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**The Musical Realism of Leoš Janáček**

*From Speech Melodies to a Theory of Composition*

ACADEMIC DISSERTATION

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**The Musical Realism of Leoš Janáček**  
*From Speech Melodies to a Theory of Composition*

Tiina Vainiomäki

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*I marvel at the thousands upon thousands of manifestations of rhythms, of worlds of light, of color, of sound and touch, and my tone grows young through the eternal rhythmic renewal of eternally young nature.*

*Contact with nature, I am part of it. Eternal youth.*

## Abstract

The present study discusses the Czech composer Leoš Janáček (1854–1928) as a music theorist. The general aim of the study is to examine the composer's aesthetics and compositional style in the light of his theoretical writings. These writings consist of versatile articles and autographs (including also drafts for lectures) on the theory of music (harmony, rhythm, theory of composition), folk music, acoustics, psychology, linguistics, and the so-called speech melodies.

The study also considers the connection between the composer's musical theories and his compositional development. For this purpose an overview of the problems of style and identity is made in the first part of the dissertation, which discusses the transformation and metamorphoses of style in the different developmental phases of the composer.

The second part of the dissertation introduces the sources that influenced Janáček's theoretical thought, involving both music theory and aesthetics and philosophy of the late 19th century, especially in the Czech Lands. Janáček's writings have been interpreted especially in the context of the intellectual climate in the Czech Lands of the late nineteenth century. Understanding Janáček's highly individual theoretical terminology requires an analysis of its most influential sources, to which the philosophical psychology and aesthetic formalism of Johann Friedrich Herbart and subsequently, Czech Josef Durdík, belong. This tradition was continued by the experimental research of Hermann von Helmholtz and Wilhelm Wundt in psychology. Janáček's views on harmony and rhythm were largely based on this scientific research, from which he also gained new impetus for his theory of speech melodies.

The focus of Part III is on the direct analysis, explanation and interpretation of the composer's individual theoretical writings of different musical realms, such as his theory of speech melodies, his theory of harmony and rhythm, and his theory of so-called complicating composition.

As Part III is the cornerstone of the study it is also its largest part. It discusses many, thus far, unknown areas and writings in Janáček's theoretical output, e.g., the theory of rhythmic organization (*sčasování*) and his lectures on the theory of composition at the turn of 1910s and 1920s. The aim of this final part of the study is to interconnect the composer's different theoretical interests and to consider their influence on his actual creative work. Thus the overall methodological approach is a transdisciplinary reading of the composer's texts.

So far the discussion of Janáček's realism (or naturalism) has been largely focused on his theory of speech melodies, operas, and musical style in general. Janáček's other 'theories,' which in this text can be called "subtheories," complement the question of realism, particularly in his aesthetics and in his theory of composition. For example, his theory of rhythmic organization, of complex reactions and complicating composition are closely related to his ideas of motives and architectonics of musical form. My research therefore attempts to examine these areas in the profile of Janáček the theorist and composer from an interdisciplinary and transdisciplinary point of view.

Key words: *Leoš Janáček—20th-century music—musical theory—aesthetics—theory of composition—musical semiotics*

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My research on Leoš Janáček is the result of many coincidences, mostly happy and successful ones. It naturally represents the synthesis of my studies and interests in music and the humanities in general. In this case, it is easy to name a few central persons without whom I would not have gained the competence needed to carry out this research. As the most principal one in my memories stands the late Professor Erkki Salmenhaara, who encouraged me to go on with Janáček studies after finishing my Master's thesis on the cycle for piano, *On the Overgrown Path*. With his combined personality as a composer and a scholar Professor Salmenhaara convinced me of the importance and value of this Czech colleague of his.

I have also always been generously supported by Professor Eero Tarasti, who became another influential and inspiring key person in the beginning of my doctoral studies at the University of Helsinki. He both invited and introduced me to the international community of researchers in the Musical Signification project. This wonderful web of contacts and intellectual exchange was revealed to me at the International Semiotics Institute in Imatra, continued to be enriched in Helsinki, and now has many guiding lights around the globe. During my doctoral studies I have been likewise guided by Docent Alfonso Padilla, who has always been meticulous and caring as a supervisor.

Even though Janáček's music would have started to fascinate me sooner or later, I must express my deepest gratitude to the person without whom this research would actually never have come to fruition. She is my first teacher of the Czech language at the University of Helsinki, Dr. Eva Bezděková-Doumergue. She became the emblem of my exciting journey into Czech history and culture, and before I traveled to Prague to my first language course at the Charles University, I very much enjoyed her instruction, watched a whole year of the Czech television series *Hospital at the End of the City* (*Nemocnice na kraji města*) on Finnish television, and became more and more enthusiastic about "Czechness." The range of this concept is still a mystery to me, a situation which I find promising in looking ahead to future encounters with all phenomena related to it.

The already realized encounters have been made possible in the course of my research project by the Center of International Mobility (CIMO) in Finland, from which I received a scholarship to study music and musicology in the Czech Republic for two academic years. The scholarship awarded by the Finnish Cultural Foundation has been another important milestone as it enabled me to fully devote myself to research work on Janáček. I have also been able to spend some time as a visiting scholar in the exchange program between the Finnish and Czech Academies of Science.

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opened me up to a direct highway to the vast Czech tradition of Janáček research. I am very grateful to him.

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Luhačovice, July 2012

*Tiina Vainiomäki*

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# INTRODUCTION

## On the subject of the research

Leoš Janáček has proved to be a permanent benchmark for musicological research in the web of categories and musical *isms*. As Robin Holloway (1999: 11–12) has stated:

That he remains resistant to analysis one discovers when banging one's head against his music in vain. He lays his materials and his processes, however eccentric, so squarely and clearly that there is nothing that cannot be followed, and description or unknitting seems more than usually futile. . . . He is in his own freaky way a Modern, who retained pre-modernist values while driven to 'make it new' in idiosyncrasy and isolation. . . . It is provocative—he seems to be saying 'look how peculiar I can be'. Which is of course inseparable from his genuine strangeness whose authenticity and ardour cannot be mistaken. The choice of way-out subjects goes with the choice of way-out instrumental registers, voicing and spacing, odd habits of momentum and eccentric notations both of pitch and rhythm.

Janáček (1854–1928) is associated with the musical modernism of the beginning of the 20th century, and as Stuckenschmidt (1965: 303) points out, he is chronologically situated between two generations. The older one is occupied by composers like Dvořák (Janáček was only 13 years younger), Grieg (11 years older than Janáček) and Rimsky-Korsakov (10 years senior of Janáček). (Modest Musorgsky and Pyotr Ilyich Tchaikovsky—the latter much admired especially by the young Janáček—could be listed in this generation as well). Closer to Janáček's age group are the Czech Zdeněk Fibich (1850–1900), the German Engelbert Humperdinck (1854–1921) and the Italians Ruggero Leoncavallo (1857–1919) and Giacomo Puccini (1858–1924). Gustav Mahler and Hugo Wolf were born in 1860, in the same year as the French composer Gustave Charpentier. Only after them became composers like Claude Debussy (1862–1918), Richard Strauss (1864–1949), Jean Sibelius (1865–1957) and Ferruccio Busoni (1866–1924). As noted by Stuckenschmidt (*ibid.*), Janáček's appearance—both intellectually and stylistically—stands conspicuously out of this chronology as his works precedes his time.

One often meets the description that Janáček's music is easily recognizable, since he creates his own style. It is easy to parallel Jiří Vysloužil's words (1979: 280) when he says that "Janáček's music is identifiable after the hearing of a couple of bars."<sup>1</sup> Vysloužil (*ibid.*) further contemplates the debate about Janáček's relation to the aesthetic movements of neofolklorism, neoclassicism, expressionism, impressionism, etc. These movements, which in Janáček's case have a markedly ethnic character, however, represent only segments of his musical art, which manifests in a thoroughly idiosyncratic musical style, as Vysloužil (*ibid.*) remarks.

Janáček's modernism is inextricably linked with its Moravian musical origins, including the inspiration of the expressivity and rhythms of the Czech language. However, these influences in his music transcend unequivocally detectable forms. As Vysloužil (1988: 357) writes:

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<sup>1</sup> 'Janáček's Musik ist nach der Wahrnehmung von ein paar Takten erkennbar.'

In his creative development and work Leoš Janáček represents the exceptional case of a composer difficult to categorize unambiguously in terms of style. The phenomenon of his style and musical poetics is new, incomparable, and unique in relation to Czech and European music.

