythms in the Andante reminiscent of the rhythms of the "Moravian Slovak Songs" that Brahms had arranged for piano.⁷ Since Brahms's melodies are so

⁴ Leoš Janáček, "České proudy hudební" [Czech musical currents], *LD I*, 280-281.

⁵ Leoš Janáček, "Missa Quinti toni Auctore Orlando di Lasso (Musica divina. Pustet)," *LD I*, 80, 85. The performances are documented in Leoš Janáček, "Z Brna" [From Brno], *LD 1*, 11-12.

⁶ Vojtěch Kvas, *Slavné Hudební osobnosti v Brně = Berühmte musikpersönlichkeiten in Brünn (1859-1914)* (Brno: Nadace Opus musicum, 1995), 44-45; Jaroslav Vogel, *Leoš Janáček* (Prague: Academia, 1997), 58-59.

⁷ The distinctive traits of the *Hungarian Dances* had previously been assimilated from other sources into the traditional music of Moravian Slovakia. As a result, Janáček perceived the *Hungarian Dances* as Moravian

varied and his cadences are not consistent, one cannot presume that his melodies have periodic structure. It is difficult for the listener to grasp these melodies, for they must be understood in the context of the entire work. Periodic melodies, on the other hand, can be heard phrase by phrase. The unexpected, deceptively similar passages had the effect of convincing many listeners that they should, as a rule, expect something different than actually occurred. This effect was so strong that even knowledgeable listeners seemed to be perplexed.⁸

Brahms was even more of a subversive than Janáček implies in this review. Although his music outwardly conformed to the aesthetics of his time, it had unorthodox traits. Absolute music could do more than provide an appearance based on abstract sound: it could be a signal to the soul. With the new possibilities of timbres resulting from the evolution of orchestral instruments, inner emotion could be conveyed more convincingly than ever before. Distinctive motifs and rhythms were no longer mere modular components of periodic form. Like the sacred text of traditional chant, like the evocative imagery of the traditional settings of the mass, they could provide the impetus for the entire work.

Janáček began ethnomusicological research with František Bartoš in his native region of Hukvaldy in 1888. In the same year, he called attention to the referential use of distinctive motifs in Dvořák's folklore cantata *Svatební košile*.⁹ Janáček's articles repeatedly return to this work in later years. There is a gap in his theoretical writings from 1888 to 1894, the years that he was intensively pursuing ethnomusicological research. When they resume, he is no longer concerned about reconciling his musical ideas with traditional theory. He has found his own path to composition. In 1895, he wrote *Zarlivost*, originally planned as the overture to *Jenůfa*, freely using distinctive motifs taken from folk music sources to express intense jealousy. In 1898, he analyzed Dvořák's symphonic poems, concentrating on the use of distinctive motifs connected to the events and characters of the underlying folktales.¹⁰ Janáček conducted Dvořák's *Holoubek* on 20 March 1898.

in character. Author's conversation with Dr. Mikuláš Bek, Rector of Masaryk University in Brno, at the University of North Texas on 7 February 2013.

⁸ Leoš Janáček, "Kvintet Brahmsů" [A quintet by Brahms], *LD I*, 38-41. Evidently the Piano Quintet in F minor (1865).

⁹ Leoš Janáček, "Zvláštní úkaz" [A remarkable phenomenon], *LD I*, 153-162.

¹⁰ Janáček's analyses of Dvořák's symphonic poems were published as part of a series of articles, Leoš Janáček, "České proudy hudební" [Czech musical currents], *LD 1*, 285-292, 454-459, 594-604. The analysis of *Holubek* and *Zlatý Kolovrat* appear in English translation in Leoš Janáček, "A Discussion of Two Tone Poems Based on Texts by Karel Jaromir Erben: *The Wood Dove* and *The Golden Spinning Wheel*," in *Dvořák and His World*, ed. Michael Beckerman, trans. Tatania Firkušný (Princeton: Princeton University Press, 1993), 262-276.

He studied the score with care, finding errors related to distinctive motifs that Dvořák subsequently corrected.¹¹

In the same year, Janáček sent one of his compositions to Dvořák for evaluation, very possibly his cantata *Amarus*. Dvořák's thoughtful reply shows the depth of mutual understanding the two composers had developed. He praises Janáček's progress and notes that the composition is particularly interesting from a harmonic standpoint: "I congratulate you on your further work. Just keep going, you are on a good path, but as I say, just a little more melody—don't be afraid of it."¹²

Amarus was not only a compositional breakthrough for Janáček: it was a milestone in his career. The highly respected poet Jaroslav Vrchlický approved Janáček's setting of the text of his poem *Amarus*. Janáček was granted a subvention of 200 zlotys for the work on the recommendation of Fibich and Chvala.¹³ This result is the more remarkable since Janáček did not follow Fibich's acclaimed method of setting Vrchlický's texts according to their poetic structure. As Jiří Vysloužil demonstrates, he broke the text down into units of prose corresponding to the semantic and syntactic sense of the text, as he would when composing *Jenůfa*.¹⁴ Vysloužil identifies a distinctive rhythmic pattern whose syncopated form tends to disrupt the underlying meter. It derives from a melodic fragment that he identifies as the *Amarus* motif.

Amarus is a solitary, withdrawn orphan living in a monastery. He glimpses the glory of love for the first time when he sees a couple embracing. The shock is so great that he neglects to relight the eternal flame and dies. Janáček was deeply moved by this story, for it reflected his own youth in the Queen's Cloister.¹⁵ After

¹¹ Antonín Dvořák to Janáček, 7 March 1898 and 23 March 1898, in *Antonín Dvořák: Korrespondence a dokumenty=Correspondence and documents. Band 4 1896 - 1904: Korespondence Odeslaná*, ed. Milana Kuny (Prague: Supraphon, 1998), 121-123.

¹² Antonín Dvořák to Janáček, 12 May 1897, in *Antonín Dvořák: Korrespondence a dokumenty*, 89-90.

¹³ Jaroslav Vrchlický to Janáček, 8 June 1897, in *Janáček v vzpomínkách a dopisech*, ed. Bohumír Štědroň (Prague: Topičova edice, 1946), 104-5.

¹⁴ Jiří Vysloužil, "Ke vztahu slova a tónu a Dvořáka a Janáčka" [On the relationship of word and tone in the work of Dvořák and Janáček], in *Muzikologické rozpravy* (Prague: Panton, 1986), 106-108.

¹⁵ Leoš Janáček to the Moravian Choral Society of Kroměříž, 2 June 1928, in *Janáček v vzpomínkách a dopisech*, ed. Bohumír Štědroň (Prague: Topičova edice, 1946), 105-6. "The Queen's cloister is part of my life. Long, chilly, silent corridors, and the golden rays of the sun falling into the shadows of the gardens, full of birdsongs; the high arch of the cathedral, and in the twilight, in the golden candlelight you feel the presence of the painting of the Madonna; nearby the silver of the eternal flame – and the silent footsteps of *Amarus*, imprinted deeply on the silent dusk. My youth spent thus, how could this work not have emerged?"

Amarus, his music always conveys the power of love, the beauty of the world as it is, and compassion for humanity. Like the work of his beloved Tolstoy, it shows the spiritual value of humility and truth.

He gives us a glimpse of his creative spirit in an early review of *Carmen*. A fiery sunset, a terrifying, magnificent storm, the beautiful clarity and distinctness of statues have inherent qualities that give them an irresistible effect. Musical forms with these qualities are imprinted on our memory with exceptional power, for then the tumult in our souls is remarkably alert. Originality in beautiful forms clears a path to victory.¹⁶

While composing *Jenůfa*, Janáček reviewed many opera performances and used examples from operas in his theoretical works. He described the music of Tchaikovsky's *Eugen Onegin* as sweet and noble, satisfying the requirements for beauty in absolute music. However, he felt that the portrayal of the relationships and manners of polite society by the consistent use of thematic unity actually harmed the opera's dramaturgical effectiveness. The characters lacked individuality, and the arias did not reflect their emotions adequately.¹⁷ He was more satisfied with *Pique Dame*. The characters were sharply delineated, and Herman's devilish obsession with money gave a powerful impetus to the plot. He discussed at length the musical shape and dramatic significance of the "three card" motif associated with gambler's luck.¹⁸

Of the many remarkable passages in Gounod's *Faust*, he chose the harmonic structure at the beginning of the recitative "Sie blieben noch, mich zu beschämen!" before Marguerite's *Spinnenlied* (Act 4) as an example for his theoretical treatise "O trojzvuku."¹⁹ His structural reduction of the passage reveals much about his harmonic thought at the time. In the aria, Marguerite sings of her situation as an unwed mother, much as Jenůfa describes her pregnancy in Act 1 of *Jenůfa*. The mocking laughter immediately preceding the recitative may be reflected in Kostelnička's Act 2 soliloquy "Co chvíla." She is afraid that the villagers will mock her: "look at her! Kostelnička!"

The setting of "Co chvíla" as an extended, through-composed soliloquy may have been suggested by similar, more temperate soliloquies in Fibich's *Hedy*. This form arose naturally as Fibich was setting Shakespeare's *Tempest* as the opera *Bouře*. For example,

¹⁶ Leoš Janáček, "Opera Prozatímního národního divadla v Brně" [Opera in the National Provisional Theater in Brno], *LD I*, 121-122. This title is used for a series of reviews of opera performances by Janáček.

¹⁷ Leoš Janáček, "Eugenij Onegin" [Eugen Onegin], *LD I*, 191-193.

¹⁸ Leoš Janáček, "Piková dáma" [Queen of Spades], *LD I*, 225-227.

¹⁹ Leoš Janáček, "Opera Prozatímního národní divadlo v Brně," *LD I*, 124-125; Leoš Janáček, "O trojzvuku" [On triads], *TD 1*, 169. The passage in question appears in Charles Gounod, *Margarete (Faust): Oper in fünf akten* (Berlin: Ed. Bote & G. Bock, 1911), vocal/piano score, 153-154.

Prospero's soliloquy "Our revels now have ended" expands almost to the length of an independent work, revealing Prospero's full character and private thoughts. Janáček admired the wealth of musical invention in Fibich's *Šárka*, and was delighted with the unrestrained emotional outbursts at the dramatic climax of *Hedy*.²⁰

He was impressed by the innovative harmonic progressions, modulations, and melodic contours of Bizet's *Carmen*.²¹ He was intrigued by the use of vernacular speech in Charpentier's *Louise* but commented, "Charpentier approached originality. But [to accomplish it] is something else. Everyone must create only from his own resources . . . Originality must be studied, just as models of form are studied, and one is not permitted to copy."²² He praised the use of the rhythms and contours of gypsy music in Johann Strauss's *Der Zigeunerbaron*. He claimed that Strauss had actually been able to grasp the essence of this vernacular idiom, unlike Brahms, Liszt, and Schubert.²³ In 1892, he enjoyed a performance of *Cavalleria Rusticana* and glimpsed the soaring spirit of Mascagni: "there are passages of surprising modernity, of harmonic and formal perfection in his opera."²⁴

Shortly before the Prague premiere of *Jenůfa*, Janáček described how he absorbed speech melodies by stealthily listening to those passing by and how he observed their expressions and movements, as well as the surroundings. All of that was reflected in the melodic ideas he wrote down. But the same words could produce many variations! And there was more. Through speech melody, he was able to understand not only the emotions of the speaker: he could see more deeply into his soul.²⁵ In the same article, he shows how distinctive motifs can be derived from what might seem to be a trivial speech melody such as calling chickens at feeding time.

²⁰ Leoš Janáček, "České proud hudební III. Dr. Antonína Dvořáka Zlatý kolovrat—Zdenko Fibich Hedy Opera Op. 43" [Czech musical currents III. Dr. Antonín Dvořák's Zlatý kolovrat—Zdeněk Fibich's opera Hedy, op. 43], *LD I*, 248-258. A partial English translation appears in Eva Drklíková, "Zdeněk Fibich's place in Janáček's literary and theoretical oeuvre," in *Musicologica Olomucensia 12: Zdeněk Fibich as a Central European Composer at the End of the Nineteenth Century* (Olomouc: Universitas Palackiana Olomucensis, 2010), 251-261.

²¹ Leoš Janáček, "Opera Prozatímního národního divadla v Brně," *LD I*, 190.

²² Miloš Štědroň, *Leoš Janáček a hudba 20. století: paralely, sondy, dokumenty* [Leoš Janáček and twentieth-century music: parallels, soundings, documents] (Brno: Nadace universitas Masarykiana, 1998), 34. According to the author, the quotation is taken from Václav Kaprál, "Janáčkův poměr k operě" [Janáček's relationship to opera], *Helfertovy Hudební rozhledy* č. 3-4 (1924-5): 63-66.

²³ Leoš Janáček, "Prozatímního národní divadlo v Brně. *Cikanský baron*" [Zigeunerbaron], *LD I*, 183.

²⁴ Leoš Janáček, "Sedlák kavalír" [*Cavalleria rusticana*], *LD I*, 218-219.

²⁵ Leoš Janáček, "Okolo Její pastorkyně" [Round about Jenůfa], *LD I*, 425-429.

One of the best sources for Janáček's view of the technical aspects of speech melody and folksong is "O hudební stránce národních písní moravských," the lengthy preface to the Moravian folk song collection that he compiled with František Bartoš. He begins by describing the spontaneous genesis of folk song, how vital every aspect, every element of a folksong is to the whole, how folksong is stabilized by rhythm, melodic contour, and form. But that does not exclude the song whose expressiveness bursts the thread of ordinary structure; a living song cannot be frozen within a classification.²⁶

Many years later, Janáček meditated on the philosophical aspect of speech melody. Melody obviously cannot be understood through research. But since we immanently understand every inflection of the voice, there must be something hidden in melody that we all experience, that spoken melody awakens in us. In the realm we hold in common, the affect of new tones can resound in speech and song, giving an apperceptive impetus to any idea whatever. A motif based on text glows with its own radiance, overflowing its boundaries. Like a jewel, it sparkles in a different way within each new setting.²⁷ These concepts were vital to the development of Janáček's mature style. However, his music would have far greater scope and complexity than could be obtained from speech melody alone.

On the other hand, Janáček's notation of speech melody had a purpose beyond music—to capture the immediacy, the impulse of expressivity as faithfully as possible. That is why his melodic fragments are unstructured, phrased unconventionally, unconstrained by key or meter. This approach enabled Janáček to bypass the *a priori* logical and cultural assumptions of the musical aesthetics of his time. And he had a strong motivation for doing so. Folk music sources were bringing his attention to a very specific, endangered way of life, the life of his origins, the life he had to defend in the community of Brno to sustain his psychological identity.

In Janáček's formative years, central European music had an unmistakable German accent: the Lieder that strongly influenced Romantic melody were set to German texts; the periodic structure, the basis of form, coincided with traditional German folk song. Then Moravian folksongs would lose their national identity if assimilated into such forms. It does not seem coincidental that Janáček's attempt to assimilate as a German reached a crisis, in part because his musical thought could not be compressed within academic constraints.

²⁶ Leoš Janáček, "O hudební stránce národních písní moravských" [On the musical aspects of Moravian folk song], *FD*, 112.

²⁷ Leoš Janáček, "Okolo Její pastorkyně," 427, 428.

The material that was inspired by speech melody gave Janáček an opportunity to form a new, authentically Czech style. It also enabled him to address a principle of Czech music aesthetics that had shaped much of Fibich's creative life. It was believed that there were very few legitimate ways to combine the arts of music and literary text. Generally speaking, the integrity of the large form was preserved by making musical settings conform to established academic procedures. If the text was poetry, its form had to be reflected in the music itself. If it were not, it should fit into accepted musical forms. Melodrama, spoken text accompanied by music, was a means of evading this problem, but even here, some insisted that specific syllables should correspond to specific music events.

This problem could be solved by using the contours and rhythms of spontaneous vernacular expression as the ultimate source. Then the interrelationship of voice and accompanying material could be much more responsive to the dramatic moment. But the problem of reconciling the musical setting to the large form was still unsolved. More than twenty years later, this problem gave Alban Berg so much difficulty when composing *Wozzeck* that he decided to use forms from absolute music to give shape to individual scenes.²⁸

The limitations of academic theory were becoming increasingly apparent to Janáček. He began to think about generalized musical functions rather than specific models. He may have taken the supple, soaring architecture of the church of the Queen's monastery as a metaphor. The paper-like thinness of Gothic arches might frighten those who do not know how well these strong ribs are reinforced. In composition, as in architecture, it is important to know what should be strengthened. He uses harmonic doubling as an example of such strengthening. However, merely doubling what is assumed to be the fundamental note of the chord is not sufficient, for its function has changed since the time of Rameau and d'Alembert.²⁹

Janáček begins the conclusion of his treatise *Moderní harmonická hudba* by observing that Chopin is a harmonic enigma for the theoretical literature. It does not recognize his patterns or have names for many of the chords in his compositions. He recognized the power of Chopin's harmonic thought: the chord does not control the mood that surrounds it, but draws near through an atmosphere of mist.³⁰ He notes that Chopin uses intertwined, ornamented melodic lines that propel and inflect the current of the music over sustained bass notes—in essence, the principle of

²⁸ Alban Berg, "The Problem of Opera." See Willi Reich, *Alban Berg*, trans. Cornelius Cardew (New York, Vienna House, 1963), 65.

²⁹ Leoš Janáček, "Nový proud v teorii hudební" [A new current in musical theory], *TD I*, 181-182.

³⁰ Leoš Janáček, "Moderní harmonická hudba" [Modern harmonic music], *TD I*, 359.

continuo. Like Chopin's ornamentation, Janáček's melodic fragments can impulsively appear, flash into brilliance, and vanish. Anchoring, empowered tones, whose effect can span many measures, serve as points of reference. The memory of a distinctive motif event can have a generative, linking, and anchoring functionality. It evolves and interacts with a context that is built on the subjective experience and perception of the composer. As a result, the possibilities for new developmental processes and relationships increase.³¹

In *Svatební košile*, Dvořák demonstrated that a compositional line could contain many contrasting motifs. Janáček refers to this practice as a new type of counterpoint.³² These concepts suggested transformations of what Janáček called homophonic (actually, what present-day musicologists would call heterophonic) and polyphonic style.³³

Heterophony becomes the "filo," the expressive, continuous line that holds the work together. Judging from the music of *Jenůfa*, Janáček may have been expanding the Baroque practice of controlling music through impulse, through events; the musical shape and the totality of the idea are inseparable. Intonation and gesture inflect the line. Independent motifs interact and oppose each other, often imitating human interaction. Phrases and sections balance each other and merge naturally. The modal process of depending on anchoring, "empowered" notes as points of reference eliminates the need for traditional harmonic progressions and keys. Dissonance, ornamentation, articulation, and timbre provide expressive reality to sound; we hear unspoken emotion in sound, not abstract notes—as we do in many early atonal works that were apparently written independently after *Jenůfa*.

Ludvík Kundera, who had a long, productive association with Janáček, provides an insightful discussion of Janáček's polyphonic functionality. He begins by noting that the distinctive motif is well-defined, emotionally charged, and exactly appropriate to its context. If it is changed beyond recognition, it loses its exact meaning. By repeating motifs with only very slight changes, Janáček produces a line that is like a chain of emotional explosions, bursts of flame that are then extinguished, sobbing, as if a bird were fighting against the bars of his cage. Almost every composition, every section of his mature work is based on the contrast of two such lines: one based on an imploring, lyrically intense motif and the other on a sharp,

³¹ I am indebted to pianist Radoslav Kvapil, student of Ludvík Kundera, for this insight.

³² Leoš Janáček, "Slovička o kontrapunktu" [A brief word on counterpoint], *TD I*, 173-175.

³³ Leoš Janáček, "O skladbě souzvukův a jejich spojův," 347-348.

brusque ostinato. The dramatic conflict of these two currents gives Janáček's music its extraordinary power.³⁴

Zdeněk Sáddecký's painstaking analysis of thematic material in the piano pieces essentially confirms Kundera's conclusion that the distinctive motifs are only slightly modified in repetition so that they will retain their essential shape. However, Sáddecký also demonstrates that their shape can change in subtle ways when they appear in different contexts and other voices.³⁵

Janáček's close connection to Gregorian chant can be inferred by his use of the concept of intonation, the brief passage that customarily provides the key and tempo for Gregorian chant. He established the Czech word *intonace* for the melodic incipit that can set the mood of an entire musical work. In later years, the meaning of this term has expanded, but its basic principle has endured in Czech twentieth-century music: for example, the simple passage that begins Josef Suk's monumental orchestral work *Zrání*.

The example of Baroque rhetorical melody may have inspired Janáček to build his own musical discourse, a musical language that combined patterns derived from speech melody with elements of operatic tradition. He undoubtedly intended that this language would be in Moravian dialect. However, he perceived the spoken words so sensitively and transformed them to music so faithfully that he built a language that is comprehensible to us all. And that is why his work endures.

Unlike Wagnerian leitmotifs, Janáček's distinctive motifs are not isolated symbols of characters. They are the basic elements of his language and refer to immediately recognizable emotional states. Like the vocal lines of the Caecilian reform, Janáček's melodic contours and rhythm reflect the inflection and pace of the spoken voice—but thanks to his research in speech melody, the voice they reflect is uncontrolled and spontaneous, enabling them to express genuine emotion. He was able to generalize and predict the intuitive effect of commonly used musical aspects of melody, such as the size, range, and direction of intervals; accented notes as well as accents within phrases; rhythmic pace and complexity. And even more, he could visualize how different characters would express themselves with these possibilities. Then the comprehensibility of the work would not depend on abstract form, but could immanently take shape in the listener's perception.