In his reflection on Janáček's position in the history of music, Jiří Fukač (1992: 159–160) presents similar conclusions:

Most of the criteria derived from our experiences with the 19th-century and 20th-century music and music culture fail in his case: that is why so many misinterpretations arose around him. Our stock of terms and concepts proved to be insufficient, but Janáček appeared as a very effective touchstone of musicological conceptions and misconceptions. His music represents a useful challenge to improve our thought about music in general.

Furthermore, when discussing the continuity of Janáček and Czech music, Fukač (1970: 62) refers to the inconsistencies in his style: Janáček was one of the main initiators of the great wave of fashionable interest in folk music. At the same time, the composer was consistently denying his previous style, which meant also a consistent departure from the standards of Romanticism. Furthermore, Janáček discovered a number of elements in folk music (modality, interesting rhythmic structures) which could be further developed. It would appear that here was the source of those highly individual structural models which later composed the mosaic structure of Janáček's work. (Ibid.) According to Fukač (ibid. 64), Janáček's continuity can only be demonstrated through detailed analysis, which demands a cool, largely uncommitted approach, as well as a considerable distance in time. For this reason the meaning of Janáček's artistic message was not understood until such time as Janáček's music could no longer function as an immediate model, Fukač (ibid.) notes.

One of the recurring characterizations of Janáček's music has been its rhapsodicness,<sup>2</sup> even aphoristicness. These typical attributes of briefness, lack of thematical work, repeating of motifs, fragmentariness and peculiar orchestration are listed already by Vítězslav Novák, Janáček's contemporary and younger colleague.<sup>3</sup> Janáček clearly brings a new dimension not only to the general history of Western art music, but also to the history of Czech music. He does so to the extent that he has been regarded as the equivalent of the beginning of the New Testament of Czech music, whereas Smetana was only a composer of the Old Testament—a comparison that Pala (1954: 617), however, considers hyperbole. Fukač's (1992: 159) description might prove more fruitful: "Janáček's music acquires its great fascination by challenging you to take an active part in the building and rebuilding of the meaning. In this sense it is not simple by any means." As Fukač (ibid.) remarks, Janáček's music represents the direct opposite pole of the Romantic programmaticity, of the expressionist semantic clarity and of the so-called "mood-technique" domesticated since long ago in the music theater and misused in the incidental and film music.

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<sup>2</sup> For example, Racek (1936c: 399) states that Janáček's melodic invention and concise rhapsodic musical language grew from the minute notations of speech melodies.

<sup>3</sup> Novák became acquainted with Janáček in 1896 through his friend Rudolf Reissig, violinist of the Philharmonics of the Brno Beseda Society. According to Pala (1954: 618), Novák also spent part of his 1897 summer holidays with Reissig and Janáček in Hukvaldy.

If it is necessary to distinguish Janáček's stylistic periods, they can be divided briefly in three developmental stages (in this study they are treated rather as "metamorphoses" in style). According to Racek & Vysloužil (1965: 195–196), in his first creative period from about 1873 to 1895 Janáček's work was based on Czech national art, especially on the Classic-Romantic synthesis of Smetana and Dvořák (for example the opera *Šárka*, 1888, and the orchestral suite *Lašské tance* [*Lachian Dances*], 1889). His second creative period began with *Jenůfa* (1894–1903) and ended roughly about 1918, during which Janáček passed from folklore to a psychological realism. On the basis of the prose libretto of *Jenůfa* he created a new, freely and rhapsodically constructed type of vocal dramatic melody that denied the dualism of aria and recitative traditional for opera. Janáček's third creative period belongs roughly to the years 1918–28. During this period, Janáček thought out to its conclusion the realistic style of *Jenůfa* and created one of the supreme works of Slavonic psychological and musically realistic drama, the opera *Káťa Kabanová* (1921) (with which, according to Racek [1961: 48], Janáček enters the climax of his music-dramatic works). Also, his once painful search for identity seems to become to an end: as Lébl (1978: 306) points out, Janáček's *Sinfonietta* (1926) represents the contemporary free Czech man, his intellectual beauty and joy as well as his vigor and courage to go to victory through struggle.

According to Jiránek (1985: 37–38), the compositions of Janáček's final and culminating creative period (with its starting point the symphonic rhapsody *Taras Bulba*, 1918, and *The Diary of One Who Vanished*, 1920) present a stylistically unique microcosmos of the Czech music of the Teens and Twenties of the 20th century, not in the sense of some kind of stylistic syncretism, but a synthesis in the purest sense of the word. Janáček of this period could draw fruitfully on almost all of the styles which inspired the time (impressionism, expressionism, the new folk studies, even urbanism),<sup>4</sup> but he merely accepted one or two elements, never a whole system. He created his own system—that of a unique musical realism, assimilating only those elements which he could successfully synthesize organically on that basis (*ibid.*).

The characteristic traits of Janáček's and Bartók's output have often been associated together. However, as Racek (1963b: 501) writes, the question of their work's significance in the history of music is somewhat more complicated than it might have seemed at first sight. As Racek (*ibid.* 503) remarks, Janáček's and Bartók's works above all grew from national and folkloristic elements. However, they are also closely interconnected with the classical and contemporary musical heritage (*ibid.* 505).<sup>5</sup> Both composers lived in a critical musical atmosphere of the turn of two centuries. Both also adopted a critical stance toward Wagner, although Romanticism was much closer to Janáček (whom Racek characterizes as "*emotional und pathetisch*", possibly translated as "emotional and passionate") than Bartók (*ibid.*). In the beginning of his career Janáček was influenced by the Czech musical

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<sup>4</sup> Jiránek (*ibid.* 37, fn 20) reminds that after his strict early education in Classicism in his mature creative period Janáček stood most remote to precisely neoclassicism. As well the spirit of Constructivism was foreign to him, and the post-World-War I wave of Jazz also left him cold, since the inexhaustible stimulus of the folk music of his native Moravia was sufficient for him.

<sup>5</sup> This is perhaps the appropriate way to understand Racek's use of the term "Weltmusik", forming part of the title of his article as well. However, in the present day terms the term is problematic and not possible to translate as such. Stuckenschmidt (1965) examines Janáček's position in the history of music under a similar title ("*LJs Ästhetik und seine Stellung in der Weltmusik*"), and Vysloužil (1985b) places Janáček's personality as well in the realm of Czech and world music. Only ten years hence the article *Weltmusik* ("World Music", 1973) by Karlheinz Stockhausen appeared, having a totally different connotation and addressing the stylistic symbioses between European art music and global musical cultures.

tradition, especially by Pavel Křížkovský, Bedřich Smetana and Antonín Dvořák, but as Bartók, later on he followed also the tendencies of musical impressionism, expressionism and all of the extreme trends of the European avantgarde (ibid.).

Similarly, Janáček's relation to Musorgsky is problematic. As Racek (ibid. 505–506) writes in 1963, still from the “scientific point of view it is yet not convincingly enough substantiated to which extent the Russian folk and art music, especially the works of Musorgsky, were engaged in the formation of the stylistic principles of Janáček's music”. The question of the relation between Janáček and Musorgsky will be discussed later in this study in the chapter dealing with Janáček's theory of speech melodies.

To a Finnish musicologist it is surprising and of course bewildering to come across a comparison between Janáček and Sibelius. Robin Holloway (1999: 15, fn 11) finds remarkable parallels in Sibelius's *Kullervo Symphony* and Janáček's opera *From the House of the Dead*. Holloway (ibid.) quite correctly reminds us that these parallels<sup>6</sup> are presumably the result of affinity rather than knowledge. Although the two composers are almost coevals (Sibelius being born in 1865), Janáček's and Sibelius's ways do not intersect in a similar manner to Sibelius's and Dvořák's (they even met in Prague in 1901). However, Sibelius was still composing in the twenties (for example, the Seventh Symphony, 1924, and the tone poem *Tapiola*, 1926). From the Finnish modernists perhaps closest to Janáček comes Aarre Merikanto (1893–1958), who in the 1920s created an original style (e.g., the opera *Juha*, 1920–22, though was not performed until 1958).

As for the Nordic composers, in April 1921 Janáček had got acquainted with Nielsen. In his letter to Max Brod (11 June 1921) Janáček wrote that (on Brod's account) he had read through Nielsen's Fourth Symphony, *The Inextinguishable*. Even though Janáček writes on the difficulty of offering criticism, his reaction to Nielsen was in fact quite negative (in seven bars, *pesante ma glorioso*, quoted on page 17, he found a sort of hardness, stiffness, or even primitiveness). Tyrrell (2007: 404) presumes that Janáček might have simply disliked the fact that Brod regarded the little-known Nielsen as being on a par with himself.<sup>7</sup>

Racek (1963b: 506) highlights also Janáček's and Bartók's relation to Claude Debussy, by whom Janáček found interesting similarities in motivic work, harmonic connections, timbre and the peculiar use of the whole tone scale. Perhaps inspired by his series of lectures for Prague, Janáček studied and analyzed Debussy's *La Mer* in 1921.<sup>8</sup> In the lecture notes's explanation of the “complicated reactions” and their relation to the formation of a composition we can read: “How we admire the freedom and flight of Debussy's harmonic

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<sup>6</sup> According to Holloway (ibid.), “some of the most striking, the ‘Janáček’ in the *Kullervo Symphony* written when Janáček himself was still writing ‘Dvořák’, he couldn't possibly have heard or seen since the work lay withdrawn and unpublished after its first performance in 1892 till well after Sibelius's death.”

<sup>7</sup> Max Brod had been corresponding with Carl Nielsen before the war and he thought the Danish composer might help with getting *Jenůfa* staged in Denmark. In a letter to Janáček (29 May 1919) Brod wrote that he finds a relationship in spirit between Janáček and Nielsen's music. (Tyrrell 2007: 344.) Perhaps because of his reaction to the Fourth Symphony, Janáček was reported to have ignored Nielsen completely at the 1927 Frankfurt festival of ISCM (where Nielsen's Fifth Symphony was performed) (ibid. 711).

<sup>8</sup> See Paul Wingfield's (1999) article about Janáček's analysis of *La Mer*, where Wingfield also illustrates the critical reception of *La Mer* (for example Pierre Boulez's and Herbert Eimert's articles on the second movement, *Jeux de vagues*). Miloš Štědroň has discussed Janáček's relation to impressionism and his analysis on Debussy in his book *Leoš Janáček a hudba 20. století* (1998: 55–87) and in his article *Janáček, verismus a impresionismus* (1968/69: 145–152).

motives!” (TD2: 322.)<sup>9</sup> Despite the impressionistic moments in Janáček’s music, he had already come to his own musical technique through his theory of speech melodies and study of folk music, just to mention the two most important resources. Racek writes (1963b: 506) that in Janáček there is hardly a trace of the impressionistic passivity or haziness: Janáček’s and Bartók’s impressionism is rather of emotional than sensual nature. As for the other composers who were active at the beginning of the 20th century, Racek (ibid. 507) mentions Schoenberg and Berg, whose contribution to musical expressionism was far more fundamental for Bartók than for Janáček (although Janáček did acknowledge and appreciate Berg’s *Wozzeck*). Even so, with his compositional principles the “realist” Janáček took a critical stand on all constructivist tendencies of atonal music, naturally including also the principle of the twelve-tone row. According to Racek (ibid.), in Janáček’s case we cannot actually speak about musical expressionism in the real sense of the word, since his music lacks the essential attributes of the expressionistic music. Berg’s expressionist and atonal opera [*Wozzeck*] stylistically and diametrically differs from Janáček’s tonal opera *From the House of the Dead*, which is based on a realistic speech melody principle. (Racek 1963a: 175).

As Racek notes (1963b: 508), in his last creative epoch Janáček got involved with contemporary music and its avant-garde (here the festivals of the International Society for Contemporary Music [ISCM] were of notable importance), in particular the works of Berg, Honegger, Hindemith and Křenek. However, his attitude was critical and in many cases negative. The connections of Janáček with the contemporary trends of 20th century music will be touched upon in the course of the present study. The ISCM festivals contributed also to Janáček’s “late fame”, as his compositions gained wider audiences. One of the greatest metamorphoses of his style is certainly his development from the young conservative classic formalist (with little interest in operatic art, and especially that of Wagner’s) to a world-renowned opera composer. It seems that even during his own lifetime, Janáček could enjoy this reputation.

It is a fascinating experience to read a fresh description of Janáček at the height of his success in English: this description is mediated by Olin Downes, who published an article in the *New York Times* (13 July 1924) after a personal meeting with Janáček in Brno in June 1924.<sup>10</sup> Downes described the white-haired seventy-year-old composer as “singularly vigorous” and “a very full-blooded personality whose dominant tone is that of a fresh idealism and a great pleasure in living”. Janáček was also enjoying his long-awaited success during his seventies (*Jenůfa* was first performed in Brno twenty years previously, and after the première in Prague in 1916 it was given in a number of European cities). As Downes writes: “his happiness in his present circumstances and his success is naïve and without pretense”. Janáček “talked in Czech rapidly and evidently with such a wealth of native metaphor that even a devoted disciple well acquainted with English found it difficult to translate for him”. Downes also illustrated Janáček’s theories, which are “strongly individual with him; at the same time they bear the impress of his nation and community.

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<sup>9</sup> The general title for the lectures was *Skladatel v práci* (“Composer at work”) and they were realized at the Conservatory of Prague 17 and 24 October, 14 November and 6 and 7 December. The lectures have been recently published in the Complete Critical Edition of the Theoretical Works of Leoš Janáček (TD2, Editio Janáček 2007–2008).

<sup>10</sup> Downes, music critic at the *New York Times* (1924–55), was in Europe on a fact-finding tour to see what modern music was being played, and as Tyrrell (2007: 484) notes, the American première of *Jenůfa* at the Metropolitan Opera (6 Dec 1924) was perhaps the incentive to interview Janáček.

He does not quote folk-music or manipulate it in his scores”. The spirit that Janáček seeks to reveal in his art ‘lies deeper than melody’, the composer says to Downes, ‘and is more individual and secret’. Downes reports that Janáček finds the essence of his music in speech:

“Whereas folk song has been, and can continue to be modified, song lives by and in speech. The whole spirit of the Czech people is manifested in their speech. To every word they utter is attached a fragment of the national life. Therefore the melody of the people’s speech should be studied in every detail. For individual musical characterization, especially in opera, these melodic fragments from daily life are of the greatest significance.”

But, as Janáček pointed out to Downes, “he does not listen only to human speech for his inspiration: ‘I follow the tracks of sound in life as they pass my way—in the street or in the drawing room.’ ‘I listen to the gnat as it hums around at night, to the bee when in the heat of the sun it seeks water in some puddle, to the murmur of the telegraph wires. All these are my motives, stamped deeply in my mind, but I do not use them for composition. It is thus that one may study music.’” While they talked Janáček pulled out his notebook: “Page after page scribbled with hasty notations. ‘Sparrows’, he said with a laugh, and, turning the page, ‘trees \* \* \* bells’. On another page: ‘Songs of peacocks and other birds, of which we had recently an exhibition.’ Again, ‘A sausage seller at the railroad station’, and ‘A child in its little carriage, and’—he scribbled lustily—‘it is you as you say *Yes; yes.*’ There it was on paper.” According to Janáček, he never used these motives in their literal form, and he never used popular melodies: “That would only be repeating the words of someone else.’

Downes also asked Janáček, what composers have influenced him most, to which the composer answered, ‘succinctly’: “None.” However, he consented to give an answer to the question, what composers he admires most: “Chopin and Dvořák”. And when Downes asked which operas he preferred, Janáček said that he had heard Musorgsky’s ‘Boris Godunoff’ for the first time a year ago and admired it very much. In addition to this opera, he mentioned Charpentier’s ‘Louise’ (but he was tiring of it). “And Wagner?”, Downes asked. “No. It is not only that he is too symphonic, and that the orchestra usurps the stage, but that his system of motives is at once too detailed and too inelastic. The same motive invariably accompanies the same character, and although it is frequently transformed, it has not sufficient resource and flexibility within itself to reveal the constantly changing emotions and motives of the character that the composer attempts to portray.” As for Debussy’s ‘Pelleas and Mélisande’, Janáček’s response was that there is too little melos: “It is too much speech and too little song. Melody cannot be replaced in music, and I prefer a better balance of symphonic style and musical diction than Debussy believed in. – Opera must be an organic whole, based equally upon truthful declamation and upon the song which the composer must evolve from his own creative spirit.”<sup>11</sup>

Three years after the Metropolitan première of *Jenůfa*, Janáček received a letter from Henry Cowell from the West Coast (printed in Štědroň 1998: 124):

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<sup>11</sup> As Tyrrell (2007: 486) sums up, these comments spelt out in a nutshell Janáček’s own aesthetic of opera: essentially too much orchestra in Wagner, too much ‘speech’ in Debussy; Janáček presumably saw himself as occupying a space somewhere in between.