Janáček's knowledge of the sacred masterworks seems to emerge in his use of evocative sound and referentiality. At times,

³⁴ Ludvík Kundera, "Leoš Janáček," *Hudební Rozhledy* 7, no. 4 (1954): 611.

³⁵ Zdeněk Sáddecký, "Tematické vztahy v Janáčkově klavírním díle" [Thematic relationships in Janáček's piano music], *Hudební věda* vi (1969): 26-56.

their influence on his music seems unmistakable. For example, a frequently used element of musical rhetoric from the Baroque sacred repertory has an essential role in Mozart's *Don Giovanni* as well as *Jenůfa*. Falling chromatic scales signify condemnation, disaster, death; rising chromatic scales signify judgment, resolution, redemption. Thus it is not by chance that Kostelnička's characteristic motif is a four-note falling chromatic scale in separated sixteenth notes. In the first act, these scales reflect her moral standing in the community as she judges the actions of others. "Kostelnička" is not actually a personal name but a title. It indicates that she is the sexton of the local church and is responsible for the church building. But her righteous stance is only an appearance. It crumbles in the face of reality. Although Kostelnička wants to save Jenůfa's reputation in the community, she does not show that she understands her or has Christian compassion for her. Nevertheless, it is possible that she believes that she is taking the burden of Jenůfa's sins upon herself in a Christlike way.³⁶ When she reaches the decision to murder Jenůfa's fatherless baby in her expressionistic soliloquy "Co chvíla," the falling scales reflect her despair, but she despairs only for herself. The moment that the truth of her crime is discovered, the falling chromatic scales suddenly appear in octaves against an insistent ostinato and then evolve into descending arpeggios.

In his penetrating analysis of "Co chvíla," Jaroslav Volek notes another referential idiom of Janáček's musical language. In the modal sections, small intervals predominate at first, reflecting Kostelnička's oppressed conscience as she resolves to murder Jenůfa's baby. As she thinks it over, the intervallic distances increase, as in the phrase "hanbou pro celý život" (shame for one's entire life). At the first occurrence of the second motif, large intervals are used to depict open arms; she has the illusion that God will understand. This use of intervals is justified by the expressionistic nature of the aria, as well as its underlying paradigm. Janáček's harmonic realization of the principle of diatonicism enables notes from chords to function as points of support for the vault of the melodic line. Volek also notes a hidden but effective relationship: the lowest voice of the first motif is an embryonic anticipation of the second motif.³⁷

Zdeněk Sádecký discusses Janáček's application of intonation: the opening measures set the tone, rhythm, and character of what is to follow. He analyzes the musical layers in *Jenůfa* that represent the simultaneous streams of consciousness of the characters, enabling us to sense their inner thoughts. Their

³⁶ I am indebted to Lída Brodenová (1902-1990), who attended Janáček's class for opera singers and composers, for patiently explaining the plot of *Jenůfa* to me during the last years of her life.

³⁷ Jaroslav Volek, "K paradigmatickému pozadí monologu Kostelničky 'Co chvíla' z opery *Její Pastorkyňa*" [On the paradigmatic basis of Kostelnička's monologue "Co chvíla" from the opera *Jenůfa*], in *Struktura a osobnosti hudby* [The structure and individuality of music] (Prague: Panton, 1988), 223.

dramatic value is demonstrated, for example, in conversational duets between the optimistic Laca and the preoccupied Jenůfa in the first act, and between the righteous Kostelnička and the pensive Jenůfa in the second act.³⁸ It does not seem coincidental that Janáček was using examples from Verdi's *Falstaff* during the years that *Jenůfa* was composed, for Verdi habitually uses this technique.

Miloš Štědroň the elder senses that Janáček assimilates folk material through the lyric style of verismo. Nevertheless, the folk material maintains its authenticity. He identifies certain traits with folk fiddlers' idioms: harshness, Lydian pitch patterns, the "blues note" semitone major/minor ambiguity that Czech musicologists call *flexe*, the so-called Moravian modulation, as well as modulation up a major second. *Jenůfa* is not a conventional opera that has been given folkloric color but something entirely new. It has a different view of characters and their conflicts; it depicts a different place and time so precisely that the specific village and the mill depicted in the opera have been identified. Such an opera must utilize entirely new colors and timbres to convey its ideas successfully.³⁹

Jiří Vysloužil notes that the penetration of prose into the vocal and instrumental structure disrupts the symmetry of metrically based periodic form, enabling Janáček to choose an entirely new way to structure music. Then the underlying form is not limited by the inflections and cadences of conventional harmony. The melody can then be based on free selection of diatonic, chromatic, and modal intervals, always shaped expressively according to the specific meaning of the text. Expressivity coordinates all of the musical factors of the work as a unifying factor of the form itself.⁴⁰

Jaroslav Volek summarizes Janáček's innovations in "Co chvíli" thus:

1. Modality can be combined and interchanged with non-modal passages without compromising the musical intent, style, and tectonic unity of the large form of the work;
2. Janáček used an astonishing, protean breadth of expressive and referential capabilities. He utilized underlying systems that approached the realm of modern music with intuitive sovereignty, while being relatively unconcerned about their theoretical implications;

³⁸ Zdeněk Sádecký, "Výstavba dialogu a monologu v Janáčkově Její pastorkyni" [The construction of dialogue and monologue in Janáček's *Jenůfa*], *Živá hudba: sborník prací Hudební fakulty akademie múzických umění* (1968): 73-146.

³⁹ Miloš Štědroň, 27.

⁴⁰ Vysloužil, 109.

3. Janáček was able to respond sensitively to the demands of the text and of the dramatic moment by choosing the supporting systems that would fit the given material. For example, his choice of deliberately weakened harmonic structures and chromaticism at the close of “Co chvíle” is fully justified. According to the stage direction, Kostelnička loses her mental balance through extreme agitation.⁴¹

The act containing “Co chvíle” was completed on 8 July 1902. Janáček was forty-eight years old and just beginning to write works of international significance. His style would continue its well-considered, gradual, but nevertheless radical evolution to the very end of his life.

⁴¹ Volek, 222-223.

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Does Music Have a Subject, and If So, Where is It? Reflections on Janáček's Second String Quartet

MICHAEL BECKERMAN

On the night of 29 January 1928 Janáček wrote one among the hundreds of letters he sent to Kamila Stösslová:

I've begun to work on a quartet. I'll give it the name *Love Letters*.
Now I can even write them in music.

[573: Hukvaldy, 29 January 1928, at night]¹

By the way, that was a nice authoritative way of starting an article. It actually is a true statement! Janáček wrote that letter and we can more or less prove it. But alas dear readers, it is all downhill from here, because in reality we actually do not know much about either music or the past, and as you shall see, we will end up with none of the authority implied by my confident opening sentence.

What is it exactly that we do not know? More or less everything. For example, you may say to yourself: Janáček is writing a piece for Kamila, how nice! But you might also ask why, if you had something intimate to say to someone, you would choose a *string quartet* to say it. Why not a direct piano composition to be played by the composer (like “Čekám te” from a few months later)? Why not a violin and piano sonata, or better a composition for *viola d'amore* and piano where the keyboard is LJ and the string instrument Kamila?

The answer is that I do not know why precisely he chose a string quartet, and neither does anyone else. I would like to think that it was because of the already established autobiographical tradition represented by Smetana's “From My Life,” and even Smetana's Second Quartet which could be subtitled, “I Am Now Extremely Screwed Up.” It may all go back to things like Beethoven's *Heilige Dankgesang*, with its intimate prayer about a return to health. It is my view—gloriously unsupported by any hard evidence save a viola solo at the opening—that Dvořák's “American” Quartet may also have such autobiographical leanings. But even if you did not accept my admittedly minority view on the “American” Quartet, it seems far more sure that Dvořák has read himself into epics like the Cello Concerto, especially in the second movement where the opening pastoral song is interrupted by a funeral march which is in

¹ Unless otherwise indicated, the letter numbers and translations are taken from John Tyrrell's *Intimate Letters: Leoš Janáček to Kamila Stösslová* (London and Boston: Faber and Faber, 1994).

turn cut short by a fragment of his love song from Op.82 “Lasst mich allein,” probably invoking his sister-in-law Josefina.

In fact, this autobiographical and generally *storytelling* tendency in the music of Czech-speaking composers seems almost defining. Whether we are looking Fibich’s piano diary, Suk’s *About Mother*, or the other works we have mentioned, the appearance of “real life” elements in instrumental music would seem to be an essential component of any notion of Czechness, and possibly even more so than such things as polkas and furiant.

While again, we do not know if this is the reason Janáček wrote Kamila a quartet (to thus commune with Smetana as well to paint Kamila) we do know that audiences tend to revel in such programmatic hints from a composer, while most academics tend to be highly skeptical of them. Biographical connections are notoriously messy, especially compared to a satisfyingly objective analysis. After all, great works of art, or things that aspire to that status, should be great because in fact they represent generalizations about human experience rather than something specific, and they must be triumphs of technique, because they ought to contain *on their own*, musical greatness, whatever that is. And we should somehow be able to quantify this greatness, lest we are forced to confront the possibility that “greatness” is either a vote taken among concertgoers (we all like this, so it is great!) or worse, simply a matter of *belief*. And it is hard enough to analyze music without having to figure out whether a Kamila (Janáček), Josefina (Dvořák), Anežka (Fibich), or Vitka (Martinů) is a significant part of the equation. So despite the fact that the notion of the “extra musical” does not bother us in the slightest in opera and art song, we have sort of agreed that instrumental music cannot really be *about* anything concrete, like words or pictures, and that what is most important are the abstract relationships in the work, tonal, formal, timbral. Greatness, we tend to think, lies in those parts of a piece that do not depend on our apprehension of the rest of reality.

Because I find this formulation unsatisfying I have, over at least the last twenty years, looked at pieces where the composer seemed to have a special incentive to create images that can be linked to or are related to the world outside the composition. So whether in the slow movement of Dvořák’s “New World” Symphony or the Cello Concerto, where some special things happen, or in Gideon Klein’s final Terezin Trio where a cello interrupts the proceedings with an agonizing solo, my chosen field is to test evidence of composers’ intentions to reach beyond the constraints of their genres.

In this study I wish to consider these questions in connection with Janáček’s Second String Quartet, specifically the third movement. There is no composition I know of where the creator has

spoken so much and so explicitly over such a long period of time about it in such detail, and this to the person it was being written for. So while acknowledging that this is treacherous territory, I hope that the character and plenitude of Janáček's comments raise some compelling questions about how things musical become meaningful.

I am going to make the following arguments over the remainder of this study. First, rather than assuming that the greatness of this quartet stems from its generalities, or the fact that an analyst can show "unity," balance, and narrative in a larger abstract sense, I will assert that the power of this piece comes precisely because Janáček is doing what he says he is doing: *creating utterly specific and highly individual pictures*. Second, works like the Second String Quartet force us to consider the way we understand musical form. Or rather we should admit that we do not really, after all these years, have ways of determining how the various parts of a composition, whether sections within movements or movements within a larger work, go together. And, if some parts are actually more important than others, how we determine this and why is it so. Third, I will try to show that in Janáček's Second Quartet, and by extension in many other places, the *subject* is not always at the beginning or at the end, but often resides in the middle.

Let us begin with some of the things Janáček says about the quartet and then more generally what he says about what music is and what it can do. Almost all of these statements come from letters to Kamila Stösslová—and it may be important to note that in a way, despite his inexhaustible ardor, he treats her as a kind of student, just as in an earlier letter he diagramed a piano for her. We have already heard Janáček speak about the work's inception. He goes on:

I began the first movement in Hukvaldy [his country home]. It is the impression when I saw you for the first time. I'm now working on the second movement. I think that it will flare up in the Luhačovice heat <one word inked out>. A special instrument will particularly hold the whole thing together. It's called the viola d'amore—the viola of love.²

[573: Hukvaldy, 29 January 1928, at night]

So let's sound a cheerful note. I'm writing the third of the 'Love Letters.' It will be very cheerful and then *dissolve into a dream that resembles a painting of you*. And there should be a hint of motherhood."

[581: Brno, February 1928]³

² Janáček did use the *viola d'amore* in the first version of the quartet.

³ I am grateful to the translator and Czech expert Alex Zucker for helping me with the translation of letter 581, which differs from John Tyrrell's translation.

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Today I wrote that sweetest desire of mine in music. I fight with it, it triumphs. You're having a child. What fate in life would that little son have? What fate would you have? It sounds like you, turning from tears to laughter.

[582: 8 February 1928, at night]

I'm now putting the finishing touches on those 'Love Letters' so that everybody will understand them; here they kissed; here they longed for one another; here—here they gave change to one another—here they said they belonged to each other forever! Perhaps people will guess this.

[587: 17 February 1928, at night]

Today I was successful with that movement 'When the earth trembled.' *It will be the best.* Ah, that was an amazingly beautiful [time]! And it was true. Only the most beautiful melodies can find a place in it. I just hope I can still bring off the last movement. It will be like [my] fear about you. You know, such fear that I'd bind your feet like a pretty little lamb's so you wouldn't run away.

[588: 18 February 1928, at night]

When Janáček says that "in this passage the music dissolves into a dream that resembles a painting of you," he does not seem to be speaking merely poetically, but rather making a concrete portrait. Here is another comment from May 1928:

So they played me the first and the third movement! And Kamila, it will be beautiful, strange, unrestrained, inspired, a composition beyond all the usual conventions! Together I think that we'll triumph! It's my first composition which sprang from directly experienced feeling. Before then, I composed only from things remembered, this piece, *Intimate Letters*, was written in fire. Earlier pieces, only in hot ash.

[659: Brno, 18-19 May 1928]

In some ways, the boldest declaration of his ideas about just what music is comes not in a letter to Kamila, but in a feuilleton he wrote for a much larger audience just before beginning the quartet. On 24 January 1928 he wrote the following words at the end of "At Dusk":

Tonal composition [or "composing with tones"] is not as easy [or even "straightforward"] as small and simple minds would have it. To a great extent it's a visual art.⁴

So now let us see what we can make of these paintings along with Janáček's words. As we have noted, the movement consists of a variety of material. In a general sense there is closure; the opening material comes back at the end, though changed somewhat. Should

⁴ "Smráká se" [Dusk approaches], *Venkov* 23, no.31 (5 February 1928). Alex Zucker also worked with me on the translation of this passage.

this opening material (mm. 1-9, see Example 1) be considered “A” in any kind of analysis, and what does that mean to so designate it?

Example 1. Janáček, String Quartet No. 2, movement 3, mm. 1-9.

If we take Janáček’s hint that the *subject* of the movement is Kamila, and that she appears after the opening dissolves (mm. 28-50, see Example 2), then in a way, her image should be “A” no matter where it occurs. But this piece operates on even stranger principles, because there is an unprepared explosion in the middle (mm.64-83, see Example 3), perhaps corresponding to Janáček’s recollection of “where the earth trembled.” Both in its range and in its sweep we could argue for it as the very core, the *subject* of this movement, with all roads leading to it and away from it.

Example 2. Janáček, String Quartet No. 2, movement 3, mm. 28-50.

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Example 2, cont.

33

mf

espress.

38

ff

ff

ff

ff

43

ff

ff

ff

48

rit.

The musical score is presented in four systems. Each system contains four staves: a treble staff, an alto staff, a tenor staff, and a bass staff. The key signature is one flat (B-flat). The first system (measures 33-37) features a melody in the treble staff with some grace notes, and a bass line with triplets. Dynamic markings include *mf* and *espress.*. The second system (measures 38-42) is marked *appassionato* and *ff*. It features a more active bass line with triplets and a melody in the treble staff. The third system (measures 43-47) continues the *ff* dynamic and includes a key change to two flats (B-flat and E-flat) in the final measure. The fourth system (measures 48-51) is marked *rit.* and features a more melodic treble staff and a bass line with triplets. The score concludes with a double bar line.

Example 3. Janáček, String Quartet No. 2, movement 3, mm. 64-83.

Largamente $\text{♩} = 58$

ff

69 **ff** *loco*

74 **Presto** $\text{♩} = 100$

79

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And let us also look to the very end, where this tumultuous inner experience hyper-animates the opening idea with “diminution” of rhythmic values (mm. 116-121, see Example 4), and then encases Kamila in double memory by recalling her theme at the close (mm. 142-146, see Example 5). After all, her first appearance was already a kind of memory; invoking it at the end of the movement is a memory of a memory, now memorialized as reflection.

Example 4. Janáček, String Quartet No. 2, movement 3, mm. 116-121.

Example 4 shows a musical score for measures 116-121 of Janáček's String Quartet No. 2, movement 3. The score is in 3/4 time and features a tempo change from Andante (♩ = 72) to Allegro (♩ = 84). It includes dynamics such as *f*, *mf*, and *p*, and various musical notations like slurs, accents, and fingerings.

Example 5. Janáček, String Quartet No. 2, movement 3, mm. 142-146.

Example 5 shows a musical score for measures 142-146 of Janáček's String Quartet No. 2, movement 3. The score is in 3/4 time and features a tempo of ♩ = 52. It includes dynamics such as *pp* and *rit.*, and various musical notations like slurs, accents, and fingerings.

Let us think about this principle of design for a while in another kind of context. I would call it: Mike's autobiographical story. Here it is: I flew down to Dallas and got picked up at the airport. I arrived at my hotel, went up to my room and changed into my bathing suit. I walked to the pool and lay down on the lounging chair. Suddenly the sun hit my body. After weeks of cold weather in New York, an uncontrollable smile broke out on my face and I could not stop smiling: it was pure bliss. Then I got up, went back up to my room, changed out of my bathing suit, and went downstairs. ABA: I went up to my room and changed, I went back to my room and changed. Is that the main theme of this story? I do not think so. I think the main point of this improvised, yet actually true (!) story is the powerful experience of warmth and sunshine in the middle, and I think Janáček placed the movement we have been considering in the middle of his quartet and placed an "explosion" in the middle of it for that the same reason that I did. Certain kinds of powerful experiences need to be shielded from the real world, protected by beginnings and endings.⁵

A couple of short points about this. Middles have power because unlike the A in an ABA, B only happens once, which could make it "less important," but could also make it important the way a unicorn is important—it is purportedly unique. Middles have power because they do not have to participate in the "hard work" of setting up the structure or closing up shop—middles do not get their hands dirty with the real world. A composer builds a house, sets up the rooms, and now, in the middle, it can be furnished any way you like, even in a way that has nothing to do with the rest of the structure.

To look at it more globally, it turns out that if you throw all the materials of Western music up in the air, some things land at the beginning and end, and other things tend to fall into the middle. Death, the erotic, *slowness* writ large, secrets and confessions, the irrational, and largely speaking *espressivo* tend to be creatures of the middle. There are things that can be uttered in clear daylight, and other things that can only be said in the protected spaces of the middle.

This sets up an essential conflict within many compositions, and an unresolvable one at that. On the one hand, a composition moves forward like an equation, a logical proposition, a narrative moving inevitably from beginning to end. And yet all too often, the middle refuses to play along. It is not part of that equation; it makes its own rules and rejects the authority of the narrative.

⁵ For more on music and middles see my "The Strange Landscape of Middles," in *The Oxford Handbook of the New Cultural History of Music*, ed. Jane. F. Fulcher (New York: Oxford University Press, 2011).

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To make it more complicated, it is my sense that one of the reasons *Intimate Letters* is such an extraordinary, edgy work is because, as a full blown confession, it is a work entirely composed of middles. But even in this case, some middles are more middle than others.

Example 6. Janáček, String Quartet No. 2, movement 3, mm. 51-63.

Adagio $\text{♩} = 52$ $\text{♩} = 52$

Let us return once again to the relationship between “reality” and the Second Quartet. As Janáček recollects it, the day that the “earth trembled” started out with a walk, so it is possible that the opening of the movement represents this walk, equivalent somehow to my trip down to Dallas, but with considerably more portent. The picture of Kamila takes over, both in a lush and glorious format, and then in the magical one that precedes the outburst (mm. 51-63, see Example 6). The outburst is the only part with multiple affects within

it, the soaring variant of the Kamila portrait followed by the quintuple meter repetition, which could be anything from a psychological to an explicitly physical moment. Shaken up, we need to recover from that moment. The walk begins again, but it cannot be the same. It keeps doubling in speed. Just before the end, her image reappears.

So far, I have been pursuing a view that argues that the circumstances of the composition and the intentions of the composer are essential in order to grasp this piece, but are their counterarguments? Surely there are. If we are honest about the information Janáček leaves us we also have to include the following statement he made to Kamila near the end of the process:

I can't say which incidents I communicate in these 'Intimate Letters.'

Whether those, where the earth trembled—

Whether when you slumped in that chair as if cut down

Whether then, when you had our <two words inked out>

All this feeling as if it were piled up on itself—

[605: Brno, 8 March 1928, emphasis added]

So now we are not so sure what means what. It is the same with the *viola d'amore*. He announces it to Kamila with such fanfare, writes those words on every single viola stave of the manuscript, and then he scraps it when it works against his ambitions for the composition. Another problem with exploring these connections in depth is that we can become distressingly involved in what film composers refer to as “Mickey Mousing”; that is, trying to account for every musical choice in terms of a story or narrative. The problem here may be at least twofold: first, thinking about images while listening works against a certain kind of concentration, and second, and perhaps more important, is what I call “The Moby Dick” Symphony thought experiment. Let us imagine that there is a symphony I have been studying. It has two main themes. One day I find an authentic letter from the composer to his mother saying, “the second theme is based on the episode from *Moby Dick* where the whale surfaces.” The question in this thought experiment is: do I now know *more* about the symphony because I can identify the source passage in Melville? Or do I suddenly now know *less* about the rest of the symphony, because I have now been led to believe that there is something I should know. Finally, and not incidentally, if we accept *Intimate Letters* entirely on Janáček's terms, does that mean we are somehow implicated in his fantasies, his adulterous behavior and his idealizing/infantilizing of Kamila?

These are not easy questions to answer, but in the end, it is my view that we should not enforce a sanitized version of the

quartet because it is more comfortable or easy for us, or because it does not leave messy questions lying around. The investigation of music and the past offers nothing but a series of messy questions, about what music can and cannot do, about what happened and how we know it, and about the moral and ethical issues that pop up at every turn.

It may seem foolish, despite Janáček's assertion that he is painting reality, to pursue a literal understanding of this quartet. Finding a scenario to fit this music is a fool's errand, right, because there are obviously an infinite number of scenarios that could fit the music? But the same is true for writing history, or writing anything, which we do with abandon and less caution. Because certainly considering the limited amount of information we have about the past, there are also an infinite number of scenarios we can assemble.

In order to explore a little further the import of stories to the apprehension of instrumental music I would like to reflect on an experiment I did recently involving Smetana's Second Quartet. I found some musicians to play it, an excellent professional quartet who specialized in contemporary music and had therefore never encountered it. I had them learn it and then recorded it. After that, I told them the story of Smetana's battle with dementia, what he said about the quartet, and the drama of that situation. Then they played it again and I interviewed them. The performance was similar to the first one, but it was also different in subtle ways, and the cellist said something interesting. The Smetana Second is filled with abrupt shifts of all kinds, and the cellist said the first time around she felt compelled to try to make strong connections between those abrupt moments, but after my story, she felt as if she had *permission* to leave them disconnected. The scenario I had provided did not force her to do something; it gave her some additional choices.

We may not like this fact that stories about music loom so large in the imaginations of composers, audiences, and performers. We may feel strongly that instrumental music should have its own *integrity*. But the stories do matter, and they do give permission to audiences and performers to think differently about what is happening in a particular piece, about what is important and central, and what might be secondary. Of course, no one can enforce a particular reading. That is one of the glories of instrumental music: we still get to choose our favorite passages and elevate them no matter what some figure of authority tells us.

But as I have tried to suggest, Janáček's ideas about music and reality, and his specific evocation of Kamila should never be ignored. Not out of respect for the composer, but because that story enriches not only our living experience with the music, but its recomposition after any performance is over.

So what in the end do we make of the Second String Quartet? How should we think of it, formulate it, follow it, understand it? I have just finished Laurent Binet's clever new novel about a nice Czech topic: the Heydrich assassination. It is called *HHhH*. It is actually about a novelist writing a novel about the assassination, and the novelist is both the author Binet and a character created by Binet. Early in the book he tries to come to grips with the film *Patton* after watching a documentary about it that disputes virtually every detail. Binet concludes: "so basically, the film is about a fictional character whose life is strongly inspired by Patton's, but who clearly isn't him."⁶ This reminds me of Janáček's words to Kamila on 8 March 1928: "Oh little soul, we'll flicker together in that cinema!"[605]. In the spirit in which Janáček says the quartet belongs both to the graphic and the cinematic arts, I would conclude that the Second Quartet is a work of musical fiction strongly inspired by Kamila, Leoš, and their adventures, and that the contemplation of this fiction, this musical film, leads down many paths, some overgrown and others ecstatic.

In other words, we shall end with two paradoxes: first, the quartet goes forward from beginning to end *and* emanates from its middle at the same time, and second, it is both completely of this world of flesh and blood while being simultaneously completely abstract.

⁶ Laurent Binet, *HHhH* (New York: Farrar, Straus, and Giroux, 2012), 47.

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Untangling *Spletna*: The Interaction of Janáček's Theories and the Transformational Structure of *On an Overgrown Path*

ALEXANDER MORGAN

My objective is to revisit some of Janáček's idiosyncratic ideas about music theory and consider ways in which their influence may have manifested itself in his music. While his theories never gained much currency with other theorists, they were no doubt essential to his own compositional process. With this in mind, we can use Janáček's theories to gain perspective on his works without necessarily having to agree with them ourselves. The cycle of piano works *On an Overgrown Path* (*Po zarostlém chodníčku*) is the music I examine as a means of considering how his theories may well have taken shape in his music and how they can influence our aural experience. Noteworthy moments in *On an Overgrown Path* are also shown to be mirrored in the transformational structure of several of the first series of ten piano pieces. In particular, the relative and parallel transformations (hereafter R and P) are of great importance as well as the joint transformations RP and PR.

Much of the scholarly attention given to Janáček's theories has focused on his famous *napěvky mluvy*, or speech melodies. While they are admittedly a fascinating element of his theoretical apparatus, they do not get us very far in analyzing Janáček's music for two main reasons. For one, Janáček took umbrage at the notion that he would use his notated speech melodies in his compositions. In 1916 he asked: "is it conceivable, however, that I could furtively take collected speech melodies, these cuttings from alien souls so sensitive that they hurt, and 'compile' my work out of them? How is it possible to spread such nonsense?"¹ Secondly, even if we could trace every one of Janáček's motives back to a given speech melody, this would not necessarily tell us much about the function and evolution of these motives in his compositions. Otherwise stated, although unveiling the origin of a given motive would be interesting, it is not necessary in order to understand his pieces as entities unto themselves. In lieu of an examination of his speech melodies, I will consider Janáček's theories of *sčasování* and especially *spletna*. Michael Beckerman has translated *sčasovka* as an "entimelet," and the process of *sčasování* refers to a method of harmonic reduction

¹ John Tyrrell, *Janáček: Years of a Life* (London: Faber Limited, 2006), 1: 481. Here Tyrrell is referring to one of Janáček's writings "Okolo Její pastorkyně" [About Jenůfa].

based on rhythmic duration.² Beckerman translates *spletna* as “twine,” and it designates a momentary fusion in the ear of two continuous but not overlapping sonorities. The novelty of this idea bears repetition: according to Janáček *spletna* is a process wherein the human ear mixes two sonorities (of any type or number of pitches) that occur one after the other. Janáček maintained that the ear does this by holding onto the first sonority for a moment into the start of its successor. The second sonority is then colored by its extraction from the first when the ear relinquishes this first sound.³ The simple progression shown in Example 1 serves as an example.

Example 1. An illustration of the perceived overlap of sonorities caused by *spletna*.

Actual Chord Durations

Perceived Durations

There is clearly no actual overlap in the sounding pitches; however, Janáček believed that the ear would create a brief perceived overlap of the two chords. The chaotic moment where both are supposedly perceived is the “twine” that Janáček was referring to with his term *spletna*, and it is designated by the overlapping middle section at the bottom of Example 1. We can think of this as what would happen if a pianist played this excerpt with overly liberal pedaling. We will return to these theoretical ideas shortly, but for now it is worth stressing two points:

1. One does not have to agree with Janáček’s theories to consider how they may have influenced his compositions.
2. Taken together, *sčasování* and *spletna* demonstrate that Janáček was particularly sensitive and attentive to the rhythmic and durational prominence of a sonority’s expression as well as to transitions from one sonority to another.

² Concerning the word “*sčasování*,” in Czech “s-” is a prefix meaning “together,” “čas” means “time,” and “-ování” is a substantive ending. For a more detailed discussion of *sčasování* see Michael Beckerman, *Janáček as Theorist* (Stuyvesant, NY: Pendragon Press, 1994), 88.

³ Leoš Janáček, *Úplná nauka o harmonii* [A Complete Theory of Harmony] (Brno: A. Piša, 1912); Vladimír Helfert, *Leoš Janáček – Obraz životního a uměleckého boje. I. V poutech tradice*. [Leoš Janáček – A Portrait of his Struggle as a Man and Artist. I. In the Shackles of Tradition] (Brno: Pazdírek, 1939); Beckerman, *Janáček as Theorist*.

Moving on to the music itself, three pieces from the first set of *On an Overgrown Path* were published in a collection called *Slavonic Melodies* in 1901 with two more following suit the next year. All four of the pieces under consideration here figured among these first five, as illustrated in Table 1. The fact that these five were all composed between 1900 and 1902 may account for their higher degree of correlation as compared with the remaining pieces, which were completed more than five years later; however, such reflections are largely conjecture. What is of more concrete musical significance is that in all the guises this series of pieces took, the tenth piece always figured last. This suggests that there is a certain measure of continuity and development from one piece to the next, thereby supporting the relevance of the relationships between the pieces that we will now discuss.

Table 1. The ten pieces of the first set of *On an Overgrown Path* and their respective keys.

No.	Title	Key
1	Our Evenings*	C# minor/major
2	A Blown-Away Leaf*	Db major
3	Come With Us!	D major
4	The Virgin Mary of Frýdek*	Db minor/major
5	They Chattered Like Swallows ⁴	C# minor
6	Irreconcilable	Eb major/minor
7	Good Night!*	C major
8	Bottomless Anguish	Relatively unstable, ends in E minor
9	In Tears	G major
10	The Little Owl has not Flown Away!*	C# minor with several passages in E Major

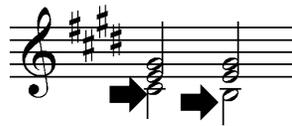
* Indicates the five of these pieces composed between 1900 and 1902.

The first piece, titled “Our Evenings,” sets the tone for the entire set. Harmonically, it visits the keys of C# minor, E major, C# major, and A# minor (notated as Bb minor). If we consider the transformational pathway that this harmonic trajectory forges, we note immediately that the R transformation predominates, followed in frequency by the P transformation. A diagram of these transformations is provided in Figure 1. Considered in its entirety, the tonal plan of this piece has an interesting symmetry about the tonic. It first moves a minor third *above* the tonic via the R transformation to the mediant. Then, after returning to the tonic of C# minor, the P transformation brings us to C# major. After a repeat of all this material, Janáček is able to reuse the R transformation, this time from C# major, without retracing his steps harmonically. This

⁴ In Czech, the verb “štěbetaly” (chattered) appears without a specified subject; however, the verb morphology shows that the subject is a group of women.

Concentrating on the R transformations that take us away from the C# tonic, maximally smooth progressions from C# minor to E major and from C# major to A# minor entail movement of a single pitch, C# to B and G# to A# respectively as shown in Example 2. We find that these dyads deduced from the harmonic development of the piece also appear quite prominently melodically. In particular, A# going to G# occurs seemingly countless times in the piece, especially in the accompaniment. To convey the nearly ubiquitous nature of this dyad's melodic expression, Example 3 demonstrates how it is found in a slightly enriched authentic cadence to C# major as well as in plagal motion to C# major; otherwise stated, the dyad appears unchanged over the I, IV, and V harmonies, demonstrating Janáček's liberal employment of this little motive.

Example 2a. C# minor to E major. Note the C#-B dyad.



Example 2b. C# major to A# (Bb) minor. Note the G#-A# dyad.



Example 3. Janáček, "Our Evenings," mm. 136-145. Note the A#-G# dyad occurring repeatedly in the left hand.



Referring back to Figure 1, we can observe the numerous occurrences of $\hat{6}$ to $\hat{5}$. Whenever these occur in a C# major context they refer to the dyad A#-G#. When they are in an E major context, these refer to the dyad C#-B. $\hat{6}$ and $\hat{5}$ even appear unchanged in C# contexts, further suggesting that the notes of these dyads are significantly related. Figure 1 also charts the first occurrences of $\hat{1}$ moving to $\flat\hat{7}$, which corresponds to the dyad C#-B.

Compared to *spletna*, Janáček's concept of *sčasování* is somewhat more difficult to penetrate. For our purposes here, it will

suffice to note that it deals with rhythmic levels of a piece, theorizing that any given harmony may manifest itself at a rhythmic level of short duration but not necessarily at a longer one. In many ways it is akin to a marriage of Schenkerian reduction and Harald Krebs's rhythmic notation, illustrating musical events at different durational levels.⁵ At the beginning of "Our Evenings" the melodic line is in quarter notes, and a middle line in eighth notes serves a secondary ornamental function. Janáček referred to lines that add complexity in this way as a sort of chordal "thickening" (*zhustování*).⁶ Remembering that the melodic motion from A \sharp to G \sharp is almost entirely contained in the middle voice in eighth notes, it is interesting to note that the first climactic moment of the piece in the B section involves a sixteen-measure episode of sixteenth notes that fizzle out into the eighth notes from the opening, as shown in Example 4. In Rudolf Firkušný's 1971 recording of this piece, the gradual slowing of the sixteenth notes until they become the eighth notes of the reprise of the opening theme in m. 70 constitutes a literal transformation of one level of *sčasování* into another.

Example 4. Janáček, "Our Evenings," mm. 54-70.

The second time this sixteenth note episode occurs it lasts much longer and gets melodically stuck, repeating D \sharp -C \sharp -C \sharp -A \sharp (or their enharmonic equivalent) for some thirty measures. If we interpret the D \sharp as an upper neighbor embellishment to C \sharp , which it is

⁵ Heinrich Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman, 1956); Harald Krebs, *Fantasy pieces: metrical dissonance in the music of Robert Schumann* (New York: Oxford University Press, 1999).

⁶ Beckerman, *Janáček as Theorist*.

in all but two of these measures, this melodic obsession presents the upper one of each of the two previously mentioned dyads. This can be seen in Example 5 (note that the second sixteenth note episode is not reproduced in its entirety). When these obstinate C♯s and A♯s finally give way, they move one by one to the other notes of their dyads; thus, C♯ moves to B and A♯ to G♯. This repetition-induced tension resolved, the piece cadences and moves to a final statement of the opening section. The sixteenth notes again become eighth notes.

Example 5. Janáček, “Our Evenings,” mm. 111-126. The “sixteenth note obsession” finally giving way, with C♯→B then A♯→G♯.

The image displays two systems of musical notation for piano accompaniment. The first system shows a melodic line in the right hand with sixteenth notes and two dyads labeled 'C#-B' and 'A#-G#'. The second system shows a transition to eighth notes with a 'rit.' marking and a 'Tempo I. a tempo' marking.

Then at the very end of the piece, the eighth notes slow down even further to the quarter-note level, thereby encompassing all the surface levels of *sčasování*, and the piece concludes (see Example 3).

Given the evidence, it is highly plausible that Janáček conceived of these two dyads as the unassuming motivic crux of this piece. I have demonstrated their relationships to both the harmonic structure and the form of the work, as well as its rhythmic and melodic components, but what does any of this have to do with *spletna*?

The R transformation has already been shown to be of great structural importance in “Our Evenings.” Given that the R transformation is exceedingly common in both tonal music and folk music, it is at home in many musical contexts and can easily be made to sound quite natural and effortless. Keeping this in mind, it is interesting to see what lengths Janáček goes to in order to smooth out this transformation that has little potential for sounding abrupt in the first place. Somewhere between mm. 37 and 46 an R transformation occurs between key centers that takes us from C♯ major to A♯ minor (notated as B♭ minor), as shown in Example 6a. It hardly seems believable that the same composer who worked so

hard to create a seamless modulation to the relative minor also composed the passage in Example 6b as a student.

Janáček's strong belief in Herbartian and Wundtian principles of psychology is closely associated with his theories of *spletna* and *časování*. In the interest of simplicity, we will limit our discussion on this matter to the observation that Janáček found Wundt's estimation of 0.1 seconds as the amount of time required to switch one's attention from one stimulus to another to exactly coincide with his own theory of a 0.1 second duration for his *spletna*. In this piece, Janáček seems to be distancing the two key areas with a harmonically duplicitous vamp in order to eradicate any *spletna* effect that could potentially complicate this transition.⁷

Example 6a. Janáček, "Our Evenings," mm. 34-47. Transition between A and B sections.

The musical score for Example 6a consists of two systems of piano accompaniment. The first system covers measures 37 to 40. It begins in C# major (three sharps) and features a melodic line in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is placed above the bass line starting at measure 37. A *una corda* marking is placed below the bass line at the start of measure 37. The second system covers measures 41 to 47. The key signature changes to A# minor (three sharps and one flat). The *rit.* marking continues from the previous system. The *una corda* marking is also present. The tempo marking *a tempo* appears above the right hand in measure 40. The score shows a smooth harmonic transition from the major key to the relative minor.

Example 6b. A modulation composed by Janáček in one of his classes with Skuherský.⁸

The musical score for Example 6b is a single system of piano accompaniment in 3/4 time. It starts in C# major (three sharps) and modulates to A# minor (three sharps and one flat). The modulation is achieved through a series of chromatic alterations in the bass line and the right hand. The score shows a fluid and seamless transition between the two key areas.

The fluid articulation of this modulation also delineates a formal division between the A and B sections of this piece. What is particularly fascinating here is the multitude of musical domains that change beneath our feet as we slip seamlessly from C# major to A# minor.

⁷ It is interesting to note that the second time these measures are heard, the transformation is a PR rather than an R, which significantly alters the transition. This is illustrated in Figure 1.

⁸ Beckerman, 9.

- What was a major chord becomes a minor chord
- What was a root position triad becomes a first inversion triad
- The non-harmonic tone goes from being an upper neighbor to a lower neighbor, and from being accented to unaccented (as indicated in Example 6a).
- What was a local ending in the form becomes a local beginning

And all this with a few measures of simple repetition! We should keep in mind that Janáček truly believed that temporally adjacent sounds bleed together in the ear; thus, when presented with Example 7a, on some level Janáček believed that Example 7b was the actual aural result, at least for a moment. This ties the A \sharp all the more inextricably to the G \sharp as a harmonic as well as melodic entity, if only in Janáček's mind. This relationship rings all the more true given that Janáček originally conceived of this set of pieces for the harmonium, an instrument on which the bleeding together of temporally pitches would likely be a physical reality.⁹

Example 7a. Actual notes.



these questions have no absolute answers and they can serve to help us hear Janáček's music in new and more informed ways. In adopting this level of attentiveness, we begin to untangle Janáček's curious concept of *spletna*.¹⁰

Having identified the structurally significant motivic and transformational elements of "Our Evenings," it is easy to note their importance in other pieces in the set, notably among those first five published between 1901 and 1902 (numbers 1, 2, 4, 7, and 10 as indicated in Table 1). Example 8 is an excerpt from second piece, "A Blown Away Leaf" ("Lístek Odvanutý"), in which we hear a return of the melodic obsession in sixteenth notes from the first piece. It is slightly ornamented with an added leap (up to E_b) and also transposed down three semitones, yet the similarity is clearly audible and quite striking. Here this motive further simplifies to an all-absorbing trill on the dyad C-B_b.

Example 8. The "melodic obsession" from "Our Evenings" reappears slightly altered in Janáček, "A Blown-Away Leaf," mm. 22-29.

The musical score for Example 8 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat major). The time signature is 3/4. The right hand begins with a melodic phrase of sixteenth notes, followed by a trill on the dyad C-B_b. The left hand provides harmonic support with chords and a trill. The word "sempre" is written below the left hand.

Regarding the fourth piece of this set, "The Virgin Mary of Frýdek" ("Frýdecká Panna Maria"), although "Our Evenings" presented the R and P transformations as central to its harmonic discourse, this piece focuses solely on the latter. Similarly, the tenth piece of the series, "The Little Barn Owl Has Not Flown Away!" ("Sýček neodletěl!"), focuses on the R transformation to the exclusion of practically all others. It oscillates between passages in C_# minor and E major (with respect to the keys visited) no fewer than eight times. A_# is constantly introduced despite being foreign to both keys. In fact, it is not so much the pitch class A_# as it is the specific pitch A_#3, although sometimes it is also doubled at the octave. As Example 9 demonstrates, Janáček wastes no time introducing the dissonant A_#.

¹⁰ Michael Beckerman has brought it to my attention that new research in music cognition is reconsidering the veracity of the effect of *spletna*. Such research would certainly be interesting; however, for the purposes of the present study it is sufficient to consider how Janáček may have conceived of these passages in light of his own theories.

Example 9. Janáček, “The Little Barn Owl,” mm. 1-6.

Of course, A# could be part of the ascending melodic minor scale of C# minor; however, this note is never employed in such a context. More troublesome than the dissonance itself is its intractable nature. There is simply no conclusive resolution to this A#. We are presented with repeated dramatic returns of this note in both C# minor and E major contexts, an example of the latter is provided in Example 10.¹¹

Example 10. Janáček, “The Little Barn Owl,” mm. 13-16. A# in an E major context. Although part of a vii^o₅/V, the high A# does not resolve to B.

When the piece and the entire first set of *On an Overgrown Path* conclude, the dissonant A# remains, as shown in Example 12. The most salient connection to Janáček’s theories that can be drawn from this example has to do with how a sonority that was only latent in the first piece (Example 11) becomes a stagnant and brooding dissonance in the last (Example 12).

¹¹ In the E major key areas, A# appears both as a non-chord tone and also as a chord tone in V/V or vii^o/V chords.

Example 11. Janáček, “Our Evenings,” mm. 1-6. A# appears over a C# minor triad for the duration of only one eighth note.

Example 12. Janáček, “The Little Barn Owl,” mm. 112-117. Last occurrence of A#, which remains unresolved at the end of the first set of *On an Overgrown Path*.