Dear Mr. Janarchek:

The New Music Society of California, which is formed to further the interests of new works in California in every way, and is not a profitmaking organization, would be greatly honored if you will permit the use of your name as an honorary member. Among the other honorary members so far are Bartok, Arthur Bliss, Malipiero, Haba, Krenek, Schnabel, Alban Berg, Casella, Milhaud, Roussel, etc.

I enclose an announcement showing some of our publishing activities.

I shall always remember with the greatest pleasure our meeting last year, and I consider that you are without doubt one of the very greatest of living composers, without reservations. Hoping that we may meet again in the near future,

sincerely yours

Henry Cowell Menlo Park, California Aug. 3-d, 1927

However, as Tyrrell (2007: 486) points out, Janáček could also be typically wilful and critical in his reactions to the developments that surrounded him. He was giving composition master classes at the Prague Conservatory as a temporary Professor in its Brno branch from 1919 onwards, but suddenly he felt that he had had enough of teaching. This decision could also have resulted from the fact that he was busy with his own compositions, especially with the opera *The Makropulos Case*: “I’ll listen to the pieces today and a performance tomorrow but I won’t attend the meeting of the professors of the Master School in Prague. That disgusts me.” (Ibid.)<sup>12</sup> Likewise, his visit to England in 1926, despite its successes and misfortunes (the general strike that ceased the traffic and a pianist Janáček was not satisfied with), appears in a relative light. Janáček wrote to Kamila Stösslová on 13 May 1926 from Prague after his two-week visit to London, where he had been invited by Rosa Newmarch: “So I sit again here in Prague and will be soon in Brno—and everything will be like a vanishing dream. . . . If that London, actually smidgen of London heard these my little pieces or not, in the rush of events, or in the rush of a single life of those eight million inhabitants it changes nothing. In short, I am aware of the minuteness of a musical work. It is not necessary to talk about it much! To others it is too important; I don’t belong to them.” (Přibáňová 1990: 180.)<sup>13</sup>

Janáček’s personal attributes are as contradictory as he was as an artist and theorist. Since his personality inevitably had an influence not only on his musical but also on his literary output, a few words on the topic could serve as a conclusion to this general introduction of the subject of this study. As Fukač (1970: 58) remarks, attempts to define Janáček’s character frequently fail—the explicit definition of character is not necessary in the case of Janáček: it is possible to conceive the basis of the composer’s aesthetic and musical tendency only in all its complexity of meaning. In addition to his very behaviour and psychological make-up, full of contradictions, Janáček created a highly individual spoken and written tongue, considerably removed from the tendency of the period to find

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<sup>12</sup> A letter to Zdenka Janáčková, 25 June 1924. In his letter to Kamila Stösslová on 23 May 1921 (Přibáňová 1990: 87 [173]; Tyrrell 2007: 401) Janáček writes that next year he will be lecturing in Prague every fortnight; it will be exhausting but he has something to say to the public.

<sup>13</sup> It seems Janáček was longing to return to Hukvaldy after the whirl of the metropole. He was not too enthusiastic about his reception in Prague, arranged to his honour by the musical division of the Beseda (“Artists’ Club”) the evening before, on 12 May. In a letter to Kamila Stösslová from Brno, dated 15 May 1926, he was almost embarrassed (if not ashamed) about the reception (when “tables were put aside after the dinner so that people could dance shimmy, foxtrot and twists”), wanting only to escape home (Přibáňová 1990: 181 [390]).

a classical norm of language, a tongue which had a strongly expressive nature. Fukač (ibid.) illustrates a further schism in the composer's life: although he was playing the part of a Bohemian (expressing this even to some extent in a stylized autobiographical form in the opera *Fate* [*Osud*]), Janáček's way of life, apart from his spa visits and moments of erotic upsurges of passion, is pedantically petty bourgeois. As Fukač notes, the artist terrorized his own household, enthusiastically participated Brno club and public life, in the initial period of international modernism he became the victim of a naive Russophile complex, such as in Czech society at that time was still preserved only in the most conservative social circles of the town, and quite fanatically served the folk-art movement of the time, which combined a serious scientific purpose with the definitely utilitarian function of providing entertainment (ibid.). According to Fukač, Janáček's religious feeling is also of an unusual kind. Janáček behaved in a very free-thinking way, however at the same time he preserved respectful relations with the Church hierarchy, and knew how to make use of it, for example in the fight for the existence of his organ school. All this renders somewhat relative the accepted idea of Janáček as the iconoclast, Fukač reminds (ibid.).

Indeed, opinions about Janáček's personal attributes have been conflicting, varying from realistic to idealized ones even among researchers and Janáček's students, not to mention the circle of his acquaintances.<sup>14</sup> Zemanová (2002: 133) quotes an illustrating comment in connection to the confessions Janáček's wife made about her marriage to the friend of the Janáčeks, the singer Marie Calma-Veselý: "If Janáček is sometimes portrayed as a sensitive, emotional man, it is either a deliberate, hypocritical attempt to disguise his true colours, or a failure to fathom the depths of so complex a personality. . . . His contribution to the arts is so great that it outweighs any flaws in his character."<sup>15</sup>

Janáček's person has often been embellished by earlier generations. Geoffrey Chew makes interesting observations about the approach of the Communist period towards the documents related to Janáček's personal life. As Chew (2003: 100) points out, the correspondence between the composer and his muse Kamila Stösslová were swept under the carpet and withheld by archivists even from scholars, because they cast the composer in a scandalous light.<sup>16</sup> Instead, Janáček was represented as possessing a lofty vision of

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<sup>14</sup> Surely it is not possible to make any description of Janáček's personality without studying all the relevant documents related to his personal life. According to the famous Czech pianist Rudolf Firkušný (1912–1994), who started his musical studies at Janáček's Organ School in Brno, behind the forbidding outer shell of a stormy genius there existed a kind and generous human being (Zemanová 2002: 159).

<sup>15</sup> (Source in JA [Janáček Archives] viii, pp. 69–70, fn 139, first series [LJ's correspondence with Marie Calma and MUDr František Veselý, ed. by Jan Racek and Artuš Rektorys. Orbis, Prague 1951]). Quoted also in Beckerman (2003a: 208).

<sup>16</sup> At a more general level, even the best Janáček scholars at the most adamant communist times tried to, or were obliged to, refer to Janáček's "anticapitalist" qualities. The procedure is very paradoxical, since simultaneously the same ideology was busy suppressing Janáček's possible connections to the unwished political history of the young Czechoslovak state. For example, Janáček's dedication in the first published edition of *The Excursions of Mr Brouček*, "to the liberator of the Czech nation, Dr. T. G. Masaryk" (Czechoslovakia's first president, who had been residing in the West and who was dubiously married to an American), was suppressed in the later CSSR editions of the score, as Katz (2003: 149) has pointed out. Very often these articles, where Janáček's name and art is harnessed for the fight against bourgeoisie and capitalism, saw daylight in the 1950s. A model example of this kind is Jan Racek's fine Janáček-study, the article *Slovanské prvky v tvorbě Leoše Janáčka* [Slavonic Elements in LJ's Output] from 1951, which manages in a most creative way to connect Janáček to the class war and to interpret his realism and interest in folk music and sympathy for the folk people as a flag bearer of socialist realism of musical kind. Even the composer's sentiments in a letter to Kamila Stösslová are elaborated as a token that rescues Janáček from formalism (cf.

humanity informed and elevated by the “sparks of God” (ibid.).<sup>17</sup> Superlatives of this kind have also been commonly preserved in the memories of the various disciples of the world-famous composer. Vilem Tausky (1982: 18),<sup>18</sup> who was only seventeen when he entered the Brno Conservatory in 1927 to study under Janáček and his students Osvald Chlubna and Vilém Petrželka, characterizes his great teacher followingly, almost as a reflection of a golden age: “He possessed, however, another quality which I feel lay even deeper than his courage, and which he was always trying to express through his inborn musicality. I am speaking of the sense of wonder with which we are all born, but which most of us throw aside so easily and early in our lives. Throughout his life he felt wonder and enjoyment in the life around him—in nature, in animals, in flowers and birds, and above all in the everyday life of people around him. Janáček could echo the Psalmist, *The heavens declare the glory of God and the firmament sheweth His handiwork.*” Tausky (1982: 20–21) is hardly wrong when he describes the artistic span in Janáček’s development: “Before he left the world, he