Otherwise stated, a structurally significant *sčasovka* or *entimelet* has gone from being expressed in only the briefest of rhythmic levels to becoming suffocatingly ubiquitous. In this way we see how Janáček’s theoretical ideas may have influenced his compositions at the deepest level. The well-known conception in Czech folklore of the “sýček,” or “little barn owl,” is that of an ominous sign foreshadowing grave events. The present analysis helps us understand how this haunting theme from Example 11 exerts its influence not just in the tenth piece where it is explicit, but also throughout the first set of *On an Overgrown Path* in more subtle ways.

This demonstration of the value of considering Janáček’s music in light of his own theories suggests that much more research remains to be done on the subject. Specifically, one important yet largely unexplored question is that of how Janáček’s theories fit in with those of other theorists past and present. For example, in his article “On the Triad” Janáček divides chords quasi-systematically into *equal* (C-D \flat -D, C-D-E, C-E \flat -G \flat , C-E-G \sharp) and *relative* (C-D-E \flat , C-E \flat -F, C-E-G, C-F \sharp -B) groups.¹² In this way he is not only one of the first theorists to construct trichords on intervals other than the third, he also muses on the perfect symmetry and near-perfect symmetry of chords, which is a recurring theme in Tymoczko’s book *A Geometry of Music* as well as in the work of many other neo-Riemannian theorists.¹³ The concept of near symmetry seems palpable in the

¹² Leoš Janáček, *Teoretické dílo=Das theoretische Werk=Theoretical works* (1877-1927), 2 vols (Brno: Editio Janáček, 2007).

¹³ Beckerman, *Janáček as Theorist*, 35; Dmitri Tymoczko, *A Geometry of Music* (Oxford: Oxford University Press, 2011); Richard Cohn, “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions,” *Music Analysis* 15, no. 1 (1996): 9-40; David Lewin, “Cohn

opening of “The Little Barn Owl has not Flown Away!” (see Example 9); here the four notes would be in perfect inversional symmetry with one another about the pitch C₄ if only the persistent pitch of A₃ would resolve to B. Lacking this resolution, Janáček leaves the passage nearly symmetrical, a compositional choice worthy of closer inspection. This is just one example of avenues of further research, and there are numerous possibilities.

My discussion of Janáček’s theories proposes new yet familiar ways of engaging with his enduring oeuvre, both for performers and listeners. Matching a steadily increasing interest in Janáček’s compositions by repeatedly revisiting his literary output is precisely the approach Beckerman promotes in his introduction to Janáček’s writings in *Janáček and His World*.¹⁴ To Beckerman’s call for renewed engagement with Janáček’s writings I would add that even if we reject the factual validity of his theories, approaching his music with a better understanding of them is a truly enriching experience.

Functions,” *Journal of Music Theory* 40, no. 2 (1996): 181-216; and Adrian P. Childs, “Moving beyond Neo-Riemannian Triads: Exploring a Transformational Model for Seventh Chords,” *Journal of Music Theory* 42, no.2 (1998): 181-193.

¹⁴ Michael Beckerman, “Introduction: Janáček—Writer,” in *Janáček and His World*, ed. Michael Beckerman (Princeton: Princeton University Press, 2003), 219-229.

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Offstage and Backstage: Janáček's Re-Voicing of Kamila Stösslová

ALYSSE G. PADILLA

The Makropulos Case is one of many pieces that were inspired by Janáček's admiration of Kamila Stösslová, and it is not the first in which he introduced a curious encounter between a lover and the female character inspired by her. In *The Diary of One Who Vanished*, the first piece he wrote after he met Stösslová, Janáček strayed from conventional song cycle representations of the woman in desire, in this case the Gypsy, by composing for her and bringing her out from offstage and onto the stage. Similarly, Janáček's use of backstage placed onstage was the premise of Act II in *The Makropulos Case*, the last opera he wrote featuring a strong female lead inspired by Stösslová. This, I argue, is reflective of the dynamic between him and Stösslová; bringing her and their romance "on stage" from silent invisibility is not only a metaphor for their correspondence but also a cathartic enactment of his desire to animate her in their relationship.

Since John Tyrrell published *Intimate Letters: Leoš Janáček to Kamila Stösslová*, an edited translation of the correspondence from Janáček to the young Stösslová, the relationship between the two has been integral to the conception and reception of Janáček's late-blossoming career. Many of the important works written after 1917, the year he met his young married muse, have been in one way or another attributed to his relationship with her. Janáček's ardent admiration for Stösslová was explicit in their correspondence. His feverish fascination with her sparked him to write hundreds of letters; in contrast, what remains of Stösslová's responses is sparse. He regularly prodded her, "Have you gone silent?" "What's happened to you?" "But Mrs. Kamila is as silent as a grave!"¹ His urgings and queries, however, seemed to be of little avail. His desire to hear from her, to bring her out of the silent sidelines and into the center stage

¹ John Tyrrell, ed. and trans., *Intimate Letters: Leoš Janáček to Kamila Stösslová* (Princeton: Princeton University Press, 1994), 22. There are many examples of this: "What's happened to you? You've become as silent as a Christmas fish. . . . I sit here deserted in the quietness," (2 January 1925); "I went sadly from the post office; no news from you and I'd so like to read that you're a lot better now," (30 December 1927); "What's happened to you? . . . You cannot be so silent without a reason," (7 November 1924); "You're economical with words and lines," (20 August 1924); "That is why I was so sad when you didn't write," (27 August 1922); "It's quiet as a grave here again. The black-haired chatterbox is missing here," (2 December 1918); "You must have very special and dear guests when you cannot get around to answering my letters," (7–8 July 1925); "But Mrs. Kamila is as silent as a grave!" (29 December 1925); "Madam you are certainly no longer among the living!" (14 February 1927).

of his life, was manifest in other outlets, particularly his compositions. Janáček remedied her silence and invented an entire world of their love perpetuated through their letters and animated in his music. Given Janáček's strong interest in the intricacies of staging and stage direction, the action of pulling her voice out from backstage and displaying his fantasy of their love on stage seems to be calculated and emotionally potent.²

Though the story of Janáček and Stösslová is well anthologized because of Tyrrell and other scholars, it is worth repeating in order to reinforce the dynamic that I believe is central to the onstage/backstage juxtaposition I seek to explore. Janáček and Stösslová met in the beginning of July 1917 at Luhačovice during one of Janáček's usual spa holidays. Their casual walks through the park were innocent; after all, both were married, and the gap in their ages exceeded decent standards of courtship. As Stösslová stated in a letter to him, "it's better that you're so old now if you were young my husband would never permit this [correspondence]."³ Nonetheless, Janáček was smitten with her, and soon after they parted he began to write to her expressing his "unbounded esteem."⁴ His letters in the first year exceeded seventy while her responses were sparse and seemingly uninspired.⁵ Through the course of their nine-year friendship, his letters immensely exceeded hers. Upon reading his copious correspondence, it is striking how frequently he demanded, pleaded, and begged her to respond to him: "it's like a stone falling into the water. It's like talking to myself, feeling sorry for myself, cheering myself up."⁶ Though his insistence may be more a symptom of his own curious personality than her actual unresponsiveness, Janáček clearly needed more from her than what she had been giving. Stösslová's precarious literacy, lack of dedication to him, and compunction around the appropriateness of their friendship are implicit in her relative silence and explicitly evident in her letters: "I resisted even you I didn't want to talk to you."⁷ Reading the collected letters, one becomes accustomed to the solo flowing tone of Janáček's writing with little interruption from Stösslová's terse and unpracticed voice.

The remains of their correspondence reveal a drastic difference in the number of letters each wrote to the other. However, this circumstance is tempered by the fact that most of the surviving

² Eva Drlíková, ed., "Fragment of Janáček's Feuilleton on Stage Direction," in *Janáček and His World*, ed. Michael Beckerman (Princeton: Princeton University Press, 2003).

³ Tyrrell, 51.

⁴ Tyrrell, 3.

⁵ Tyrrell, 5. Tyrrell states that 73 letters survive from Janáček in the first year of their correspondence.

⁶ Tyrrell, 23.

⁷ Tyrrell, 51.

correspondence between them comes from Stösslová's records because—at her entreaty—Janáček burned a number of the letters she wrote to him. On 25 July 1924 after having a dream that she was his wife, Stösslová requested of Janáček, “please burn the silly things that I write to you. Someone would think that I am sixteen, that I have no sense.”⁸ It is a strange demand, one that belies the apparent innocence of their relationship and the indifference that permeates her remaining responses to Janáček. He acknowledges that he is following Stösslová's request a number of times, even referring to the burning as the “cleansing fire.”⁹ While Stösslová insisted upon having her voice eliminated, she kept his (even when it was compromising) intact. Certainly speculation on the content of those burned letters is hopeless, but maybe some part of their tone can be divined from Janáček's compositions. Stösslová's voice remains unheard, but the history of his love for her has been canonized as much as any of his musical works. Though in this paper I only seek to explore two pieces, Janáček's interest in staging (plays within plays and experimenting with onstage and offstage voicing and movement) occurs in a number of other operas that could be equally relevant in this consideration of his enactment of their relationship.¹⁰

The majority of Janáček's most famous and powerful works came into being during the course of his friendship with Kamila. She has often been touted as his muse, in affiliation with the object of admiration hailed by the male artist. Scholar Diane Paige writes,

She is the ideal unattainable woman, the perfect complement to the male artist. He is subject, lover, and begetter; she is object, beloved, and begotten upon. By incorporating her feminine features into his masculine sensibilities, he becomes whole by combining feminine creativity with male poetic excellence.¹¹

Paige discusses Stösslová as the “captured muse,” but the remains of the correspondence make clear that Janáček had not at all captured Stösslová in the literal sense of their relationship; she was extremely distant. Indeed, this coolness was said to fuel his creative process in reconceiving her and their relationship. In his creative works, he was able to tame her. However, rather than thinking of Stösslová as an object that Janáček used as a key to unlock his creativity in a general sense, in *The Diary of One Who Vanished* and *The Makropulos Case* in particular Janáček responded to his frustration with her by reinventing their relationship as a creative cathartic repetition of his desire. In the very center of these two pieces, Janáček breaks

⁸ Tyrrell, 53.

⁹ Tyrrell, 180.

¹⁰ Other possible examples include *The House of the Dead* and *The Cunning Little Vixen*, both attributed to Janáček's relationship with Stösslová.

¹¹ Diane M. Paige, *Women in the Operas of Leoš Janáček* (PhD diss., University of California Santa Barbara, 2003), 87.

standard form and enacts this process of reinventing his relationship with her.

In *The Diary of One Who Vanished*, Janáček strays from the conventional song cycle tropes established in canonical works like *Dichterliebe* and *Die Winterreise*. These more typical cycles express the distraught male poet's love for an unattainable woman, which is often experienced through nature, in which the woman always remains a distant object of desire. Janáček begins as if this is what he is going to do, but he changes this dynamic into one that is strikingly similar to his and Stösslová's by pulling the woman out of the fourth wall (where a singer would place her imagined image) onto the stage. He breaks the soloist trope and takes a turn toward the operatic by writing music for the Gypsy girl and a small chorus, bringing this distant object of desire onto the stage to sing with the tenor poet. By bringing the unseen woman onstage, Janáček changes the dynamic of the relationship between the lovers, lending voice to the woman and putting the two lovers onstage together for all to see.

The Diary of One Who Vanished was written simultaneously with other pieces over the course of three years from 1917 to 1920. The libretto is based on a series of poems entitled *From the Pen of the Self-Taught Writer* written by Ozeň Kalda and published in 1916 in *Lidové Noviny*. Janáček was drawn to the poem cycle for a number of reasons, one being they were written in the Wallachia dialect, which was close to his native tongue.¹² His linguistic closeness to the text gave him an intimacy with the words, breaking down the barriers between composer and subject. Janáček's proximity to the words both in dialect and content contributed towards a fittingly intimate and powerful composition. The simple summary of the piece is as follows: a village boy named Janicek sees Zofka, a young gypsy girl, and falls in love with her. He sings about his love and the setting of nature in which it occurs. They share a night. She becomes pregnant, and eventually, after much belaboring, he decides to run away from his village with her and join the gypsy community.

Zofka, as Janáček wrote explicitly in his letters to Stösslová, was inspired by her and meant to represent her. He articulated these ideas both during the composition process and well afterward: "you noticed a nice passage in my *Diary of One Who Disappeared!* You know, it would be like under that fir tree of mine in my forest. And there's another nice one! At the end—Zofka with the child in her arms—and he follows her. And I always thought about you in that work. You were that Zofka for me!" (written Christmas Eve 1927).¹³ He was quite clear about his intentions; he even wanted to make the

¹² Leoš Janáček, *The Diary of One Who Vanished: For tenor, with alto, three female voices and piano*, intro. Bohumir Štedron (Pittsburg: Masters Music Publications, 1990), 2.

¹³ Tyrrell, 171.

name of the gypsy girl Kamilka (the diminutive variant of Kamila), unquestionably linking it to her. Although Janáček originally wrote the part of Zofka for a soprano modeled on his prior flame Gabriela Horvátová—the dark-haired diva who held his affection before Stösslová—he reconsidered and re-voiced the piece for an alto, giving Stösslová her own voice, separate from the that of his old flame Horvátová.

In *The Diary of One Who Vanished* he begins to work through the dynamics of their relationship both spatially and emotionally, as it existed mostly on paper, and transposed it into a dramatic musical experience onstage. This becomes clearer when we remember his tendency to view all forms of speech as inherently conducive to melodic treatment and indeed infused with a melodic core. It is interesting that he takes these poems that lend themselves to a song cycle and composes instead a musical form that is hybridized between song cycle and opera. While it is still a song cycle and a notable one at that, it is heavily influenced by an operatic tendency, bolstered by the trio of women's voices providing a chorus and the dramatic tenor high C in the final song—indeed, a dramatic gesture of operatic proportions. Over the following years he also composed four operas that were heavily influenced by Kamila, in which many of the characters—especially the females—are based on her.

In *The Makropulos Case* a gypsy woman and a tenor also meet onstage, but with some differences. The description of the set at the beginning of Act II in *The Makropulos Case* is quite simply an empty stage—a place in which all of the divisions between framed onstage action and hidden backstage narratives are lifted. Between performances the stage is lifeless and cold. In this space, in the middle of Act II Emilia Marty has the most physical, romantically charged interaction of the entire opera with her faded past lover, Hauk.

The theater has served as an incubator for the essential element of Marty's existence as a performer. Through all of Marty's reinventions in her more than three hundred years of life, she has always been a singer. In this space, she is not performing onstage for an audience, nor does she appear to be performing the role of "Marty" as she was in Act I or will be for a portion of Act III. She is backstage, a place that has not been discussed in the Janáček literature. But this is a special place with its own laws. As Rick Altman describes,

In between the two [city and stage] stands that world which is neither city nor stage: the practice halls, rehearsal spots, backstage areas, and dressing rooms which lead from the drabness of the city to the glamour of the stage . . . For the backstage area, like Janus, turns both ways. Two doors—one opening onto the street, the other onto the stage. Only here do the problems of life and those of

the stage cross. The backstage area is that crucible in which actors are turned into character, actions into gestures, and real life into art, as well as, in the other direction, the place where ham actors are turned back into real people and vessels of dramatic fiction into solid citizens of the real world.¹⁴

This act, foregrounded by its backstage location, leaves Marty in between. It is a holding space for what will happen on stage (though they share a floor).

Marty’s stage self is not a focus for this moment in the opera; instead, the backstage action is key. The normal world of opera and theater has been turned on its head. This shift leaves room to consider that Act II could actually be playing the role of backstage to the stages of the first and third acts of the opera. Backstage could be the backstage to both the narrative action of the rest of the opera and Janáček’s personal life (see Figure 1).

Figure 1. Onstage and Backstage in Janáček’s personal life and in *Makropulos Case*.

<p>Onstage: Janáček’s daily life (where Stösslová is not present)</p>
<p>Backstage onstage: 1. Where Janáček’s “backstage life” with Stösslová is able to be present 2. Out of the linear narrative action in <i>Makropulos Case</i>, literally backstage for Marty and Hauk</p>
<p>Onstage: The narrative show of <i>Makropulos Case</i>, Marty’s made-up self</p>

In order to begin to open up the possibilities of the relevance of the backstage in Janáček’s re-creative composition, we may explore the way Erving Goffman, a sociologist and part of the Chicago School, utilized the backstage/front stage distinction in his text *The Presentation of Self in Everyday Life* to comment on two separate types of behaviors that occur. Front stage behaviors are those that are socially appropriate, in which a person projects herself as she wants to be perceived by others. Backstage conduct is hidden and is a place where she can drop her appropriate social identity and behave outside of the normative codes of conduct.

A back region or backstage may be defined as a place, relative to a given performance, where the impression fostered by the performance is knowingly contradicted as a matter of course . . . It is here that illusions and impressions are openly constructed. Here stage props and items of personal front can be stored in a kind of

¹⁴ Rick Altman, *The American Musical* (Bloomington, IN: Indiana University Press, 1987), 206.

compact collapsing of whole repertoires of actions and characters.¹⁵

This dynamic is directly related to Janáček's relationship with Stösslová. Janáček's front stage relationship was the one he had with his wife, and his backstage affair was his obsession with Stösslová. For the performer, the backstage is a space in between her normal self and the character she has created for the stage. Backstage is a space for transitioning between the "stage" self and the "daily life" self; nonetheless, Goffman's backstage/front stage behaviors apply in the real backstage as well.

Thus, in the show the barriers between the backstage and the audience have broken, allowing for audience members to interact with Marty. This sets up a series of interruptions throughout the act that Marty must deal with. These interruptions come in the form of men courting and confronting her as she is propositioned in various ways by Gregor, Hauk, Janek, and Prus. The interruptions are much more prominent in the musical texture of the opera than they are in the play, in which Marty's interactions appear less as interruptions. The breaks in musical texture—such as at Hauk's entrance—highlight these interferences. Furthermore, these interruptions each serve specific, separate functions that make them narratively significant while also offering commentary on the social textures and types of interaction, communication, and occasional pandemonium of backstage.

Of these interruptions, Hauk Šendorf is the first and most out of place and time. Hauk is a lover from her recent past life as the Spanish gypsy Eugenia Montez. He is now a very old man who lives as a shadow of his former self in constant search of the old flame who drove him mad and whom he believed to be dead. Hauk's entrance and interruption could only have occurred backstage where audience members, strangers, and friends all gather to meet the performers.

Throughout this backstage act, Janáček's opera moves away from a standard plot narrative and instead becomes self-referential. Setting the onstage opera in the backstage of an opera house gives the audience a doorway into viewing *The Makropulos Case* as an opera about opera. In particular, this act allows the audience to glimpse parts of the backstage of the theater they are sitting in. This snippet of insight into the real backstage is complicated, however, by the logistical limits of the proscenium frame. The audience could not actually see the real backstage without leaving their seats and moving onto the stage. Evidently then, the stilted picture of

¹⁵ Erving Goffman, *The Presentation of Self of Everyday Life* (Garden City, NY: Doubleday Anchor Books, 1959), 112.

backstage is a frame for considering other features seen and unseen in relationships.

Another example of the use of self-referentiality in theater can be seen in the American film musical of the early twentieth century. Film is a strong medium for creating narrative that weaves through the backstage, whereas theater is limited by the static “onstage” frame. *The Makropulos Case* addresses the problem of a static frame through interruptions; that is, the interruptions to the backstage space bring with them continuations of the plot’s narrative within the frame of the proscenium.

The backstage musical allows voyeuristic pleasure for the audience by offering the audience an often forbidden glance into behind-the-scenes where they see romance but often also the intense anxiety inherent in show-making. The onstage show has to be present in order for the backstage action to become even more enticing by contrast. The forbidden place, backstage, is open for viewing, and thus the audience becomes more interested in focusing on the backstage action than the onstage show. In Rick Altman’s book *The American Musical* he explains,

In the theater everything takes place on stage; in a backstage musical the stage is instead the intersection of the audience’s gaze and the actors’ backstage efforts. The theater audience sees only the show; stage activity thus remains primary. In the backstage musical, however, the film audience not only watches the theater audience watch the show but it also observes the theater actors rehearsing the show. The show itself thus loses its primacy, making way for the new primary concerns of observing the show and making the show. Now just as the show itself has a history . . . so the concerns of observing and making the show have a history.¹⁶

The Makropulos Case, too, centers on tension between Emilia Marty’s voice on stage and off. She is also haunted by the curse of a letter from her father. Stösslová’s request to burn the letters she wrote, aside from potentially protecting her personal life, is an action that becomes repeated in *The Makropulos Case* as the final devastating moment for Elena. It is an intense moment where perhaps these two women come together. The burning of the letter releases Marty from the curse of immortality because she can no longer use the formula her father left her to renew her life. So too was Stösslová’s word burned from immortality in the annals of history; however, Janáček immortalized her through his music. This act, shared by Janáček, hid Stösslová’s voice and freed him to recompose her as a subject in his music, making his composition of her voice immortal.

¹⁶ Altman, 205.

Janáček's unrelenting passion for Stösslová is documented not only through his surviving letters but also in a multitude of works such as *The Diary of One Who Vanished*, *Intimate Letters* (String Quartet No. 2), and *The Makropulos Case*. His creation forms a testament to his feelings as much as their correspondence does. In each piece he took on—seeking subjects that would help him emote, enact, and process something in the writing—Janáček utilized his emotional life as the motive for his compositions. It was through his process of writing that his seemingly unrequited love gave them both a voice. As Janáček stated in his letter to Stösslová on 23 May 1921, “what can I say about myself? You know I dream up a world for myself, I let my own dear people live in my compositions just as I would wish. All purely invented happiness.”¹⁷ Maybe given his strong belief in music's role in reflecting life, he had a secret desire that his compositions of Stösslová could in fact recompose their real life relationship. Or maybe it was a reflection of their actual relationship, given that it had changed over the course of the years they corresponded and the innocence of their connection was not necessarily maintained. Stösslová's concern for the feelings of Janáček's wife, her choice to ask him to burn her letters so that no one but he would ever know the words she wrote to him, the terms of endearment that became shared—all point to increasing intimacy between them over the years. Maybe his choice to set Čapek's play was a type of confession rather than just another forum to reinforce his fantasy life and receive satisfaction where none existed with his wife. Regardless of the real status of their love, in the world of staged fantasy he would have Stösslová for everyone to see.

¹⁷ Tyrrell, 33.

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Connecting Janáček to the Past: Extending a Tradition of Acoustics and Psychology

DEVIN ILER

The study of acoustics and pitch psychology has a long history spanning from ancient Greece to today, and Leoš Janáček fills an important role in its development. The history of acoustics, of course, has its roots starting with the striking of hammers on Pythagoras' anvils, but in the modern empirical tradition it starts with Marin Mersenne and his study on vibrations of bells and string masses and lengths in his *Harmonie universelle* (1636). Mersenne's studies were the start of a movement that sparked the scientific revolution in music theory, leading directly into most of the developments in acoustics through the nineteenth century. After Mersenne, the acoustician Sauveur calculated the nodes in a vibrating string in 1701, and not long afterwards the mathematician Leonard Euler discovered exact calculations for the overtone series. Finally, after diagramming the anatomy of the inner ear, Helmholtz could begin his scientific study on acoustics and physiology of musical perception. The focus on the biological processes of musical perception quickly morphed into early pitch psychologies, and we will see that Janáček becomes an important intermediary between the physiological studies of Helmholtz and the psychological perception-based philosophies of authors such as Carl Stumpf and Edmund Husserl.

Janáček's theoretical writings are still largely unknown to non-Czech audiences. Because the style of Janáček's prose is often unorganized, inconsistent, and passionately written, some writers have suggested that it is easy to dismiss Janáček's talents as a music theorist.¹ However, in contrast to those that fail to see comparisons between Janáček and other contemporary theorists, a more favorable stance may be prudent here, as Janáček's writings demonstrate a relevance to a broader tradition in the history of theory.²

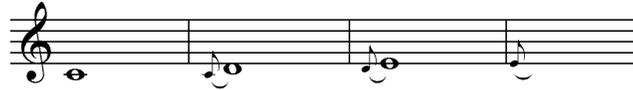
Before more carefully tracing the trends of acoustics and psychology, a brief look into Janáček's contributions to theory is necessary. His writings fall broadly into four main categories of thought: chordal connections, chordal thickening, rhythmic forms, and abstract formalism. The first three are especially relevant to acoustics and musical perception.

¹ Michael Beckerman, *Janáček as Theorist* (London: Pendragon Press, 1994), xii.

² Beckerman, xvii.

With chord connections Janáček sought to explain the quality of “connection” between two harmonies. The quality was determined by the mixing of the first harmony resonating in the ear briefly as the second harmony begins to enter the ear. Example 1 demonstrates how Janáček envisioned this connection. The joint clash of sound (in the example demonstrated by the grace note) between the “just-heard” and the present second sound is called *spletna*.

Example 1. Demonstration of Janáček’s chord connections (*spletna*).³



Chordal thickening was Janáček’s theory that non-harmonic tones are aspects of melody that serve to thicken a more basic harmony. For every harmony, then, there is a basic chord and a *subordinate chord* composed of the melodic dissonances. The combination of the two forms the *resultant chord*. “The *subordinate chord* lies in the image of the *resultant chord* like a shadow.”⁴ Janáček says that it is also possible for entire chords to thicken the harmony of the basic chord in the most complex examples of chordal thickening. He explains a few melodic dissonances as having amplification, conciliatory, or disturbing effects. Unfortunately, Janáček does not develop these classifications into a full system.

Janáček’s concept of rhythmic form hinges on the use of the term *sčasování* to describe rhythmic forces interacting with harmony. Example 2 provides a simple demonstration of how the tempo and duration of given sonorities affect whether they are heard as an example of chordal thickening, or as two separate chords. If Example 2a is played at a fast tempo, the boxed notes form a *resultant chord* as the two are heard together. However, the same chords, heard at the slower tempo and durations as in Example 2b, are viewed each as their own basic chords.

Example 2. Demonstration of Janáček’s chordal thickening.⁵

a.



b.



³ Beckerman, 61.

⁴ Beckerman, 74.

⁵ Beckerman, 85.

Janáček found that the writings of Hermann Helmholtz in *Die Lehre von den Tonempfindungen* (1863) gave him the scientific basis he needed to explain his ideas of chord connections. Helmholtz's assertion that a sound perceived by the ear resonates in the hairs of the inner ear *after* the sound physically stops gave Janáček the basis for the *spletna*. Thus Janáček directly appropriated Helmholtz's physiological acoustics and expanded upon it with the concept of *spletna*.

Seeing how Janáček interacted with Helmholtz is reminiscent of another more famous theorist as well. For Hugo Riemann, the innovations of Helmholtz were key to defending his theory of harmonic dualism. Riemann also modified the approaches of Moritz Hauptmann's *Die Natur der Harmonik und der Metrik* (1853) and Arthur von Oettingen's *Harmoniesystem in dualer Entwicklung* (1866). Especially important to Riemann's harmonic dualism was his concept of the undertone series, which was based on Oettingen's concept of phonic overtones—overtones with a common partial but different fundamentals, which were used to defend the existence of the minor triad.

Like Janáček, Riemann was captivated by Helmholtz's explanations of the anatomy and physiology of the inner ear. He found it so convincing that when the true nature of the inner ear was discovered, disproving his ideas about the presence of undertones, he continually sought alternative explanations as each preceding explanation was discredited. Alexander Rehding points out four different justifications: the first was that the undertones are simply generated in the ear and are created any time a sounding tone moves the cilia in the inner ear by sympathetic vibrations. After that was proven wrong in 1875, Riemann stated that he could hear the undertones—though *very* quietly—through sympathetic vibrations of unmuted lower strings tuned correspondingly to the undertones. Then in 1891, he changed the argument to the belief that the undertones are present but are physically canceled out by acoustical interference of sound waves. Finally, after 1905 Riemann switched positions from an acoustical explanation to a psychological explanation: it does not matter if the undertones are there, he still perceives them as an entity, and they are therefore present.⁶

Like Riemann, when Janáček dealt with the reality that the “just-heard” tone of the *spletna* does *not* physically resonate in the ear for any significant amount of time, his justifications were the same brand as those that Hugo Riemann was forced to follow in order to keep his system afloat. This demonstrates how both theorists were confronted with the end of the age of acoustics and

⁶ Alexander Rehding, *Hugo Riemann and the Birth of Modern Musical Thought* (Cambridge: Cambridge University Press, 2009), 33-4.

the beginning of the age of philosophy, forming an important intermediary role between the two.

Yet the *spletna* also aligns Janáček more closely to the age of psychology of music perception than Riemann's undertones. The "clash of sound" that comprises the *spletna* introduces three phases of hearing. In the first phase, a musical sound is perceived as a heard sounding tone called *pocit*. Once the sound ends the ear retains a memory of the former sound through sympathetic vibrations in the inner ear. This "sonic shadow" is called the *pacit* or illusion tone.⁷ As the next *pocit* tone enters the ear it clashes with the *pacit* momentarily until all that remains is the new tone. This moment of clash is called the *chaotický okamžik* or *chaotic moment*, and the quality of this intertwining is the *spletna*. This explanation of psychophysiological perception places Janáček's writings solidly within several trends in the history of music theory.

This emphasis on the mental process of perception, rather than a physiological response to musical events, connects Janáček to Carl Stumpf. In *Tonpsychologie* (1883) Stumpf tried to unite physiological acoustic responses and musical perception into the realm of psychology. Although Janáček was not creating a system like Stumpf, his ideas clearly resonate with those of Stumpf. In Janáček's writings, the *spletna* illuminates several kinds of connections: conciliation, disturbance, amplification, and change. Furthermore, he went as far as describing the aesthetic quality of each of these connections, giving terms such as "calming" or "weary." This attempt at systematizing the psychological quality of chordal connections solidifies Janáček's position towards a Stumpfian bias of *Tonpsychologie*.

If Janáček relates closely to Stumpf, simply looking at Stumpf's education and students demonstrates how close Janáček is to psychology and especially to the field of phenomenology. Franz Brentano was a teacher of Stumpf, and the two of them both taught Edmund Husserl, the founder of the school of phenomenology. Although the exact terminology used is different, Janáček's writing so strongly resembles some of the sentiments of phenomenology that he should be discussed with the early history of the field.

Although calling Janáček a phenomenologist would certainly be a mistake, he is only missing a few key aspects of the psychological school. The main ideas he is missing are the concept of intentionality, noesis, and noema. Essentially these are terms used to describe the various stages of ontological status and a subject's interaction with those objects. In many ways the spirit of phenomenology is possible without the use of these terms, as the

⁷ Beckerman, 38.

heart of using phenomenology to explain music simply relies on the perception of music through time.

To this effect, many of Janáček's statements embody this bearing. Compare two quotations from Edmund Husserl's *The Phenomenology of Internal Time-Consciousness* (1893) that exemplify Janáček's ideas about perceiving music through time:

Let us take a particular melody or cohesive part of a melody as an example. The matter seems very simple at first; we hear a melody, i.e. we perceive it, for hearing is indeed perception. While the first tone is sounding, the second comes, then the third, and so on. Must we not say that when the second tone sounds I hear *it*, but no longer hear the first, and so on? In truth, therefore, I do not hear the melody but only the particular tone which is actually present.⁸

Every tone itself has a temporal extension: With its continued sounding, however, it has an ever new now, and the tone actually preceding is changing into something past. Therefore, I hear at any instant only the actual phase of the tone . . .⁹

Janáček mirrors this focus on the perception of the sounding tone while the past fades away: "we frequently perceive only a single tone... all its other components coalesce, disappear in the following or preceding clear chord."¹⁰ It appears that like Husserl, Janáček understands that there is a clear difference between a musical object that is sounding in the present and a musical object that has just past.

This reflection of Husserl only becomes clearer when Janáček adds his thoughts about memory and time. The earlier discussion on sensation and illusion tones of the *spletna* hints at this, as the idea behind the illusion tone is that it is no longer present but is still present in the mind or at least resonating in the inner ear. Janáček also states, "the mood flowing from a connection of two dyads is a result of many relations between sounding chords and those fading out which is mediated by memory."¹¹ This begins to sound like Husserl's conception of memory, retention of melody, and a process he calls the "running-off phenomena" (*Ablaufsphänomene*):

The now changes from retention to retention. There results, therefore, a stable continuum which is such that every subsequent point is a retention of an earlier one. And every retention is already a continuum. The sound begins and steadily continues. The tonal now is changed into one that has been. Constantly flowing, the *impressional* consciousness passes over into an ever fresh *retentional* consciousness. Going along the flux or with it, we have a

⁸ Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, trans. J.S. Churchill (Bloomington, IN: Indiana University Press, 1964), 43.

⁹ Husserl, 43.

¹⁰ Beckerman, 78.

¹¹ Beckerman, 31.

continuous series of retentions pertaining to the beginning point. Moreover, every earlier point of this series shades off [*sich abschattet*] again as a now in the sense of retention. Thus, in each of these retentions is included a continuity of retentional modifications, and this continuity is itself again a point of actuality which retentionally shades off.¹²

Whereas Janáček hints at the complex process of new chords being compared to those fading out of memory, Husserl gives a more complete account of what happens. The difference seems large, but the spirit is the same. Janáček continues along this line of thought stating:

I base the teaching of chords and their connection not only on the *sensation* but also on the *illusion* form of the tone . . . Tones are most firmly connected when the new tone falls into the illusion of the preceding tone . . . if we designate the *illusion* fading-out of the previous tone by the note, there will be perceivable *spletna* of the preceding with the following tone.¹³

Here Janáček is using several terms that are beginning to sound like Husserl: the fading-out of previous tones and new tones falling into the illusion of preceding tones. It seems as though Janáček could have used the term “shading off” or “shoving back”—both common Husserlian terminology—and it would not have appeared out of place.

Although none of Janáček’s teachers are very famous, their impact on his education cannot be overlooked. Janáček attended a total of four different music schools: he was a student in Brno, Prague, Vienna, and Leipzig. All evidence points to him being a fantastic, diligent student, and it is through this extensive education that his connection to the history of theory begins to make sense. Each teacher had a different set of influential theorists they had read, and they helped pass those viewpoints and knowledge to Janáček. If it seems harder to directly relate his theories to the past, perhaps it is because of his egotistical side. Shortly after moving to Leipzig to study with Oskar Paul, he intentionally left errors in a fugue, which his teacher failed to notice. This led him to lose confidence in his teacher and seek education elsewhere.¹⁴ Certainly, if nothing else, Janáček connected with a line of music theorists and acousticians extending from the early eighteenth century to the beginning of the twentieth century, thereby warranting further careful review of his impact on the transition from physiological to psychological musical perception theories.

¹² Husserl, 50-51.

¹³ Beckerman, 61.

¹⁴ Beckerman, 12.

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Childhood Complexity and Adult Simplicity in Janáček's *Sinfonietta*

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The following was originally delivered as a pre-concert lecture for a concert featuring the UNT Symphony Orchestra that took place on 6 February 2013 in Winspear Hall at the Murchison Performing Arts Center.

Youth—the Concertino—Sinfonietta—I think I succeeded best in getting as close as possible to the mind of the simple man in my latest work, my Sinfonietta. I would like to continue on that road. My latest creative period is also a new jet from my soul that has made its peace with the rest of the world and seeks only to be nearest to the simple Czech man.¹

Janáček spoke these words at a lunch given in his honor on 11 July 1926. Janáček's own estimation of the *Sinfonietta* rings true: it is imbued with a simplicity that escapes his other mature works for orchestra. Its vitality and freshness are indeed akin to the simple man.

Through Janáček's statements and writings about the *Sinfonietta*, we find four distinct stimuli for the *Sinfonietta*: a brass band concert, the Sokol physical training expositions, the Czechoslovak Army (as a symbol of the freedom it won for the new Republic), and finally the city of Brno in its postwar transformation. One might expect the work to suffer from the sheer number of sources of inspiration, in the manner of the *Danube Symphony*. However, this is not the case at all: the *Sinfonietta* is among the most lucid, uniform, and tightly woven of all of Janáček's compositions. The five-movement work was conceived and composed in a mere three weeks in March 1926 and completed on 1 April. This fact gives credence to the adage that Janáček was at the height of his powers as he entered into his seventies.

Brno in the Picture

The organizers of the premiere concert in Prague conceded to Janáček's wish to print something in the program that did not occur in the score. Janáček submitted to Václav Talich a program for the five movements, representing fanfares followed by four locales in the Moravian capital of Brno: I. "Fanfares," II. "The Castle," III. "The Queen's Monastery," IV. "The Street," and V. "The Town Hall." Thus within the *Sinfonietta*, alongside Janáček's thoughts of fanfares,

¹ Quoted in Jaroslav Vogel, *Leoš Janáček: His Life and Works*, rev. ed. Karel Janovický (New York: W. W. Norton, 1981), 333.

physical training, military strength, and freedom, were thoughts of his adopted home, Brno.

On 24 December 1927, a year and a half after the work's premiere, Janáček wrote a *feuilleton* for *Lidové noviny* (*People's News*) in which he recollected places and events in Brno. His intent was to clarify the meaning of the subtitles of the *Sinfonietta*. He began with his boyhood days in Brno, where he sang as a chorister in the Augustinian monastery, and then moved ahead to his time there as director of the Organ School. He mentioned each of the buildings that he included in the *Sinfonietta's* "program." His sadder memories seem to be replaced by a new outlook on this city in its postwar freedom.

My Town

It was in the year 1866.

Between St. Anne's Hospital in Baker's Lane and the Queen's Monastery there was a great coming and going. A cholera epidemic was raging; there were many burials and we boy singers were always present. The Monastery Square filled with Prussians. They fell upon it like a black swarm. And yesterday "our people" were still there. They were taking to flight. The dirty water of the millstream lazily flowed from the monastery gate and joined another stream below the little bridge

As a half-grown boy, I used to go as far as Hutter Pond to take violin and piano lessons. A pond? More like a swamp and garbage dump lined with a long alley of chestnut trees. My teacher, the virtuoso Wilhelmine Norman-Nerudova lived in a house standing on its own behind it. As if the Augarten park had not existed for me. And the black fields? There is a smell of workers' poverty.

Even as the director of the organ school I used to enter the dark and gloomy cellar-like room of the house No. 7 in Old Brno, day after day.

And one day, I saw this town changed as if by a miracle.

My aversion to the gloomy Town Hall and my hatred for the mount [Špilberk] in whose interior so much pain had once raged, had disappeared. My dislike of the streets and all that bustle there was gone, too. The splendor of freedom of the rebirth of the 28th of October 1918 glorified my native town. Now I looked up to it. I belonged to it. And the blaring of my triumphal trumpets, the solemn silence hovering over the hollow lane leading to the Queen's Monastery, night shadows and the breath of the verdant mount, and a vision of a certain rise and of the greatness of the town— it is from this knowledge that my *Sinfonietta* was born, from my town of Brno.²

² Leoš Janáček, *Sinfonietta* (Leipzig: Edition Peters, 1980), 123–24.

From the *feuilleton*, Janáček's titles for each of the *Sinfonietta* movements appear to be more than mere afterthoughts. While the first two paragraphs describe much of the bustle of the street of the fourth movement, the final paragraph deals with the second movement's Špilberk Castle (referred to simply as the "mount" because the castle is built on top of the only large hill in the city), the third movement's monastery, and the fifth movement's Town Hall. Janáček's memories of Brno as a dark, oppressive locale were replaced by happy thoughts of a vibrant and free city. Thus, Janáček was indeed able to celebrate in one work both physical culture and the freedom won by the national armed forces.

Despite Janáček's *feuilleton*, Czech musicologists beginning with Vladimír Helfert have tended to disregard Janáček's program, believing it to be a postscripted afterthought. In 1924 Helfert wrote an essay praising the new work, stating "Janáček's *Sinfonietta* indicates therefore a new direction for the master and a new orchestral style in the thinking of absolute music, structure, and expressive balance."³ Jarmil Burghauser, in his analysis of the *Sinfonietta*, attributed its success to its lack of a program.⁴ Karel Janeček's probing analysis of the second movement of the *Sinfonietta* does not refer to Janáček's program either.⁵

The structure of the *Sinfonietta* is indeed clearly expressed by its motivic and harmonic processes and requires no program. However, these processes are not necessarily those of a classic symphony. Like a symphony, the *Sinfonietta* is tightly organized: new ideas grow logically from what preceded them while all parts reflect the whole. However, the *Sinfonietta* is more rhapsodic and capricious than a symphony. The opening fanfares employing nine extra trumpets give an early signal that the work is not a typical symphony. Indeed, both Vladimír Helfert and Jarmil Burghauser found the *Sinfonietta* to be more like a suite than a symphony.

In addition to the brass players already mentioned, a fourteen-piece brass band plays in the first and last movements. A progressive feature of the *Sinfonietta's* notation is its complete lack of key signatures. Not only does this ease the notation of keys that are distantly related, but it also helps to create floating and suspended tonalities by not visually favoring one key over another.

³ Vladimír Helfert, "Symfonietta," *Hudební rozhledy* 3 (1926): 112.

⁴ Jarmil Burghauser, "Janáčková tvorba komorní a symfonická," in *O Janáčkově: Soubor statí a článků* [On Janáček: A collection of studies and articles], ed. Vladimír Helfert (Prague: Hudební matice umělecké besedy, 1949): 292-3.

⁵ Karel Janeček, "O kompozičním myšlení Leosě Janáčka" [On Leoš Janáček's Compositional Thought], *Hudební rozhledy* 23, no. 7 (1970): 315-23.

Remarkable Unity

All of the five movements of the *Sinfonietta* are closely linked through pitch-class, motive, and key relationships. Example 1 shows how the first motive of the piece, a descending minor second followed by a minor third ($E_b-D_b-B_b$ [025]), forms the basis of several important motives. First, the descending minor third of the motive is echoed immediately in the following trombone motive. The opening theme from the central movement is an ornamentation of this motive at the same pitch level. The $E_b-D_b-B_b$ motive returns at the original pitch level in two rhythmically diminished forms in mm. 3–5 of the final movement.

Example 2 shows the close relationship between motives *a* and *c* of the second movement to the principal theme of the fourth movement. The first three notes of *a* form a [015] cell. The fourth movement theme outlines this same set within a more elaborate melody.

Just as the [025] and [015] motives from the first movement pervade the entire *Sinfonietta*, a [027] motive from the first movement (manifested as two successive perfect fourths) does likewise, appearing in various melodic and harmonic guises in all movements but the third.

Example 1. *Sinfonietta*, motivic [025] relationships.

Mvt. I



Mvt. III



Mvt. III



Mvt. V



Example 2. *Sinfonietta*, motivic [015] relationships.

Mvt. II



Mvt. IV



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Example 3. Motivic development in *Sinfonietta*, movement 1.

The musical score illustrates the development of a motif across several measures and instruments. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4.