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Racek 1951: 376). According to Racek (ibid. 378), Janáček (as a “neoslavist”) “always and in every occasion appeared as conscious opponent of the Russian pre-Revolutional czarist autocratic system, of which in particular his music dramatic works and his stance towards Russian revolutionary democratic art prove”. Chew and Vilain (1999: 65) point out that however ‘modern’ Janáček’s music may sound, he seems not to have wished to respond to contemporary ideas in Russia: the influences in terms of thought come not from the composers, writers and thinkers of the first Soviet decade, but from the great nineteenth-century figures such as Tolstoy and Dostoevsky. In his letters to Kamila Stösslová (Přibáňová 1990: 179, Nos. 385 and 386) from London in 1926 Janáček makes rather non-socialist comments about the General Strike that scuppered part of the plans for the concert at the Wigmore Hall on 6 May—on the same day he writes to Kamila that the strike provoked by the Russian Bolsheviks and Germans has caused billions of damage (Přibáňová 1990: 179; Tyrrell 2007: 608). In Racek’s (1951: 386, footnote 35) argumentation Janáček is in need of chastisement about what he wrote in his review of Kuba’s *Slovanstvo ve svých zpěvech* in 1889 by no less than Joseph Stalin himself. A more moderate representative of social realist writing is Bohumír Štědroň’s article *Boj Leoše Janáčka o pravdivost v umění* [LJ’s Fight for Truthfulness in Art] from 1954, engaging Janáček at the front of the Czech working class movement and making his composition *Otče náš* (“Lord’s Prayer”, 1901) a joint manifestation of social realism and people’s urge for daily bread. There are even moments of political “correctness” in Jiří Vysloužil’s distinguished treatise concerning Janáček’s folkloristic studies (*Hudebně folkloristické dílo Leoše Janáčka*, 1955; pages 62, 63 and 67), highlighting Stalin and his “ingenious” study “Marxism and the National Question” from the year 1913 and Janáček’s active role in the liberation of the nations under the yoke of the Austrian monarchy. More provoking and persuaded is the Marxist rhetoric in the articles of Jaroslav Jiránek (*K některým otázkám vztahu Leoše Janáčka k české a světové hudbě* [On Some Questions of LJ’s Relation to Czech and World Music], 1963) and Bohumil Karásek (*Svět Janáčka dramatika* [The World of Janáček the Dramatist], 1963). In the articles of this genre, politically correct terms usually appear in the very first pages, flashing the words capitalism and imperialism amidst of otherwise conventional musicological reportage. However, Karásek’s article verges nearly on mere aggressivity. When one reads the article of Janáček’s pupil Osvald Chlubna (*Janáčkovy názory na operu a jeho úsilí o nový operní sloh* [Janáček’s Opinions on Opera and His Struggle for a New Operatic Style], 1963) in the proceedings of the same congress (which was held in Brno in 1958 and in which also Jiránek and Karásek took part), one clearly feels the distance between the two intellectual worlds. Chlubna’s first-hand outlook on Janáček’s theory of music and composition has been highlighted, among others, by Rudolf Pečman (2006: 227).

<sup>17</sup> The origin of the frequently quoted slogan “In every man there is a spark of God” is the heading made by Janáček in the score of his last opera *From the House of the Dead* (1928), based on Dostoevsky’s novel. As mentioned by Chew (2003: 137, footnote 4), this phrase occurs in the interview with Janáček that was published in *Literární svět*, 8 March 1928 (translated in English by Zemanová 1989, pp. 120–124). In his memoirs about his last conversation with the composer, Adolf Veselý (1928: 29) recalls Janáček saying he had been thinking a lot about the people in Dostoevsky’s novel: they are pitiful, but in each one of them one finally finds a spark of God.

<sup>18</sup> Tausky (1910–2004) emigrated to Paris in 1939 and later to UK.

wanted to record the misery of man in chains [*The House of the Dead*], and his belief in redemption through that spark of divinity in every character, however depraved, which will eventually lead mankind to light and freedom.”

## Focus and materials

This study focuses especially on the music theoretic output of Leoš Janáček, with an aim to shed light on his aesthetics and compositional style. Since the theoretical side of the composer's profile is generally not known, the study examines also the backgrounds of Janáček's literary and theoretical output in Part II. Moreover, as probably the first dissertation on the topic above sixty degrees northern latitude, an outline of the composer's development is done in Part I. This is not, however, the only reason for including chapters on style and identity. Understanding Janáček's quest for his identity (starting already in his student years) explains also the evolvement of his theoretical ideas and especially his view on the art of opera. This is also the crucial point where speech melodies enter the picture. In illustrating the metamorphoses in the composer's style, Part I introduces also some works that might not yet have the distinction that belongs to them (e.g., *Amarus* and *Fate* and the works from the 1910s). One important aim of Part I is also highlighting the peculiar Moravian environment in which Janáček grew and lived. Being a Moravian in the Austrian Empire at the time was an ethnic question, at least for Janáček. Without this aspect one cannot understand, for example, his Russophilia, which actually resulted in his artistic work still in the times when the question of identity was not burning anymore (e.g., *Kreutzer Sonata*, *Káťa Kabanová*, *From the House of the Dead*).

However, the main focus of the study remains on Janáček's theoretical writings, although, as will be discussed later, in his case the difference between genres is not clear-cut. This is why all literary material by the composer has been fundamentally relevant to the extent that common traits central to this study have been discovered. Thus the major sources of the study have been the editions of the composer's literary (LD1 and LD2) and theoretical (TD1 and TD2) works. As LD2, also TD2 includes several texts that explain and illustrate the themes discussed in TD1, whereas LD1 includes mainly Janáček's belletristic writings (feuilletons) or music criticisms. However, as a whole the LD (2003) and TD (2007–08) editions provide never-ending discoveries to Janáček's world, and I feel privileged that their publication in the first decade of the new millennium fell on the same time as my research on Janáček. Without the generous information hidden in the pages of these four volumes, my work would not have been possible. I am grateful also to the editors of both editions.

Janáček as a writer has remained quite unknown to a non-Czech audience, at least. Nevertheless, as Tyrrell (1983: 33) remarks: “Janáček's writings are extensive: those on folksong and theoretical subjects alone fill some 1200 pages of modern Czech editions. The most frequently reprinted in Czech, however, are the 60 feuilletons that Janáček published in his local Brno paper, the *Lidové noviny*.” Today the number of Janáček's writings has been multiplied by the publications of LD1, LD2, TD1 and TD2. One can therefore pose the question, why Janáček's literary and theoretic output remains an undiscovered territory? Perhaps John Tyrrell (1989: ix–x) answers that best, and at the same time offers some qualities that should arouse the interest of any enthusiast of Janáček's music:

Like Wagner he was his own librettist, at least in his mature operas, and wrote to promote his theories. Like Schumann and Weber he was a trenchant reviewer. Like Berlioz he could be memorable and entertaining on almost any subject. If we do not automatically place Janáček in this company it is largely because his words are buried in a difficult language and resist translation. . . . That so few attempts have been made to translate Janáček into English is not simply because of the dearth of competent Czech-English translators but because of the problems that many of his writings pose, in their vocabulary, their thought processes and their context. Janáček grew up against a background of struggle for national independence which in his case led to an interest in Moravian folk music and in the Czech language. His fascination with the distinctive shapes and melodies of spoken Czech and the way the variations in rhythm and pitch reveal a person's inner life is a theme that recurs constantly in his writings. His description of a chance encounter with Smetana's daughter, or of a railway journey during which he hears the name of a station announced by the guard in both Czech and German, or of a woman calling her chickens together, all move to the same goal: an account of how speech melody, 'the flower of the water-lily', 'drinks from the roots, which wander in the waters of the mind'. . . . The woman calling to her chickens would be surprised by the depth and complication of the analysis that her 'pretty motif' elicited. Janáček moves from homely description to abstract theory with a speed that matches some of the startling juxtapositions of his music. His prose, like his music, is vigorous, passionate, given to sudden outbursts and abrupt short cuts. His poetic images thrill or baffle; and there are phrases which go straight to the heart. (Tyrrell in: Zemanová 1989: ix-x.)

As for Janáček's literary style and the problems of interpretation, Eisner (1958: 763-764) remarks that the feuilletons in particular contain elements of dialect and also neologisms—sometimes it is not possible to identify what is vernacular and what is neologism in them. It is well known that Janáček also created new words in other connections, in particular in the area of musico-theoretical terminology (for example the term *opora* for counterpoint, *rytem* or *časovka* for rhythm and the term and the concept of *spletna* in harmony). Eisner (ibid. 764) particularly highlights Janáček's neologism *nápěvek*, "speech melody", as an outstanding terminological creation that is a central concept for his compositional aesthetics and practice.