- m.1 Tenor Tuba**: Labeled **a | 025 |**, it features a half-note chord consisting of B-flat, D, and F.
- m.6 Bass Tpt**: Labeled **b**, it features a half-note chord consisting of B-flat, D, and F.
- m.11 Tpt**: Labeled **b inv**, it features an inverted half-note chord consisting of B-flat, D, and F. Arrows from the Tenor Tuba staff point to these notes.
- m.20 Tpt**: Labeled **| 025 |**, it features a half-note chord consisting of B-flat, D, and F.
- m.25 Tpt**: Features a half-note chord consisting of B-flat, D, and F.
- m.34 Tpt**: Features a half-note chord consisting of B-flat, D, and F.
- m.37 Tpt**: Features a half-note chord consisting of B-flat, D, and F.
- m.41 Tpt**: Labeled **| 027 |**, it features a half-note chord consisting of B-flat, D, and F.
- m.47 Tpt**: Labeled **b compressed**, it features a half-note chord consisting of B-flat, D, and F.
- m.59 Tr I-3**: Labeled **| 027 |**, it features a half-note chord consisting of B-flat, D, and F.
- "Tonic" Chord**: Labeled **| 027 |**, it features a half-note chord consisting of B-flat, D, and F.

Movement I (*Allegretto*) “Fanfares”

The *Sinfonietta* opens with its most compact movement, comprised of only 120 measures including repeats. Its brilliance is a result of the application of developing variation that is at once unifying and freeing. Like the other movements of the *Sinfonietta*, “Fanfares” begins with a short section that is repeated. The pentatonic opening floats between G \flat major and E \flat minor.

Let us focus on the thematic structure of the movement. Example 3 charts the transformation of its two motives. All of the material of this movement stems from the opening descending [025] motive **a**. The minor-third motive **b** in the tubas and timpani is layered below the **a** motive; it is derived from the minor third of motive **a**. Motive **b** contains a Moravian mirror rhythm of two eighth notes, two quarter notes, and two eighth notes. In m. 11, motive **b** gains a prefix while its second half becomes more akin to the lower notes of the **a** motive (A \flat G \flat E \flat).

The melodic expansion from [025] to [027] at m. 41 is a signature touch. Here the motive sequences until it lands in the composer’s favored key of D \flat . The key center, however, descends yet another fifth to G \flat in m. 47. Here, the lengthening of the first two notes of motive **b** combined with the compression that results from the note C \flat renders motive **b** altogether transformed.

Movement II (*Andante*) “The Castle”

The form of this movement is perhaps best understood as the result of developing variation and contrasting motives within a key scheme that alternates between A \flat (minor and major) and F \flat /E. The whole-tone four-measure introduction is a witty start that enables Janáček to assert the importance of E/F \flat without committing to that key. The motives are the two notes in the trombones and bassoons and the thirty-second note motive **x** [026] in the clarinets (see Example 4). The note E (F \flat) is prominent. The only note in the whole-tone 0 scale that is missing is A \flat . The F \flat in the basses moves to A \flat in m. 5. After the aggregate is finally formed with the appearance of A \flat , A \flat minor is revealed to be the principal key of the movement. Along with this motion by third is the half-step voice-leading of F \flat resolving to E \flat in the first violin.

At m. 5, theme A bears an internal ternary form. An octatonic-2 segment (plus a chromatic passing note F \sharp) occurs four measures after rehearsal 1 and links the return to the opening of the theme. A one-measure interlude at m. 29 (motive **b**) contains an ostinato [027] pattern. It introduces theme B, which begins as a

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rhythmic augmentation of motive x. The simple motion from F_b to E_b forms the formal and harmonic basis of the entire movement.

Example 4. Motivic development in *Sinfonietta*, movement 2.

The musical score for Example 4 consists of ten staves, each representing a different instrument's contribution to the development of motive x:

- Staff x):** Clarinet (Cl), measure 1, starting with a rhythmic augmentation of motive x.
- Staff a):** Oboe (Ob), measure 5, showing a simple motion from F_b to E_b .
- Staff x):** Clarinet (Cl), measure 29, another instance of the motif.
- Staff b):** Flute (Fl), measure 30, featuring a motorized ostinato.
- Staff c):** Horn (Hrn), measure 53, showing a rhythmic pattern.
- Staff b¹):** Violin (Vln), measure 60, showing a melodic line.
- Staff d):** Viola (Vc), measure 104, showing a rhythmic pattern.
- Staff d¹):** Violin (Vln), measure 130, showing a melodic line.
- Staff e):** Trumpet (Tpt), measure 132, showing a rhythmic pattern.
- Staff e¹):** Trumpet (Tpt), measure 163, showing a melodic line.
- Staff b²):** Oboe (Ob), measure 191, showing a melodic line.
- Staff x):** Oboe (Ob), measure 191, showing a melodic line.

Only Janáček could have penned the orchestration of this movement. The music is centered on the winds and brass; the strings add color and support. The first chord in m. 1 is in a very low range, as are the chords in mm. 8 and 9. The high flute and piccolo are added to this sonority in m. 10 with nothing in the middle range. Orchestrating in extreme registers is typical for the composer. In the B section (m. 30) motorized ostinatos trade off between the flute and oboe on one hand, and the violins on the other.

Janáček suggested that this movement represents the “old castle” in Brno. He was referring to Špilberk Castle, which was used as a prison for many generations and was notorious for its torture chambers (see Figures 1 and 2). Nazi occupiers used it for torture as recently as World War II. Even today the Czechs of Brno have dark associations with the castle, and they look at it “through their fingers” as though it were part of the skyline but not part of the soul of Brno. No “King’s Trail” leads from the city to the castle as it does in Prague. Janáček refers to the torture in the essay above. But the *Sinfonietta* concerns Janáček’s transformed vision of Brno. The whole-tone introduction might represent the mystery surrounding the castle, and part A is the castle itself. Karel Janáček’s theory that section D (m. 130) is a motivic transformation of section A suits the program: D could represent the castle as transformed, no longer feared, into a beautiful city landmark. This powerful wall of sound is the most castle-like portion of the movement.

Figure 1. Špilberk Castle over Brno, 1690.

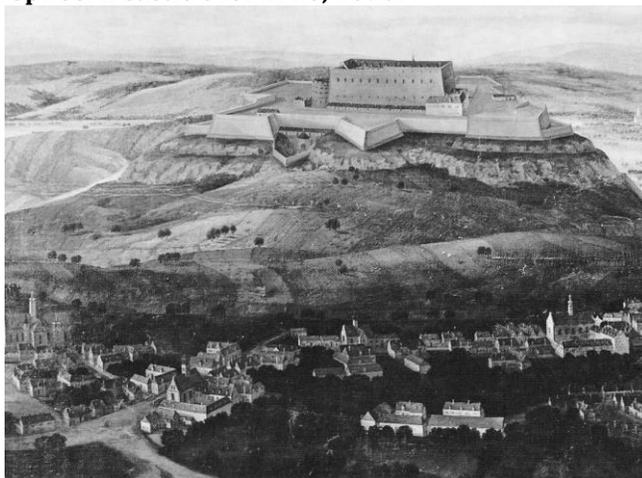


Figure 2. Špilberk Castle over Brno today.



Movement III (*Moderato*) “The Queen’s Monastery”

The evocative third movement appears at first to serve as the slow movement of the *Sinfonietta*. However, its mood becomes animated, taking on the character of a rhapsody, or better, a *dumka*. The note F \flat (m. 1) in the key of E \flat major gives the opening a Phrygian color, while the prevalence of half-diminished seventh chords lends a Romantic quality. The key floats between A \flat minor and E \flat major. The move to the key of C \flat major at m. 13 allows Janáček to escape floating tonalities without proclaiming either A \flat or E \flat the winner. At m. 20 the key becomes suspended: D \flat seems an important center, but the harmonies do not support it in any traditional manner.

Example 5 presents the only three original motives of the movement. Motive **a** is related to motive **a** of the first movement, as both descend from E \flat to D \flat and B \flat (see Example 1). The final harmony is E \flat major. Peter Brown finds this to be a half cadence in A \flat minor, but this chord could just as well be considered tonic.⁶ In fact, Janáček allows the key to float until the last chord.

Example 5. Motives of *Sinfonietta*, movement 3.

a)
m.1 *Vlns*

a')
m.34 *Fl*

b)
m.39 *Tbn*

c)
m.80 *Tbn*

At m. 104 there is a modulation up a fifth. The key here floats between B \flat major and E \flat minor. A whole-tone 1 episode with no apparent key center begins at m. 119. The key remains suspended in the chromatic passage beginning at m. 137. When the **c** motive returns at its original level in m. 138, the violins play the dyad F \flat to E \flat . The E \flat major chord at m. 144 prepares the key of A \flat minor of the following *prestissimo*. This segment, which Jaroslav Vogel calls a “wild chase,”⁷ has a clear I – VII – vi progression, which, had it gone

⁶ Peter Brown, *The Symphonic Repertoire*, vol. 4 of *The Second Golden Age of the Viennese Symphony* (Bloomington: Indiana University Press, 2003), 519.

⁷ Vogel, *Leoš Janáček*, 325.

next to V, would sound like a passage from Spanish bullfighting music! Janáček, however, takes the progression to iv. This harmonic motion is punctuated by a frightfully fast C♯ Dorian scale passage in the flute and piccolo, which Janáček said should sound “like the wind.”⁸

Janáček said that the third movement described the Queen’s Monastery. What does the movement tell someone who has never seen the monastery? Before visiting the monastery, I based my vision of it on the music. The relatively cantilena melody seems to reach up and remain suspended like a flying buttress. The stillness of the opening has the peace of a garden. The “wild chase” of the middle section would require significant space for a youth to run around, so I imagined some open spaces where a chase could take place. In fact, the monastery has both a lofty gothic church and lovely garden preceded by a substantial lawn (see Figure 3).

Figure 3. The Queen’s Monastery.



Movement IV (*Allegretto*) “The Street”

The fourth movement of the *Sinfonietta* is a passacaglia on two alternating themes. They are presented a total of sixteen times, including the original presentation, its repetition, and thirteen variations, one of which is repeated. The movement possesses a Haydnesque buoyancy. The listener does not tire of the repeated themes due to a constant flux of key, scale-degree position of the themes within the key, and orchestration. The second theme can be considered a transition, making this movement basically a monothematic tour de force.

This striking movement has been the subject of many comparisons. Hans Hollander, in fact, compares it to Ravel’s *Bolero*.⁹ However, the two pieces have little in common: unlike the constant

⁸ Vogel, *Leoš Janáček*, 392.

⁹ Quoted in Vladimír Lebl, “Sinfonietta,” *Hudební věda* 15, no. 4 (1978): 313.

The coda is comprised of variations 11–13, whose quartal arpeggios recall the section at m. 161 of the second movement. The quartal chord here ($E_b-A_b-D_b$) summarizes the principal three starting positions of theme *x* throughout the movement and make this an ideal harmony on which to start the coda. The principal bass notes of the coda, $E_b-D_b-A_b$, are in a [027] relationship that reflects the prevalent [027] quartal chords of the coda.

Janáček wrote that this movement represented “the street.” The overlapping of themes suggests the bustle of a crowd. Perhaps theme *x* with its repeated notes represents the pedestrians, while the mechanical theme *y* is the automobiles. One could associate the movement with one of the busiest sections of Brno both then and now: the *zelný trh* (cabbage market) (see Figures 4 and 5).

Figure 4. The Cabbage Market in Janáček’s time.



Figure 5. The Cabbage Market today.



Movement V (*Andante con moto*) “The Town Hall”

In the final movement, each musical section is more intense and more exuberant than the previous section until the complete fanfares of the first movement return. The opening key of E \flat minor relates the fifth movement to the first movement. The opening motive **a** is comprised of two halves (see Example 8). The first half is a convex melody that is similar to the second theme of the first movement of *In the Mists* as well as the first theme of the last movement of the *Danube Symphony*. The second half of the motive is a descending [025] taken from the *Sinfonietta*'s first movement. Section A of the movement (mm. 1–34) is characterized by the frequent statement and repetition of motive **a** in a flute choir and its alternation with motive **b** [027] in an ostinato in the strings, which modulates freely in a suspended tonality.

Example 8. Motives of *Sinfonietta*, movement 5.

a) *Fl*
m.1

b) *Vln*
m.4

c) *Cl*
m.35
8ve

d) *Fl*
m.53

e) *Fl*
m.63

f) *Cl*
m.98

f¹) *Cl*
m.99

z) *Fl, Vln*
m.156

m.195

Although the motives are simple, the modulations are complex. The augmented-sixth chord is a catalyst for complex modulation in this movement. Its first innocent appearance is as an incomplete French augmented-sixth chord at m. 9 (B $\flat\flat$, E \flat , G), which resolves to the pitch A \flat . Toward the end of the section (mm. 31–32), a dominant-seventh chord on G moves to the tritone-substitute C \sharp dominant-seventh before resolving to F \sharp m⁹ in mm. 33–34. In retrospect, the G⁷ actually functioned as a German augmented-sixth chord that resolves to tonic in the key of F \sharp minor.

In contrast to the floating character of section A, section B (mm. 35–62) is tethered to a bass line in the trombones that moves upwards chromatically. It begins in F \sharp minor and is harmonized by triads and dominant-seventh chords. The root of each successive chord is most often a half step higher or a fifth lower than the previous chord. The goal of this chromatic progression is the C \sharp dominant-seventh chord (preceded by an augmented-sixth chord) that brings us back to F \sharp minor. In section B, motive **c** (first in the clarinet, then in the oboe) is similar to a primary motive of Dvorak's tone poem *The Wood Dove* (see Example 9). The affect of this passage is one of growing tension and excitement. After this progression is repeated, a similar progression ensues (m. 43). At the third ascent (m. 49), every other chord is a whole-tone chord. This passage features the climbing-fourth motive **d** (m. 53).

Measures 93–109 develop the previously heard motives **e** and **c** in the flute. Here the E \flat clarinet solo plays a sardonic improvisation (motive **f**) that is dissonant and bizarre. The ascending bass line relates the development section to section B.

To close both this movement and the complete work, the entire first movement returns. This time the brass band is accompanied by the orchestra, which plays trills and tremolos and a trilled motive **z** beginning at m. 156. The E \flat /B \flat tremolos cancel the floating tonality of the fanfares and establish firmly the key of E \flat minor. The fanfares make their way again to Janáček's benevolent key of D \flat major at m. 195. Here motive **z** reappears, becoming a summation motive as it contains both of the important trichords of the piece ([025] and [027]).

Example 9. Antonín Dvořák, *The Wood Dove*.



The seven-measure coda (*Adagio*, m. 211) occurs only here and not at the end of the first movement. It features motive *z* in the clarinets and violins with sustained chords in the other instruments. The progression $D_b - A_b m - F_b - D_b$ is a nod to Dvořák's Ninth Symphony, especially to the chromatic mediant relationships between E (F_b) major and D_b major, the progression which begins the *Largo* of the symphony. (The addition of motive *z* adds a ninth to each of the triads.) However, this chordal summation is more than a Romantic clincher. The minor *v* chord refers us back to the opening progression of the movement. This progression is voiced to have the notes $F - E_b - E - F$ in the highest voices: this marks the culmination of the rhetorical issue of $E_b - F_b/(E)$, which we witnessed either on the surface or in the structure of all of the movements of the *Sinfonietta*.

So, what does this exciting final movement of the *Sinfonietta* have to do with the Town Hall of the city of Brno? The Town Hall is not a free structure; it shares walls with the neighboring buildings. What distinguishes the hall from the buildings around it is its impressive, tall clock tower (see Figure 6). The entire B section is based on chromatically ascending bass lines that suggest someone ascending the winding staircase of the Town Hall. From the top of the tower, one can see all of Brno. It was from the top of a tower in Pisek that Janáček heard the fanfares that inspired him. Now from the top of the Brno Town Hall, Janáček's own fanfares are heard throughout the renewed city.

Figure 6. The Town Hall Tower.



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Leoš Janáček: “The Eternally Young Old Man of Brno”

CLARE CARRASCO

The following was delivered as a pre-concert lecture for a concert featuring UNT faculty and students performing three chamber works by Janáček. The concert took place on 8 February 2013 in Voertman Hall at the UNT College of Music.

This afternoon, in this lecture and in the concert that will follow, we have the opportunity to focus on one particular aspect of Leoš Janáček's work as a composer, and that is his chamber music. Janáček primarily considered himself to be a composer of operas, and he is perhaps best known now for his substantial and unique contribution to the operatic repertoire. Yet he also composed a number of very fine instrumental chamber works, three of which we will discuss this afternoon. It was in part through several of his chamber works that Janáček's significance as a composer became known to the musical world outside of his native Czech lands. In 1925 one of the works we will hear this afternoon, his First String Quartet, was performed to great acclaim at the International Society for Contemporary Music festival in Venice. A year later, several of Janáček's chamber works were performed at a concert devoted to his music at London's Wigmore Hall. His status as a composer of international importance was affirmed in 1927 when, a year before his death at the age of seventy-four, Janáček was elected a member of the Prussian Academy of Arts. This honor was also awarded to two other composers that year, Arnold Schoenberg and Paul Hindemith, no small figures.

Although he composed most of his chamber works in the last decade of his life, Janáček had already experimented with writing chamber music in his student years. He first tried his hand at composing violin sonatas and a few other small chamber works while studying in Leipzig. Soon thereafter, while at the Vienna conservatory, he undertook a systematic self-study of a number of Beethoven's string quartets and began work on a string quartet of his own. Most of these early chamber works have been lost and were never published; thus Janáček's first important chamber work came into being only much later, in 1910. This three-movement work for cello and piano is titled *Fairy Tale* and is based on the same epic poem that served as the source for Stravinsky's ballet *The Firebird*. Several years later, on the eve of the First World War in 1914, Janáček began work on one of his most popular instrumental works, his violin sonata. The violin sonata was not completed until 1922, and it was really only at this time, in the 1920s, that Janáček came into his own as a composer of chamber works. All three of the works

we will hear this afternoon were composed in the 1920s, a time of remarkable productivity and creativity for a composer who would reach his seventieth year in 1924.

The first work we will hear dates from 1925: Janáček's *Concertino* for solo piano accompanied by a chamber ensemble consisting of two violins, viola, clarinet, horn, and bassoon. The *Concertino* was premiered in 1926 at a concert sponsored by the Club of Moravian Composers in Brno. Curiously, the ideas for this *Concertino* had come to Janáček upon hearing a rehearsal of a different work of his. In November of 1924 he attended a rehearsal of his song cycle *Diary of One Who Disappeared*. The following February, Janáček wrote a letter to the pianist for that rehearsal, Jan Heřman, saying: "you played my *Diary* as I have never yet heard it played . . . under this wonderful impression . . . the main themes for my future concerto came to me while walking."¹ This "future concerto" is, of course, the *Concertino* on this afternoon's program.

Two months later, in April of 1925, Janáček would also write to Kamila Stösslová about this new work, which he had completed by that time. Janáček had fallen for the much younger Kamila in 1917 and the two exchanged hundreds of letters over the next decade. In a letter dated 25 April 1925, Janáček described his new work to Kamila as follows: "I've composed a piano concerto—'Spring.' There is a cricket in it, and flies, a deer, a fast stream, and—well—a man."² Janáček's description of the *Concertino* as a work concerning animals and perhaps their interactions with humans closely echoes the subject matter of his opera *The Cunning Little Vixen*, which had premiered only a few months earlier in November 1924. The title Janáček mentioned to Kamila in this letter, "Spring," was later removed from the *Concertino*, but Janáček would maintain even several years later that the music was meant to depict various animals, even if he changed around some of the specifics.

In 1927 Janáček was invited to write a short description of the *Concertino*, which was published in German in the conductor's journal *Pult und Taktstock*. About the first movement of the *Concertino*, which features only the solo piano and the horn, Janáček told a story of a grumpy hedgehog:

One spring day we prevented a hedgehog from getting out of his lair lined with dry leaves in an old linden tree. He was cross but he toiled in vain. He could not make it out. Neither could the horn in my first movement. All it could manage was this grumpy motive. Should the hedgehog have stood up on his hind legs and sung a

¹ Jaroslav Vogel, *Leoš Janáček: A Biography*, rev. and trans. Karel Janovický (New York: W.W. Norton, 1981), 305.

² John Tyrrell, ed. and trans., *Intimate Letters: Leoš Janáček to Kamila Stösslová* (Princeton: Princeton University Press, 1994), 66.

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sorrowful song? The moment he stuck his nose out he had to pull it in again.³

Example 1. Janáček, *Concertino*, movement 1, horn's main motive.



The “grumpy motive” (Example 1) that Janáček mentions his horn getting “stuck on” is, in fact, the only musical idea the horn plays through the entire movement: just this short motive, over and over at different pitch levels.

After this first movement with its grumpy hedgehog comes a lively, dance-like second movement. Janáček described his second movement like this: “the squirrel was chatty while she was jumping high up from tree to tree. But once in the cage she screeched like my clarinet, but even so, to the great delight of the children, she twirled and danced round and round in circles.” This movement features only the solo piano and the E \flat clarinet, a higher pitched cousin of the usual clarinet. As Janáček mentions, the clarinet represents a chattering, dancing squirrel.