Surprisingly, Eisner (ibid.) regards Janáček's neologisms as archaistic rather than "modernistic". This aspect might set a non-Czech reader or scholar in a favorable position, not drawing their attention to such an extent to the linguistic shades of Janáček's writings (but also, naturally, missing them), but in the eagerness to understand his musico-theoretical and aesthetical outlook, trying to be immersed in the deeper level beyond the literary form of the composer's theoretical output. As Eisner (ibid. 763) points out, Janáček's involvement with writing was extraordinary. He did not only create the theory of speech melodies, but also triumphally legitimated it. As a writer Janáček expressed himself in musical reviews and critiques, studies and essays, in music theoretic writings, and with more belletristic way in his feuilletons. Eisner (ibid.) quotes Arne Novák's characterization of Janáček as a "feuilletonist": 'he was a lover and serf of a moment, fierce genius of sincerity, simple-hearted child and quick-tempered old man, juvenile heart and natural element without a shore, a stubborn Lach and a new European. . .' For example, in the opening phrases of his manuscript "The System of Sciences for Music Recognition" (*Systém věd pro poznání hudby*, 1919-21), Janáček comments on the unacknowledged tonal beauties of speech: "What gospel! It bears witness to our minds as clouds in the sky."

Janáček's peculiar way of expressing himself led to misunderstandings during his lifetime, for example in the pamphlet "On currents in contemporary music" (*O proudech v soudobé hudbě*, 1924) by the Prague author Josef Bartoš. For his intended polemic answer "Smells of Musty Ire" (undated autograph *Čpí to ztublinou zloby*, 1924) Janáček chose three characterizations of himself ("a Moravian")<sup>19</sup> by Bartoš: 1. "a vulgar wiseacre, who likes to create even musical theory"; 2. "who has his own terminology, to which he stubbornly holds and with which he sticks in spite of all risks of making a fool of himself"; 3. "he cultivated some kind of palmistry or graphology and assumed that he is studying a theory of music". (LD2: 293.) Perhaps it was a wise decision by Janáček not to write an answer but to continue composing and writing instead.<sup>20</sup> As Fukač (1992: 158) states:

Janáček's self-defining theoretical utterances are not to be taken literally, which was often the source of misunderstanding in the past, but we set store by them as authentically protocolled compository operations. From our point of view it is not a mystery any longer why Janáček emphasized the importance of 'speech motifs' for his compositions and at the same time negated himself using them in a direct way. We have understood namely that in this way Janáček acquires a 'store' of typified sound gestures which—as index signs—are able to represent the sphere of human expressivity.

Whatever the rate of his literary or stylistic peculiarity, Janáček definitely was not in isolation, which has been a popular explanation of his characteristics. That he was a Czech is not a valid explanation either, but his feeling of being a Moravian—which he undeniably was—might have given him reasons to certain interpretations of things. One cannot understate the role that language played in his search for identity either. He was creating a theory of his own, and at the same time, a musical language of his own. This might be one of the factors behind the crossover nature of his writings. As Wingfield (1999: 184–185) aptly writes:

Many scholars have hitherto segregated Janáček's writings on music into rigid categories—feuilletons, criticism, 'speech-melody' theory, ethnographic studies, music theory, pedagogy, musical analysis and so on—and have tended to concentrate on either a single category or one text principally in isolation. The problem here is not merely that there are substantial overlaps between categories, or that many individual texts are interdisciplinary in orientation; it is more that some key ideas are actually developed across several texts of different types. Janáček does indeed switch within a single text between many authorial identities (pedagogue, philosopher, analyst, conductor etc.). The distinction between musicology and ethnomusicology is equally misleading. Many of the voluminous 'ethnographic' writings are not in fact restricted to folk music.

One of the other reasons for this was Janáček's contribution to Moravia's musical life. He founded an organ school in Brno, where he taught many subjects, he wrote to musical papers, he conducted and at the same developed himself as a theorist and a composer. As Drlíková (2006: 94) points out, many of Janáček's autographs have their origins as drafts

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<sup>19</sup> As Janáček wrote to Jan Mikota in April 1926, he was not satisfied with being called a Moravian: "First of all, I presume I am a Czech composer and not only a *Moravian* one as they nowadays like to pretend in Prague." (Štědroň 1955: 183.)

<sup>20</sup> Obviously other tasks and appreciation that he was addressed in connection with his seventieth anniversary made him part with this plan. (LD2: 293.)

for lectures, thus unintentionally recording the emanation of Janáček's thoughts, elaboration of impulses, etc. Perhaps the texts that originally were not intended to be published offer the most valuable glimpses into the world of Janáček as theoretician. When it very often is laborious and sometimes even impossible to build a systematic representation of Janáček's ideas of music, music theory and composition (not to mention speech melodies!), one can only endorse Drlíková's (ibid. 99) supposition that precisely the study of torsos like "The System of Sciences for Music Recognition" (*Systém věd pro poznání hudby*, 1919–21) has a greater importance for recognition and uncovering of Janáček's thoughts than integral texts that have been "inlaid" by the author and that are already dead to a certain extent (*texty ucelené, autorem cizelované [ziseliert] a do jisté míry již mrtvé*).

Wingfield's (in itself) pertinent criticism against categories in Janáček's writings, however, comes to a dead end in their division into "literary" (LD) and "theoretic" (TD). These categories often overlap. Moreover, the second volume of both editions include Janáček's lecture drafts—for example, LD2 of those of his lectures on phonetics and TD2 on composition. Both "categories" interlock with each other and provide new aspects on Janáček as a theorist. It is true that categorical reading of Janáček's texts can be misleading. Often (and unfortunately!) it has been random reading of them that has led to insights in his train of thought. And, what is even more tedious, there can even be long temporary distances—not only categorical—between these texts (e.g., *Váha reálních motivů* [1910] and lectures in Prague in 1921; *Motivy* [TD2: 293–347]).

However, for an audience that might not be previously familiar with Janáček's writings, a short introduction is offered at the end of Part II before proceeding into a deeper analysis. I found this to be a relevant development to the chapter dealing with Janáček as a writer (and a counterpart for the chapter "Janáček as a reader"). In what follows (Part III), I have not intended to systematically analyze or categorize individual texts, but rather, to proceed into the examination of certain themes in Janáček's music theory and aesthetics, like speech melodies, rhythm and motives. It could be possible to excuse oneself with the statement that partly this is the model given by Janáček himself. He scatters his terminology all over his different literary manifestations, which doubles the labour: while analyzing and explaining the terms one has to trace also their genesis.

Naturally, this study would not have been possible, either, without previous research on Janáček's theories and aesthetics. This vast academic tradition (which has remained equally unknown for non-Czech speakers) has had some remarkable pillars in the editions of Janáček's theoretical works by Zdeněk Blažek (HTD1 in 1968 and HTD2 in 1974) and folkloristic works by Jiří Vysloužil (1955, abbreviated in my study as OLPaLH [*O lidové písni a lidové hudbě*]). Milena Černožorská's studies (1957 and 1958) on Janáček's theory of speech melodies belong to classics in their field. Even during Janáček's lifetime, Vladimír Helfert and Janáček's students wrote on his theories, which has offered fresh impressions of him as a composer and theorist. These sources have been warmly welcomed in my study, although it has not been possible to gather all the interesting material that Janáček's pupils have written on their famous teacher.<sup>21</sup> Besides his role as a teacher, the main attention in the articles by Janáček's students (e.g., Osvald Chlubna, Josef Černík and

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<sup>21</sup> For example, I found out about Josef Blatný's article *Janáček učitel a teoretik* too late ("Janáček teacher and theoretician" in Jaroslav Vogel's book *Leoš Janáček*, Opus musicum, Brno 1969, no 4, pp. 97–100). I hope that similar sources that were available can partly replace information provided by Blatný.

Vilém Petrželka) is directed towards the peculiarities and validities of his music theory, including his theory of speech melodies.

Janáček's aesthetics has of course been studied by many scholars. From the Czech ones one can name Vladimír Karbusický, Jaroslav Jiránek and Jiří Kulka. Karbusický has offered especially semiotically interesting points of views on Janáček, and one can consider Jiří Fukáč as an original parallel to his work. Jiránek and Kulka have both written on Janáček's aesthetics, yet in their approaches, they start from different premises: whereas Jiránek (1978) considers Janáček's musical output as major sources for his aesthetics (taking into account also his literary style), Kulka (1990) has consciously chosen a different point of view. His major sources for the composer's aesthetics are his theoretical works, his "musico-aesthetic" or "aesthetic-scientific" thinking (Kulka 1990: 14). Zdeněk Blažek's editions of Janáček's theoretical works have provided the basis for Kulka's work, in which they are abbreviated as MTW (1 and 2) (in Czech HTD1 and HTD2). That is why such abbreviations occasionally occur also in this study, since before the publication of the new editions (TD1 and TD2) I myself also had to consult Blažek's works. This has of course not been a disadvantage, since they contain Jan Racek's introduction [*Úvodem*] and Blažek's article "Janáček's Musical Theory" [*Janáčková hudební teorie*], which have been very illuminating.

Michael Beckerman's study *Janáček as Theorist* (1994) has been likewise an indispensable example for the present study. I have been fortunate in not having been forced to confront the eerie task of inventing English equivalents or explanations for Janáček's terms. Also at the time Beckerman wrote his study, Blažek's editions provided the major highway to Janáček's theoretical works. As Wingfield (1999: 185–186) writes: "Beckerman seeks not only to explain Janáček's core concepts but also to evaluate in depth his significance as a theorist. Even this pioneering book raises difficulties, many of which stem from Beckerman's pragmatic adherence to Blažek's canon." One has to remind here that even the Czechs had to wait until the new millennium to get hold of Janáček's unpublished manuscripts, lecture drafts etc. Not much research had therefore been done into this material (which as if "not existed") before. In addition, Beckerman's study belongs to the first ones that pay attention to Janáček's relationship to the philosophy of Johann Friedrich Herbart and his Czech adherents.

Finally, of course, one has to mention the immense work done by John Tyrrell in promoting nearly all aspects in Janáček's life and work in the English-speaking world. His two-volume biography *Janáček: Years of a Life* came out in 2006 and 2007, amounting to the new editions of Janáček's theoretical works. In addition to Tyrrell's other works, his two volumes have offered endless insights on Janáček and facts of his life, whenever I have been unsure and in need of ensuring my knowledge. It is obvious that I am solely responsible for what I have found in the works of the researchers mentioned above. Although my approach focuses on Janáček's theoretical concepts and structures, my sincere intention is that Janáček the composer would be translucent throughout my research. The qualities of Janáček as a composer have been emphasized by Vladimír Lébl. According to Lébl (1978: 312–313), although assertions about Janáček's primitivism in a pejorative sense were long time ago cleared away as a past misconception, the intellectual qualities of Janáček's persona have been sought everywhere apart from his very own compositional work—with an emphasis on his scholarship, versatility, scientific interests and toils etc. Looking back on what has been done in a mere decade, both in terms of the various publications on him and bearing in mind how often his works are performed



nowadays, one should not have any worries of this kind. I hope that my study can contribute toward this aspect as well.

### Contexts, concepts and terms

Janáček's literary and theoretical writings about music definitely did not emerge in isolation. Without observing them in their contexts—the most important of all, naturally, being the composer's overall artistic and theoretical make-up—one comes up exactly against sophistries like the ones presented by Josef Bartoš in 1924. Reading Janáček, especially his feuilletons, can be amusing, but reading his theories without any idea about him can result in a considerable state of frustration. In Beckerman's (1994: xi) words, "the average reader may be inclined to dismiss the theoretical works as muddle, and the entire enterprise as a waste of time."

If Janáček was not too systematic with his theories, in his readings he was seeking for knowledge from different disciplines: philosophy, aesthetics, physiology, music theory, psychology, etc. As Beckerman wrote in 1994 (*ibid.* xv): "Janáček's theoretical works have never been systematically described, discussed, or put into any larger external framework. Thus the simple questions of what, where and when must be dealt with before the larger questions, which concern the relationship of theory and practice and the overall significance of Janáček's theory, can be adequately answered." In my study, I have attempted to solve this problem with the construction of Part II, which I start by observing Janáček as a reader (II.1.1). From there, I proceed into areas that influenced Janáček as a theorist and a writer. The first step in exploring this area is to investigate the intellectual climate of the Czech Lands of those days. That is where one meets with the philosophy of Johann Friedrich Herbart, to which Josef Durdík, Robert Zimmermann, and partly also Eduard Hanslick are related. This raises another problem, namely the relative unfamiliarity of Herbart and his philosophy, which has contributed to dealing with this aspect in the history of philosophy and aesthetics in Chapter II.2. The very roots of Janáček's theoretical thinking and his so-called "realism" are also anchored in this area. Herbart's system represents especially the world of the young Janáček, who later on checked on his ideas on aesthetic formalism time and again.

Herbart's influence in aesthetics (to which the term "Herbartism" refers) did not remain the only part in his philosophy that was manifested anew in the person of Janáček the scholar. Herbart was one of the founders of psychology as an independent science, which is exposed in the title of his book *Psychologie als Wissenschaft neu gegründet auf Erfahrung, Metaphysik und Mathematik* (1824–25). Accordingly, psychology as a science is empirical, for it is grounded upon experience. Scientists who continued, one way or another, Herbart's work showed the way also to Janáček. The Czech Durdík gave him convincing reasons to study Hermann von Helmholtz (*Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*), which later resulted in the study of Wilhelm Wundt. Wundt's *Grundzüge der physiologischen Psychologie* was to provide confirmation to Janáček's views on music theory (including harmony) and on human knowledge in general (perception, consciousness, etc.). One of the cornerstones of the "new" scientific psychology was its attitude towards epistemological questions about perception and consciousness. In its psychological investigation on consciousness the new science focused especially on empirical knowledge.

As Kulka (1990: 63) aptly comments, Janáček's initial leaning toward formalism was apparently for epistemological reasons, since he felt the need for a scientific explication of musical phenomena. But this was not enough, since he obviously felt also the need to create his own terminology as he was creating a new theory (on speech melodies, harmony, rhythm, and so-called complicating composition). This forms the major contents of Part III in my study, which is occupied with certain themes and concepts in Janáček's theoretical language, discovering them in his various writings. One could mention here the terms *nápěvek mluvy* ("speech melody", actually, "speech tunelet") and *sčasovka* (approximately, "rhythm") as perhaps the two most significant terms in Janáček's theory on music and composition. But there are many other interesting and rich concepts (which are not mere terms) involved, such as *těsna vědomí* (again, approximately, "stretta" of consciousness) and *složité reakce* ("complex reactions").<sup>22</sup>

A category in itself is also the relation of Janáček's terminology to the older Czech musical terminology. Being aware of the problems in this area, I have not, however, been able to take part in this discussion in my dissertation, since it scarcely opens up to a non-Czech reader. Many terms in Janáček's music theory, that could be considered as neologisms, prove to be adaptations of older, obsolete ones, as has been pointed out by Řehánek (1976). The interest in this dissertation is directed towards Janáček's true neologisms which Řehánek (ibid. 111) (who in this opinion agrees with Jaroslav Volek)<sup>23</sup> considers as revealing new phenomena in musical reality that were unknown in Janáček's time. According to Řehánek and Volek these are the terms *spletna* (harmonic "tangle"), *sčasovací dno* ("rhythmicizing" base), *sčasovka* ("embodiment" of rhythm), and *prostrný akord* ("simple" chord), among others (ibid. 108).

The historical context of Czech musical terminology is discussed in the opening essay of Leoš Faltus in TD1 (xxxix–xl). Faltus examines texts that might have influenced Janáček's theoretical opinions, starting from Jan Kypka<sup>24</sup> and ending with František Skuherský and Josef Förster (the various historical models are also discussed by Řehánek). Faltus (2007: xlvi–xlvii) sees the reason for Janáček's theoretical works being left unrecognized by performers and composers, etc., precisely in its terminology. As Faltus writes (ibid. xlvi): "Terms 'spletna, pacit, pocit' related to music psychology are unclear without an explanation. Terms 'úklid, smír, vzruch' denoting various forms of chord connections cannot be clear without an explanation too." However, I cannot share Faltus's view that Janáček does not omit the explanation, even though Faltus (ibid.) claims that Janáček explains verbally or by an example in the place the term was used for the first time. If this is the case, Faltus (ibid.) is right in that "if the precise meaning is not maintained when returning to it in the text the meaning becomes rather or extremely vague because there is no explanation". Moreover: "some of the explanations were found only in the autograph

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<sup>22</sup> The concept of *těsna vědomí* belongs to the unknown ones in Janáček's theoretical language. However, it is centrally related to Janáček's theory of speech melodies and his theory of rhythm (*sčasování*), and it is involved also in his models on the structure of the word. I have translated *těsna* as "stretta", as in the Czech musical terminology *těsna* is the stretta in a fugue. It is not quite sure if Janáček meant the 'stretta' by using the term *těsna vědomí*—and why he used the Italian term 'stretta' instead of the Czech one at least in one place: in his lecture for Prague in 1921: '*stretta ve fuze*' ("a stretta in a fugue") (TD2: 324).