About the third movement, which is quite a contrast to the previous one, Janáček wrote: “with a bullying expression the stupid bulging eyes of the little night owl and other censorious night-birds stare in the strings of the piano.” In this movement the full chamber ensemble enters for the first time, although, as Janáček implies, the piano takes the center stage with a lengthy solo passage. For the boisterous final movement, Janáček does not mention specific animals, only writing that this movement is “like a scene from a fairy tale.” The youthful exuberance of this piece and Janáček’s playful descriptions perfectly exemplify what one of his biographers once wrote about him in direct reference to this *Concertino*. Jaroslav Vogel referred to Janáček as “the eternally young old man of Brno.”⁴ This characterization is also apt for the second chamber work by Janáček that we will hear this afternoon.

In the year of his seventieth birthday, 1924, Janáček was partly occupied with collecting reminiscences of his youth for a biography being written about him by Max Brod. It was perhaps this activity that inspired him, in his birthday month, to compose a wind sextet titled *Mládí*, meaning “youth.” *Mládí* is in four movements, like the *Concertino*, and like the *Concertino* it is written for a relatively

³ The original program was published in *Pult und Taktstock* 4 (May–June 1927). The translations here are slightly modified from those in Vogel, 305–306.

⁴ Vogel, 304.

unusual chamber group: a flute doubling on piccolo, an oboe, a clarinet, a horn, a bassoon, and a bass clarinet. Prior to an early performance of *Mládí* in Brno in December 1924, a Brno paper published a short article that described each of the movements of the sextet as a portrait of an episode from Janáček's own youth. These programmatic descriptions most likely came from Janáček himself.

The first movement, a rondo, is meant to recall the composer's childhood in Hukvaldy, a small village in the Moravian countryside. At the beginning of this movement representing his childhood, Janáček seems to have incorporated a special technique of "speech melody" that he frequently drew on in his operatic writing. To create a "speech melody," Janáček would musically notate the rhythmic and pitch inflections of particular words or phrases in the Czech language. The oboe's melody at the beginning of the first movement is said to be a "speech melody" of the words "Mládí, zlaté mládí!" meaning "youth, golden youth!" (Example 2).

Example 2. Janáček, *Mládí*, movement 1, mm. 1-3 (oboe).



Mládí, zlaté mládí!
(Youth, golden youth!)

After this movement depicts Janáček's early childhood, the solemn second movement is supposed to represent Janáček's parting with his mother or some other unhappy aspect of his time as a student in Brno when he was isolated from his family. The third movement then turns to a happy memory of his time as a boy in Brno. Janáček based this movement on a little piece for piccolo, snare drum, and glockenspiel that he had composed before the rest of the sextet. The piece was titled "March of the Blue Boys" and was published in a Brno magazine with this description: "whistling go the little songsters from the Queen's Monastery—blue like bluebirds."⁵ Janáček seems to have been remembering his own time as a boy chorister at the Augustinian monastery in Brno in the 1860s. The final movement of *Mládí* begins with a recollection of the "speech melody" that began the first movement and then blossoms into a "courageous leap into life."

There is an amusing story relayed by Vogel about the first performance of *Mládí*, which took place in October of 1924. At the premiere, the sextet was performed by professors of the Brno Conservatory, but the performance turned out to be a disaster

⁵ Vogel, 299.

because the clarinetist's instrument was not functioning properly. Janáček was so dismayed by the performance that at the end he rushed onto the stage. He explained that the clarinet lines had mostly been missing and announced: "Ladies and gentlemen, this was not my composition!"⁶ A much more successful performance then took place in November of 1924 in Prague with members of the Czech Philharmonic Orchestra.

The final piece we will hear this afternoon is Janáček's String Quartet No. 1, which he subtitled "Kreutzer Sonata." The subtitle refers to Leo Tolstoy's novella of that title, which was itself inspired by Ludwig von Beethoven's "Kreutzer" Sonata, a deservedly famous sonata for violin and piano that Beethoven published in 1803 with a dedication to the French violinist Rodolphe Kreutzer. Tolstoy's novella was first published in 1889 and was almost immediately subject to censorship from the Russian authorities because of its sensational subject matter, depicted in Figure 1 in a painting by Prinnet from 1901. The novella relays an eccentric man's grim recollection of his increasingly violent rage over his wife's presumed infidelity, a rage that eventually leads him to brutally murder her. The pivotal scene in the narrator's tale involves a performance of Beethoven's "Kreutzer" Sonata with the wife at the piano and her suspected lover on the violin.

Figure 1. *Sonata Kreutzer*, René François Xavier Prinnet (1901).



⁶ Vogel, 303.

When Tolstoy's novella came out, it both disturbed and fascinated European society. Janáček himself owned a St. Petersburg edition of the novella from 1900, and he made numerous annotations in this personal copy. Yet his interest in Tolstoy was by no means limited to this novella. A true Russophile, Janáček deeply admired all aspects of Russian culture, studying the Russian language throughout his life and founding and serving as president of a "Russian Circle" in Brno for many years. Tolstoy was well represented in Janáček's personal library, and in 1907 Janáček began but never completed an opera based on another Tolstoy work about a woman's infidelity in an unhappy marriage: *Anna Karenina*.

The "Kreutzer Sonata" string quartet we will hear this afternoon was actually not Janáček's first work inspired by Tolstoy's "The Kreutzer Sonata." In 1909 the Club of the Friends of Art in Brno, of which Janáček was a member, joined with Janáček's Russian Circle to hold a special Tolstoy evening, meant to celebrate the writer's eightieth birthday the previous year. For this Tolstoy evening, Janáček composed a piano trio that was subtitled "The Kreutzer Sonata." Unfortunately, this piano trio was never published and the music was later either lost or destroyed, yet Janáček seems not to have forgotten it.

In 1923, nearly fifteen years later, Janáček received a request from the Czech Quartet to compose a work for them. The result of this invitation was the "Kreutzer Sonata" String Quartet. It remains unclear exactly how much material Janáček may have reused from the piano trio with the same subtitle, but he later hinted that he had drawn on at least some of his earlier music. This is certainly plausible given that Janáček seems to have composed the quartet in just over a week.

Naturally, Janáček dedicated his string quartet to the members of the Czech quartet, and they premiered it in Prague in October 1924. Upon hearing one of the rehearsals leading up to the premiere, Janáček was so taken with his new work that he wrote in a letter to Kamila Stösslová: "I have not yet heard anything so magnificent as the way the Czech Quartet played my work . . . Even I am excited and it's already a year since I composed it. I had in mind the poor woman described by the Russian writer Tolstoy in 'The Kreutzer Sonata'—tortured, stricken, worried to death."⁷ Janáček suggests here that it was above all the tragic wife in Tolstoy's novella for whom his music expresses sympathy.

Indeed, the character of a woman stifled by her marriage who meets her death at the hands of her jealous husband was one that interested Janáček over and over again in his creative work, perhaps most spectacularly in his opera *Katya Kabanová*, completed

⁷ Tyrell, 57.

two years before this quartet. In her memoirs, Janáček's wife Zdenka insisted that her husband's choice of Tolstoy's novella as the inspiration for this quartet was not a reflection of the experiences of their married life.⁸ It is, nonetheless, natural to speculate about the choice of subject matter. Janáček's marriage to Zdenka was not a happy one, and in his late years he nurtured a deep obsession for another woman, the previously mentioned Kamila Stösslová. Kamila, who was substantially younger than Janáček, is often credited as the muse who inspired the remarkable creative outburst late in Janáček's life, of which this string quartet is one fruit.

The quartet is laid out in the traditional four movements, but they are not readily recognizable as unfolding according to traditional forms. Although Janáček mostly does not seem to directly depict events from Tolstoy's novella, in the third movement he hints at the crisis at the center of Tolstoy's work. The main theme of this movement is a recognizable reminiscence of a theme from the first movement of Beethoven's "Kreutzer" Sonata. Example 3 shows the theme at its second appearance in Beethoven's sonata, and Example 4 shows the theme on its second appearance in the third movement of Janáček's quartet. The themes are melodically nearly identical as they appear in the violin part in each example (Janáček's theme is a rhythmic diminution of Beethoven's), and they sound closely related as well.⁹

Example 3. Beethoven, "Kreutzer" Sonata, op. 47, movement. 1, mm. 412-419.

Example 4. Janáček, String Quartet No. 1, "The Kreutzer Sonata," movement 3, mm. 8-9 (first violin).

⁸ Zdenka Janáčková, *My Life with Janáček*, ed. and trans. John Tyrrell (London: Faber and Faber, 1998), 196-197.

⁹ See Vogel, 293.

By drawing this musical connection to Beethoven's "Kreutzer" Sonata, Janáček may have been suggesting that his impassioned third movement represents the painful scene in Tolstoy's novella in which the narrator's wife and her suspected lover perform Beethoven's work together. In fact, Tolstoy's narrator, Pozdnyshev, draws special attention to the first movement of Beethoven's "Kreutzer" as the catalyst of his upcoming violence toward his wife. During the scene in which the sonata is performed, Pozdnyshev muses: "Upon me, at least, this piece produced a terrible effect; it seemed as if new feelings were revealed to me, new possibilities unfolded to my gaze, of which I had never even dreamed before . . . All the people whom I knew, my wife and he among the number, appeared to me in an entirely new light."¹⁰

Tolstoy's character Pozdnyshev repeatedly insists that passionate music like Beethoven's is dangerous and in some sense "caused" the acts that incited his crime of passion. Yet Pozdnyshev's stifling and obsessive narrative presence in the tale makes it difficult for the reader to ascertain how much of his wife's infidelity may have been real and how much perhaps imagined. As I mentioned earlier, Janáček certainly sympathized with the wife and not her husband in this respect. According to Josef Suk, who played second violin in the premiere of this quartet, Janáček in fact meant the quartet as a moral protest against men's senseless brutality toward women.¹¹ As we will shortly hear, the entire quartet does have a dark, tortured, and tragic tone to it, a marked contrast to the mostly light-hearted moods in the *Concertino* and *Mládí*.

In 1924 Olin Downes, renowned music critic for the *New York Times*, visited Janáček in Brno and subsequently became a champion of Janáček's music in the United States. In the 13 July 1924 issue of the *Times*, Downes published a relatively lengthy article about Janáček and the upcoming performance of his opera *Jenůfa* at the Metropolitan Opera. In the article, Downes noted that "Janáček is now 70 years old, white haired, but singularly vigorous, not at all the type of a starving and uncomprehended dreamer, but a very full-blooded personality whose dominant tone is that of a fresh idealism and a great pleasure in living." Downes's description echoes Vogel's vision of Janáček as "the eternally young old man of Brno." The vigor these gentlemen both recognized in Janáček certainly pervades the chamber works he composed, even in his seventies, which we will hear today.

¹⁰ Leo Tolstoy, *The Kreutzer Sonata and Other Short Stories*, ed. Stanley Appelbaum (New York: Dover, 1993), 122–123.

¹¹ Vogel, 294.

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The Czech Baroque: Neither Flesh nor Fish nor Good Red Herring

THOMAS SOVÍK

The following was delivered as a pre-concert lecture for “Musical Bohemia: Masterworks by Czech Composers.” The concert took place on 8 February 2013 in Winspear Hall at the Murchison Performing Arts Center and featured the UNT Baroque Orchestra and Collegium Singers.

Think of the elephant. It is the largest mammal still walking the earth: thirteen feet tall, seven tons, bone, muscle, fat, hair. There is a lot that went into the making of that elephant, and all of it is essential to our understanding of what makes that elephant not a giraffe.

Think of music—instrumental, vocal, sacred, secular—as a very large, seven-ton elephant. That music elephant has been around for about 1,200 years in some form that is generally recognized as “elephant-like” (in the form of “Western music”), yet we continue to describe *our* elephant as something that has walked around on only three legs for most of those last twelve centuries. We just ignore certain parts as if they were unessential to what makes that thirteen-foot-tall, seven-ton creature an “elephant.”

I blame the musicologists. No, really. There is certain logic to picking on a group of people who can be so focused on the dirt under the toenail of the left foot that they miss the fact that not only is there a toenail on the right foot, but there is an entire right leg on that elephant. Alas, I myself am one of those musicologists. We were trained in this system—a system that we still use today—that can lead to nothing else but ignoring the forest for the trees.

Reason would tell us that if we require our doctoral students to read the languages common on the left (or western) side of the elephant—French and German, maybe Italian, and maybe Latin if they are going to be involved in Medieval or Renaissance studies—those same students will have a primary research language of French, or German, maybe Italian, or maybe Latin. Recognizing that logic, then, we understand that large swaths of music on the right (or eastern) side of the elephant—in this case Eastern Europe—will be ignored. Is it any wonder then, that our music history books are filled with the stories of the music of England, France, Germany, and Italy and that all of us are familiar with Bach, Mozart, Beethoven, and Brahms, but that many of us do not even stop to consider the existence of the many different musics contained in “column B.”

Bohemia, and its lesser child Moravia, served as a “buffer zone” between the West and the Byzantine-Slavs of the south and east. Often wrongly categorized as being neither “western” nor “eastern” and as neither “Catholic” nor “Lutheran,” we simply do not know what to do with these people. Indeed, our Texas highway billboards are littered with images of *kroj* (the regional costumes), kolaches (a bad English double-plural of the Czech plural), beer, and polka-dancing. To the uninitiated, these have become the iconic symbols of what it means to be “Czech” when, in fact, these represent only the tiniest portion of who we are. The beer, the kolache, and the polka have managed to survive and thrive and define our “Czechness.”

Similarly, the whole world knows about Smetana, Dvořák, and Janáček, and we certainly had our fill of the trio during this festival week. But what about the early music and music traditions of the Czech kingdom, which is the focus of tonight’s concert? Kryštof Harant. Jakub Jan Ryba. Pavel Josef Vejvanovský. Jan Zach. Jan Dismas Zelenka. Those are the names you would find on the doctoral exam in musicology under the heading of “I’ll bet you can’t name a single work by any of these composers.”

Czech music? Never heard of it!

Even if we are not professional musicians and attend concerts merely as music lovers—or even if we are here merely because the wife insisted that we have a cultural experience—we can recognize the “powdered-wig stuff” as being somehow different from “that bunch of noise written by crazy lunatics in the twentieth century.” And, most of us can even divide up that powdered-wig stuff into its typical chronological boxes: Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary. Some of us can even divide up the music within the chronological boxes according to its country of origin. Rather than simply speaking about a particular chronological box as if everything in that box contained the same type of music, we can speak, for example, about the French Baroque or the Italian Baroque.

Now when it comes to Czech music—the music of the Bohemia and Moravia—musicologists *do* speak of a Czech Medieval period and of a Czech Renaissance period. But then we stand at the abyss, facing the great unknown. We skip the Czech Baroque and most of the Classic period as if we took a bite of the poisoned apple and fell into a dark coma. And then, when we are awakened by the kiss of true love, we find that everyone is shouting about Smetana, Dvořák, and Janáček in seventy-two-point bold type. And we cannot help but to ask ourselves “what happened?”

If you ask a professional musician to name a few Czech composers active during this last century, he or she would easily come up with Bohuslav Martinů, Petr Eben, and Karel Husa. If you ask that same musician—or virtually any educated person—to name a few Czech composers active during the Czech Romantic period, they would immediately come up with Bedřich Smetana, Antonín Dvořák, and, of course, Leoš Janáček. But if you asked even that professional musician to back up one additional step in the history of music, and to name some composers of the Czech Baroque or Classic periods, you would end up with an embarrassing silence or, more typically, an annoying shrug of the shoulders to show that “nothing happened” in the Czech kingdom between 1620 and 1866 that had any relevance whatsoever to the development of music in Western Europe.

Why, at the front end, 1620? This was the year the Czech kingdom virtually ceased to exist. Why, at the back end, 1866? This was when Smetana premiered his first pseudo-nationalist opera, *Braniboři v Čechách* (*The Brandenburgers in Bohemia*). It was in Czech (of course), and composed as a contest entry to a competition at the Provisional Theater, now still standing as the National Theater, in Prague. What most people do not realize, however, is that Smetana—as well as all of the other Czechs in the neighborhood—had been schooled in German, and that Smetana had to learn to read and write his native language as an adult just to enter the competition and to mark the beginning of the Czech nationalist movement.

In those middle years between 1620 and 1866, maybe our professional musician would have heard of Václav Jan Dusík, our far-better version of a Beethoven; maybe he would have heard of Antonín Reicha, who most musicians think of as French; maybe he would even stammer up Stamitz, associating him with the German Mannheim school and referring to him as “Johann Wenzel” Stamitz, instead of “Jan Václav Antonín” Stamic. Maybe. But perhaps this simply goes to prove the point: nothing of consequence happened in the Czech kingdom between 1620 and 1866.

To prove their point, musicologists might remind us that the *Grout History of Western Music*, our primary textbook in music history, devotes only a single paragraph—a single paragraph in all of its 982 pages—to early music in Bohemia and Moravia. Those same musicologists might also remind us that our monumental, twenty-nine-volume encyclopedia, the *Grove Dictionary of Music and Musicians*, devotes only six paragraphs to the subject of the first 860 years of music in the Czech kingdom. Think about that. The primary English-language research encyclopedia, of over 25,000 pages, devotes a mere six paragraphs on one half-page to the first eight-and-a-half centuries of the music in our homeland.

At the other end of our tale, musicologists will point out that we do have a tradition of Moravian music in the American colonies in places like Winston-Salem, North Carolina and Bethlehem, Pennsylvania. It is a type of music that is easily approachable by the masses; with its emphasis on brass ensembles (and particularly brass ensembles involving trombones), it is the stuff of fanfares, festivals, colonial America, Easter morning, and, above all, Christmas.

Unfortunately for American musicologists who would point to our connection to Moravia, this music has absolutely nothing to do with Moravia. Neither do those thin, wafer-like “Moravian Cookies” that we purchase at Central Market.

What happened, then, to a 250-year block of the music in a country situated in the center of Europe? And why do American musicologists pretend that “Moravian” music was transplanted to the colonies when this music has absolutely nothing to do with Moravian music? Let us find out.

The Czech Kingdom in the Mainstream

From the time that Byzantine missionaries Cyril and Methodius brought Christianity to the Great Moravian Empire in 863 through what we generally call the Medieval period, Czechs were the “meat and potatoes” of music history. In 1348, after Charles IV established Charles University as the first university in central Europe, we were in the mainstream of the development of music and music theory. We had the Latin mass; we had the typical chant in the typical chant books, and by 1420 we were seeing the use of mensural notation in Czech spiritual songs. We had polyphonic mass compositions, liturgical dramas, ceremonial music with trumpets and drums, and visits to Prague by musicians from all over Europe. Prague was not only the intellectual center of central Europe, but it was the capital of the Holy Roman Empire. Everything was just perfect. It was perfect until we started to question what was going on in the Catholic Church.

The insurrection against the Catholic Church in Bohemia began in 1401 with the appointment of Jan Hus as rector of Charles University and pastor of Prague’s Bethlehem Chapel. Built just 10 years prior by merchants and burghers in Prague, Bethlehem Chapel was not under the direct ecclesiastical authority of the Catholic Church, and it soon became the focal point of the growing reform movement in Bohemia. Hus, like Martin Luther, was a Catholic priest. Like Luther, Hus believed that the Church had fallen into chaos and corruption. Preaching in Czech rather than in Latin, Hus enjoyed widespread support not only from scholars and students dedicated to rectifying the vices of the Church, but also from the Czech-speaking peasant masses, who, incidentally, spoke Czech.

Let us take a moment for a small refresher course in Church history to put this in perspective. In 1409 the Council of Pisa had met to resolve the Great Schism of 1378, during which, you will remember, two people claimed to be pope. The cardinals voted to depose both Gregory XII (the Italian) and Benedict XIII (the Frenchman) and to elect Alexander V as pontiff. Neither Gregory nor Benedict was willing to abide by the decision of the council, however, and the Church faithful now took sides in a *three-way* division, under *three* popes.

King Václav (Wenceslaus IV) of Bohemia supported the decision of the Council of Pisa, but the large German faculty at Charles University spoke out against both the Council and the king's support of the Council's decision. Many members of the German faculty subsequently returned to Germany, after which Václav appointed a Czech, Jan Hus, as rector of the university.

The disenfranchised Catholic Germans, ousted from the university, then mounted a campaign to portray Hus as the chief exponent of John Wycliffe's beliefs in Bohemia. (Just as a reminder: Wycliffe was an English theologian who had earlier spoken out against the Catholic Church, going even so far as to suggest the ridiculous concept that the Bible should be translated into the language that people might actually be able to read!). Pope Alexander (who was pope number three), attempting to restrain the tide of anticlericalism, then ordered the cessation of all preaching in independent chapels. This included, of course, Prague's Bethlehem Chapel.

Hus refused to obey the papal directive and, although he was excommunicated in 1411, continued to lead the university as its president, teach at the university, preach at Bethlehem Chapel, and speak out against the practice of the selling of indulgences to finance the inter-papal wars. When the Catholic archbishop of Prague accused the city of harboring a heretic, King Václav announced punitive measures against the Catholics, whereupon the pope threatened to excommunicate anyone who would follow the king's orders and placed the entire city under interdiction, which was an ecclesiastical censure that prevented people from receiving the sacraments as well as from receiving a Christian burial.

The matter remained in stalemate until Sigismund, Holy Roman Emperor, persuaded the pope to convene the Council of Konstanz (Germany). It was hoped that this new council would both end the quibbling about who was the rightful pope and deal with these accusations of heresy in Bohemia. Hoping to defend himself, Hus arrived in Konstanz on 3 November 1414, holding a letter of safe conduct from Sigismund, the Holy Roman Emperor.

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By March, however, the Council had turned against all three popes, had proclaimed itself as the supreme governing body of the Church, and had convinced Sigismund to withdraw his promise of safe conduct to Hus. The Council neglected to mention this small but important development to Hus before he could get out of town. The Council imprisoned Hus and, on 6 July 1415, it executed the spiritual leader of the Czech reform movement.

When 452 members of the Czech nobility sent a letter of protest, the Council's response was to execute Hus's companion, Jeroným Pražský. Jeroným's crime was that of composing songs in the Czech language so that the Czech-speaking congregation could not only engage in an "audience-participation" worship service (rather than merely listening to the choir), but could also participate while singing in their own language, the language that they actually understood. The Hussites, as the heretics came to be called, rallied around Jan Žižka as their military commander, and open revolt broke out in 1419.

Thirty-three years later, representatives of the warring factions met to discuss the *Four Articles of Prague*—here is a summation of the Hussites's demands:

- the freedom of the clergy to preach without restriction,
- a reduction in the secular power of the clergy,
- the exposition and punishment of sins committed by public officials, and
- the right of the laity to celebrate communion under both species (bread and wine)—the manner in which most of us receive communion every Sunday morning without ever giving it a second thought.

So, it was "almost" a solution. Papal diplomats agreed to a compromise, and King Jiří Poděbrady (now ruler of the Czech kingdom) petitioned the pope to sanction the agreement. The pope, however, simply *annulled* the agreement (which had just been *approved* by his papal diplomats), excommunicated Jiří for allowing the laity to continue to receive communion under both species, and released all Catholic subjects living in Bohemia and Moravia from all pledges of allegiance to the king.

The Rise of Moravian Music in the Czech Nation

You will remember that I just spoke about how King Jiří Poděbrady petitioned the pope to sanction the agreement to which the pope's diplomats had just agreed, and how the pope simply annulled the agreement and excommunicated Jiří.

It was during the reign of Jiří of Poděbrady, in 1457, that a small group of the heretics—who would become known as the *Unitas Fratrum*, or *Jednota bratrská*, also known as the “Moravian Brethren”—was granted colonization rights to the nearly deserted village of Kunvald. In contrast to many of the other heretic groups, however, the doctrines of the *Jednota* advocated patience, nonviolence, and a love of one’s enemies.

In 1467 (a date you need not remember to follow the story) the *Jednota* sect broke completely from the national Protestant (Utraquist) Church and elected its own bishop. Although no longer recognized and protected under the Protestant agreements with the Catholics, the *Jednota* continually harassed the Catholics—as well as the national Protestants—in public speeches and printed materials. In return, the sect was persecuted by both the Catholics and the Protestants and, in 1508, Václav II issued the *Mandate of St. James*.

Although the Catholic *Mandate of St. James* demanded that all writings of the *Jednota* be burned and made the printing of new works a punishable offense, these Czech heretics flourished in rural areas. Between 1500 and 1510 the *Jednota* owned three of the country’s five printing presses; during the first decade of the century the *Jednota* was responsible for fifty of the sixty works printed in Bohemia-Moravia; by 1517, at the *beginning* of the Lutheran Reformation, the *Jednota* could boast a membership of over 200,000 followers. The sect published eleven monophonic hymnals, a complete Bible in the Czech language, a Czech grammar, a Czech speller, and the only music treatises known to have been written by Czech Protestants during the Renaissance-Reformation. If the goal was to understand the Bible and to live according to its teachings, literacy was a prerequisite for the entire congregation. And the number and variety of works published by the *Jednota* is a testament of the widespread literacy of its membership.

This dangerously high level of literacy, however, was treated with suspicion by outsiders and *especially* by the Church. Frequent accounts, primarily by Catholic authors, credited this high level of education directly to Satan. Imagine that! It was the Devil himself who infused new members of the *Jednota* with the knowledge of reading. It is recorded in the year 1517, for example, that Prior Jan Strakonický wrote to a particular *Jednota* priest and demanded an explanation regarding this particular issue: Strakonický stated that he himself had interviewed a farmer who declared that, upon joining the *Jednota*, he immediately knew how to read but, immediately upon leaving the *Jednota*, the poor farmer immediately forgot how to read! Was this really Satan at his finest? Or was this simply some poor former telling the Catholic monk what he wanted to hear, so that the poor farmer did not end up dead because someone taught him to read the Bible?

And here we come face-to-face with a fairly tall tale promoted by the Catholic Church, the winner in the conflict, which then had the luxury of writing the history. Despite what we read in those historical accounts—that the Church preserved learning during the dark times in Europe—it is a historical *fact* that the Catholic Church did everything possible to *curtail* the rise of literacy and to keep the faithful from a first-hand acquaintance with the Holy Scriptures. The political and financial repercussions would be *disastrous* if the masses could not be led about and controlled by the Word of God, “properly interpreted” by the Church. And the way to lead and control the masses was to keep them illiterate. And the way to keep the masses illiterate was to kill them if they made any attempt to find out what was actually contained in the Bible.

The Calm before the Storm

After a period where both sides were running across the countryside with torches and pitchforks, killing each other in the name of God, a period of relative quiet—and even of tacit reconciliation—followed. In fact, in 1609, Rudolf II officially granted both Catholics and Protestants the right to worship as they wished, which then created a situation in Bohemia-Moravia that existed nowhere else in Europe. Well, most of us know how that ended.

The final conflict between Catholics and Protestants was touched off by the Defenestration of Prague, on 23 May 1618. Two Catholic vice-regents—accused of violating the 1609 agreement that permitted religious freedom for all—were thrown from a window of the Royal Chancellery of Hradčany Palace by angry Bohemian nobles. The Czech Catholic governor was divested of all authority and the always-meddlesome Jesuits were kicked out of Bohemia. This then, unfortunately, touched off the Thirty Years’ War.

On 8 November 1620, Protestant forces were defeated at the Battle of Bílá Hora—the Battle of White Mountain—just outside of Prague. After 8 November 1620, religious freedom was once again taken away from the Protestants, the Jesuits were reinstated, the Catholics began an intense program of the re-Catholicization of both Bohemia and Moravia, and the surviving Protestants were forced either to accept the true faith or move to more tolerant, foreign countries.

After 8 November 1620, the tradition of Czech music—which has been developing quite nicely—simply ended. Following the Battle of White Mountain in 1620, the country became a Catholic puppet state. Much of our music was simply destroyed, and within a century Bohemia and Moravia became the outback—the place to go for holiday and for hunting trips.

The Resurgence of Moravian Music, in America

On that cheery note, let us now turn to a discussion of the role that Moravian music played in colonial America. Read anywhere (even on Wikipedia) and you will learn that there was a resurgence of “Moravian” music in colonial America in a *second* tradition of the Moravian Brethren—a movement that had been revived in 1722 at Herrnhut (Saxony). What is little understood, however, is that there is a nonexistent relationship between the sixteenth-century Moravian Brethren and the eighteenth-century refugee society that had revived the “Moravian” Brethren in Saxony after an underground subsistence for over a century.

In 1722, some remnants of the Moravian Brethren (at least, some people who considered themselves to be the remnants of the original Moravian Brethren) took refuge on the estate of Count Nikolaus Ludwig von Zinzendorf in Saxony. They built the town of Herrnhut and over the next several years revitalized and renewed their church; thus many of the customs and services unique to the Moravian Church—which we now assume to be “Moravian”—date from these years.

Within ten years of its renewal at Herrnhut, the Moravian Church began sending missionaries to various lands to preach to the heathen. The first group of the Moravians to reach North America arrived in 1735 at Savannah, Georgia. But, because of an imminent war with Spain over disputed territory, they soon abandoned the Georgia settlement and in 1741 established the town of Bethlehem, in east-central Pennsylvania. From here, other communities were founded, most notably in Pennsylvania and North Carolina. Smaller communities and “preaching stations” were also established in Maryland, New Jersey, and Ohio.

At first their music consisted largely of hymns accompanied by a few instruments such as horns, trumpets, flutes, and violins; as the communities became more settled, organs were acquired for the churches and orchestras were organized. These organs and orchestras not only accompanied anthems sung by the choir, but often the orchestras met several times during the week to rehearse and to perform orchestral and chamber music imported from Europe. The Moravian Church in colonial America placed a strong emphasis on music, especially the music of brass ensembles, and particularly brass ensembles involving trombones. We know this. We have also been told that this was “Moravian” music. But this music was music in a *German* tradition (which is not at all surprising, given the fact that the sect was resurrected in Saxony).

Not only was this music absolutely not “Moravian,” but the very idea of using orchestras and brass ensembles and of singing in parts was completely foreign to the original Moravian Brethren in

Moravia. The Jednota, both in Bohemia and Moravia, had the tradition of monophonic (single-melody), unaccompanied singing. They were not singing in harmony, and they were not using instruments. The music of the Moravian Americans is simply *not* “Moravian.” It is *not* a music that has anything at all to do with the original Moravian Brethren.

Who caused this fatal flaw in our understanding of music in the American colonies? The musicologists. Had we been focused on the whole of the elephant rather than only on three of its legs, and had we been willing to recognize that there is a lot of music by a lot of people who were not speaking German and French, we might have done the background check—using *Czech* language sources—to see if there is, in fact, a connection between Moravian music and “Moravian” music. That connection simply does not exist.

Neither Fish nor Fowl

This then takes us to the title of tonight’s small presentation: “Neither Flesh nor Fish nor Good Red Herring.” Today, it is common to say that something is “neither fish nor fowl.” Well, okay. But, in Europe, it was *not* “neither fish nor fowl”; instead, it was “neither *flesh* nor fish . . . nor good red herring.”

“Neither flesh nor fish nor good red herring” is a list of the foods eaten by the three classes—the middle and upper classes, the clergy, and the peasants—and it was a metaphor that encompassed the entire society. Flesh was eaten by the masses, at least in the middle and upper classes. “Flesh” was the “meat and potatoes” crowd. It was the mainstream. Fish was eaten by the clergy, who always seemed to be fasting away from the flesh. (Well, at least they always seemed to be fasting away from the cow-meat; as for their improprieties of the flesh, we will save this for a future discussion.)

Today, we use the term “red herring” to mean something that distracts us from a logical consequence. In a mystery or detective story, it is something that leads us to a false conclusion. In a sense, it is something that we need not consider—much like the peasants of Medieval and Renaissance Europe. Those peasants were around to do the work while they subsisted on cheap dried herring. That herring was preserved by smoking. The flesh of the herring turned red when it was smoked. Hence, many of the peasants in Europe were eating “good red herring.”

Let us go back. The “meat and potatoes” of Czech music was doing just fine until it ran afoul of the Catholic Church; after 1620, it was no longer one of the meat and potato dishes in music history, until it was resurrected as a different version of meat and potatoes in the nationalist movement by composers such as Smetana, Dvořák,

and Janáček. But there is a big slice of music history that appears to be missing.

To the Moravian Brethren in America—the church that uses the name “Moravian” Brethren—we will assign “fish.” We will do this not only because I want the metaphor to work, but to remind us that the music of the Moravian Brethren was that of a religious organization (albeit one which had little to do with the original Moravian Brethren).

. . . nor Good Red Herring

And so, tonight, we will hear the “red herring.” It is neither the flesh (which came to an end in 1620) nor the fish (the Baroque and early Classical music that is passed off as “Moravian” under the banner of the “Moravian Brethren”). Tonight, we will hear music by Czech composers active during the forgotten period between 1620 and the emergence of Czech nationalism.

All of these composers, as you might suspect, were born after 1620. They may have been Czechs writing in the Baroque time period and writing in a generic Baroque style, but they would have had virtually no opportunity to continue the historical development of a “Czech” Baroque in the period immediately after 1620. That possibility had been ripped from the pages of musical development by people arguing about which particular language should be used to worship God, about the cost of indulgences, and about who should receive bread or wine.

Today, we *do* speak about a French Baroque or the Italian Baroque, but the *Czech* Baroque was simply erased from history. Tonight, we will experience the music of this other world—a little of this, something borrowed from that, generic but not quite German, existing with virtually no attempt made by musicologists to place it in a correct, historical perspective. It is music that has largely been ignored. It is music that you have probably never heard. It is music that you might never hear again.

Let us go and listen. And let us keep our fingers crossed that the next generation of musicologists will tire of writing about Bach and Mozart and Beethoven, and that they will look a little more closely at the music of composers whose names have those funny characters above the letters.

Thank you.

About the Contributors

JENNIFER L. WEAVER is a PhD candidate in music theory at the University of North Texas. She is writing her dissertation on the emergence of atonality in the 1920s, with a specific focus on the writings of Herbert Eimert, Jefim Golyscheff, and other composers working in Germany at that time. Her other research interests include opera, theory pedagogy, post-tonal music, and form in the mid to late nineteenth century. Her bachelor's degree in music education is from Cedarville University and her master's degree in music theory is from the University of North Texas. She has taught at both the University of North Texas and Dallas Baptist University, where she received the award for Outstanding Adjunct Professor. Aside from her love for teaching music theory, she also works in performing arts management. Her work in this area has included event planning and supervision at the Murchison Performing Arts Center and four seasons on the producing team at the Shakespeare Festival of Dallas. She will complete her doctorate in the 2013-2014 academic year.

ANDREW BURGARD is a doctoral candidate in historical musicology at New York University and holds master's degrees in musicology from NYU and Royal Holloway, University of London. He is currently writing a dissertation entitled "The Musical Work of Leoš Janáček and the Place of Moravia in the Modern Czech Nation." Research for this dissertation was supported by a Fulbright IIE grant to the Czech Republic. He has presented work from this project at the American Musicological Society national meetings, as well as numerous other conferences in the United States, England, and the Czech Republic. He co-authored, with Michael Beckerman, the *JAMS* review of John Tyrrell's Janáček biography and an article on Zdeněk Nejedlý is expected to be published in a collection of essays on Music and Power in Eastern Europe. He has also written program notes accompanying performances at the Kennedy Center in Washington and the 92nd St. Y in New York. His teaching experience includes a semester at NYU in Prague teaching a course he designed on Music and Nation in Central Europe.

DR. JUDITH FIEHLER wrote her dissertation "Rational Structures in the Music of Anton Webern" under the guidance of Wallace McKenzie when he was assisting Hans Moldenhauer on the authoritative biography of that composer. Her dissertation was, in part, an inquiry into Webern's motivations for using strict formalism in his music. Many questions related to the transition from Romanticism to Modernism remained unanswered at its conclusion. Dr. Fiehler's extensive researches in Czech musicology has helped put these questions in perspective and opened up many new areas for study. She has presented and published papers on pre-modern and modern Czech composers, including Smetana, Dvořák, Janáček, and Martinů, as well as the evolution of the innovative group of Prague modernists and its stylistic relationships with Alban Berg's *Lyric Suite*. She has published translations of scholarly articles and prepared the English text of a book on seventeenth-century music in close collaboration with the author, *Jiří Sehnal, Pavel Vejvanovský and the Kroměříž music collection* (Olomouc: Palacký University, 2008). As secretary of the Washington chapter of the Society for Czech and Slovak Arts and Sciences (SVU), she accepted the Gratias Agit award from the Czech government, along with the chapter president, on behalf of the chapter's support of Czech causes and

culture. In 2012, she received an award from the Prague chapter of SVU for “exceptional effort to acknowledge and propagate Czech music.” She works as an information technology specialist at the Library of Congress.

DR. MICHAEL BECKERMAN is Carroll and Milton Petrie Professor of Music and Chair of the Department of Music at New York University and Distinguished Professor at Lancaster University in England. He has been writing on Czech topics for the last 30 years and is author of *New Worlds of Dvořák*, *Janáček as Theorist*, *Janáček and His World*, and *Martinů’s Mysterious Accident*. He is currently working on music composed in Terezin, the music of the Roma, structural middles, and music and disability. He is a Laureate of the Czech Music Society and a recipient of the Janáček Medal from the Czech Ministry of Culture.

ALEXANDER MORGAN is currently a PhD student in music theory at McGill University in Montreal, Canada. He previously completed a master's degree in music theory and a bachelor's degree at the University of North Carolina at Chapel Hill. His area of concentration is counterpoint, he has presented research on Janáček and Victoria, and he has a forthcoming presentation on the theoretical works of Johannes Tinctoris. His studies in music having led him to France and the Czech Republic for a number of years, and his first encounter with Czech culture immediately sparked his interest in Czech music, language, and people. Concerning Czech music, as a theorist Alexander is particularly drawn to the works of Janáček and Ježek, as well as to Czech folk music in general.

ALYSSE G. PADILLA is a second year graduate student in musicology at New York University. She graduated with her BA in music history from the University of California, Los Angeles in 2010. Her undergraduate senior thesis “The Musicality of Mae West: A Study of Musical Principles in Speech and Voice” was awarded the best thesis prize and scholarship, a paper that she later presented at the first annual undergraduate queer studies conference *Queer Horizons*, held at Stanford University. She has also been a recipient of the Eileen Southern Travel Grant from the American Musicological Society. As a graduate student at NYU, she has been a vocalist with Raklorom! NYU’s “Gypsy Jazz” ensemble. Last spring she wrote and presented a paper, “Beyond the Backstage Door in Janáček’s *Věc Makropulos*” at “*Věc Makropulos* A Symposium on the Opera by Leoš Janáček.” Along with this paper she published a brief article online on the topic of Emilia Marty and the diva in opera. She recently co-published extended program notes on Dvořák’s opera *Rusalka* with Michael Beckerman in Gran Teatre del Liceu’s 2012-13 season program book. Some of her broader scholarly interests include turn of the twentieth century American popular music, opera and the diva, film, the intersection of gender and sexuality with music, and voice studies.

DEVIN ILER (PhD candidate, music theory, University of North Texas) is a teaching assistant in popular music and aural skills at UNT. He received a dual degree (BM) in tuba performance and music theory/composition at Michigan State University and his MM in music theory at UNT. His research interests span medieval music theory to popular music, especially the form and compositional techniques of Electronic Dance Music. His dissertation will cover a translation, commentary, and analysis of the Czech theorist, Václav Philomates, who wrote a music theory treatise in Latin in 1512. He has presented his research in the Czech Republic, in Brno and Jindřichův

Hradec, the birthplace of Philomates. He presented a paper at the International Janáček Conference in 2013 on Janáček's music theory. Most recently he presented at the Music Theory Midwest 2013 Conference on the formal devices of Trance and House Buildups.

DR. JOHN K. NOVAK is Associate Professor of Music Theory at Northern Illinois University. He holds a bachelor's of music theory, a master of music in piano pedagogy and literature, and a PhD in music theory from the University of Texas at Austin, where he was awarded the Kent Kennan Scholarship in Music Theory and the John Maresh Scholarship in Czech Culture. He has taught at Austin Community College, the University of Texas at Austin, and Oberlin Conservatory. He joined the faculty of the School of Music at Northern Illinois University in 1996, where he teaches undergraduate and graduate courses in music theory and aural skills, with a specialization in music of the twentieth century. Novak has published articles for *College Music Symposium*, *Indiana Theory Review*, the *International Journal of Musicology*, *Bulgarian Musicology*, *Kosmas*, and *Hudební Věda* as well as for Oxford and Clarendon Presses. The subjects of his articles include the music of Dvořák, Bartók, Janáček, Suk, and various styles of popular music. He has presented at symposiums and conferences throughout the U.S. as well as in London, Prague, Brno, and Sofia. Novak is currently co-authoring a book of 80 songs that continue to be sung in Texas in the Czech language.

CLARE CARRASCO is a doctoral candidate and teaching fellow in music history at the University of North Texas. She is currently writing a dissertation that examines German-language discourse about musical expressionism in the years after the First World War (c. 1918-1925) and situates the reception of select chamber works within that discourse. Her broader research interests include music and ritual, nineteenth-century Austro-German instrumental music, and temporality in twentieth-century music. Clare has been the recipient of a Toulouse Doctoral Fellowship, two awards from the Hispanic Scholarship Fund, UNT's University Writing Award, the Graham H. Phipps Paper Award, UNT's International Education Scholarship, and an Intensive Language Course grant from the DAAD (German Academic Exchange Service). She recently served as a co-editor for Bärenreiter's 2013 edition of Monteverdi's *Vespers* and is the editor of the conference proceedings from the international Janáček Festival held at UNT in February 2013. Clare also maintains an active interest in her related field of ethnomusicology. In 2011 she traveled to Ghana to study music and ritual among the Ewe people and she has performed with UNT's Balinese gamelan.

DR. THOMAS SOVÍK, organizer of the Janáček Festival and Academic Conference, holds the appointment of Professor of Music Theory at the University of North Texas. He has authored numerous translations, articles, and papers on the history of music theory in central Europe, is a regular participant at international conferences and colloquia with over 180 academic presentations in the United States, Canada, Guatemala, and the Czech Republic, and has presented keynote addresses at such gatherings as the Millennial Conference of Unitas Fratrum Scholars and the Southeast Conference of the College Music Society. As UNT's Director of Central European Studies & Exchanges, Dr. Sovík founded and coordinates the student-exchange program between the University of North Texas and the Janáček Academy of Music & the Performing Arts (Brno, Czech Republic),

and regularly leads academic and performance tours to the Czech Republic, England, Austria, and the Netherlands. Dr. Sovík has received UNT's coveted 'fessor Graham award for his "Outstanding Teaching & Dedication to Students" and has been recognized as an "Outstanding Teacher of the Honors College." In recognition of his efforts to promote Czech and Texas-Czech culture during his 26 years as member of the UNT faculty, Dr. Sovík recently received the "Jan Amos Comenius Lifetime Achievement Award" at a gala of music, dinner, and dance that was held in his honor at the Czech Center Museum of Houston.