<sup>23</sup> J. Volek: *Novodobé harmonické systémy z hlediska vědecké filosofie*, Praha 1961.

<sup>24</sup> Faltus (2007: xl) finds Kypka's idiomatic (even roughly translated or calque) terminology a rather distant parallel of Janáček.

notes to Janáček's lectures for the master department of Prague Conservatory. These are published here for the first time." (Ibid.)

If this is the case, there is no reason to blame the "period tendency to translate foreign terms and if there were no equivalents to invent them" (ibid. xlvii). As Faltus (ibid. xlvii) himself reminds us, "even the terms used by Janáček were subject to change in the course of the works' evolution and eventually during their later editions". (One can but wonder, why the afore-listed terms "spletna, pacit, pocit" are not translated into English immediately, thus consigning the responsibilities of translation to others than Czechs.) A comment made by the (anonymous) translator of Jiří Vysloužil's (1985b: 20) article in *Acta Janáčkiana II* is worth quotation:

Janáček's theoretical terminology is quite difficult to translate into English, partially due to the fact that the terms are Janáček's own creations. I translate "nápěvky mluvy" as "speech tunes" even though the translation does not convey the liveliness of Janáček's original. In reality a "nápěvky mluvy" is a melodorhythmic entity taken from speech.

As Faltus (2007: xlvii) points out, in explaining the terminology, a different solution from that used by Zdeněk Blažek [HTD1/MTW1] has been chosen to the new edition of TD. According to Faltus (ibid), Blažek's [1968c] introductory glossary does not appear to be functional anymore, since it does not cover all terms which are not understood by present users of the works.<sup>25</sup> As Faltus (ibid.) adds, many of those which were understood in Janáček's time and even in Blažek's were largely forgotten. One can but agree on this. It can be argued that his students in the composition and theory classes of the Brno Organ School (and in Janáček's master classes in the beginning of the 1920s) understood what he was talking about. However, the numerous testimonies of Janáček as a teacher suggest that this might not have been the case. Be it as it may, Janáček's original terms and concepts play a significant role in all of his theoretical texts. For himself these concepts seemed to be crystal clear to the extent that he could create them each time anew. He needed them for his work. The big question is not only why he created his terminology (one can explain this by the questions of identity, dissatisfaction with older theories, etc.), but also to what extent did they continue their lives in his compository work? This question seems relevant when one is reading his ideas on rhythm, counterpoint, speech melodies and complicating composition, to name but a few topics. To find equivalents to his terms in his compositions is not as fruitful, but one can ask why he sacrificed so much of his time for "inventing" his terminology and theories, if they did not have any influence on his compositional work.

In her article, Eva Drlíková (2006: 93, fn 1) highlights the absence of a "database" of Janáček's language and terminology. As she claims (ibid.), it would be necessary not only because Janáček's language formed part of his artistic expression and thinking in general or because of its idiomatic nature: a "thesaurus-database" that would include also phraseology and idiomatic dictionary could be one of the primary instruments of research on Janáček. Already in itself the reading of Janáček's autographs is an attempt to interpret a previously unpublished source, Drlíková (ibid. 99) reminds, referring to her own experience. A terminological thesaurus on Janáček could noticeably assist in a more integrated reading

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<sup>25</sup> Blažek (1968c) does not have, for example, the concept of "complicating composition" in his glossary of Janáček's terminology. Interestingly, this term [*komplikační skladba*] is included and discussed in Božena Kůfhaberová's dissertation from 1979 (pp. 43–45), in which she largely leans on Blažek's work.

and interpretation of Janáček's text (*ibid.*).<sup>26</sup> Clearly this represents one of the most urgent challenges about Janáček's theoretical output in future and one can perhaps only hope that the problems of translation would be taken into consideration concurrently. Until this kind of "thesaurus" is even at the blueprint stage, it is prudent to stick by Janáček's Czech terminology.

### **Methodological aspects: Musical realism, interdisciplinarity and transdisciplinarity**

Janáček's art has often been paralleled with naturalism, realism, (cf. Hollander 1970: 84; Racek 1936c: 407),<sup>27</sup> impressionism, and even pantheism. As Blažek (1979: 263) writes: "He avidly made observations about the world around himself, and the whole nature was a symphony of eternal life for him, an inexhaustible source of an always new, fresh inspiration, remelted distinctively and uniquely into music, which is listened to by so many admirers of his with wonder and attention." As it seems, this was also what Janáček himself thought: in the introduction of his autograph *Systém věd pro poznání hudby* ("The System of Sciences for Music Recognition", 1919–21) Janáček parallels his work with everything that came along: people, birds, bees, gnats; humming of wind, clap of thunder; swirling of a waterfall, buzz of hundreds of years old trees and whispering of a leaf when it fell on cold soil in the autumn (TD2: 194).

In Tyrrell's words (2006: 223): "If one wanted to see some common thread in Janáček's theoretical thinking it is this: that music cannot be detached from life. There is a direct link between music and emotion, music and psychology, music and the environment." Collecting speech melodies (or any kinds of audible impulses, and sometimes perceivable only by other senses, similar to visual or tactile sensation), especially, represents a red thread in Janáček's musical aesthetics. He also saw rhythm in everything and emphasized the relation of rhythm and environment in many places. This is a significant topic, for example, in his autograph on opera from 1922 (which were actually lecture notes; *Opera*, LD2: 149–156), where Janáček says that the surroundings have an impact on him with its rhythms, they are pressed on him: "I become rhythmically assimilated. My works (opera) are an expression (picture) of that **assimilation**." (*Ibid.* 155, emphasis by Janáček.) One also comes across personal confessions about his relation to nature in other lectures: at the end of a lecture on complicating composition on 14 January 1921 Janáček exclaims that he is more productive—eternally young—in contact with nature. He feels to be part of it (eternal youth), relaxed and safe. (TD2: 320.) Pantheism has been an often-recurring characterization of Janáček's relation to nature. However, one does not exactly come across the term pantheism in Janáček's texts, which can be interpreted according to the pragmatic hue in the overall tendency of the contemporary Czech thinking. This aspect will be briefly examined in the chapter concerning the backgrounds of Czech intellectualism in the 19th century (II.1.3.1).

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<sup>26</sup> Drlíková (2006) refers to the compilation of lecture drafts she had been preparing for the critical edition covering Janáček's theoretical works.

<sup>27</sup> *Než uvědomělé folkloristické tendence byly u něho podmíněny také vybranými regionalistickými zájmy a realistickým slohem jeho tvorby. Regionalisticko-folkloristické zaměření projevuje celé umělecké a teoretické dílo Janáčkovovo.* (Racek 1936c: 407.) [In addition to conscious folkloristic tendencies, regionalist interests and realistic style were also preconditions of his works. The regionalist-folkloristic orientation is manifested in Janáček's whole artistic and theoretic work.]

Characterizations like pantheism tend to be more fitted and legitimate in speeches. Janáček himself acted as a model for these kind of interpretations, for example when speaking of rhythms and the music of the universe in both his introductory words at the inauguration of the Conservatory in Brno in 1919 and on receiving his honorary doctorate at the promotion at the Masaryk University in 1925. In the inauguration speech of the Conservatory, Janáček devotes part of his speech to robins and bees (“Shall I recruit even you, my little bee, into the Conservatory?”), arguing that the gates of music are opening and its tones are not restricted to the field of instruments: “The laws of music exist in all living beings, in rhythm and in melody and by these rhythms we measure ourselves and the universe.” (Tausky 1982: 48.) However, in these connections there is nothing that is suggestive of religious thought, which again has not ruled out the lucrative possibility of pantheism in Janáček’s case.<sup>28</sup>

Pantheism is often highlighted when it comes to the atmosphere of the opera *The Cunning Little Vixen*. In his article Bek (1978: 298) refers to Blatný’s note about Janáček’s “suprarealism”.<sup>29</sup> According to Bek’s interpretation, this concept conveys a higher principle that reigns over natural and human reality. This principle is, however, not spiritual or metaphysical, but its essence resides in an irresistible instinct towards life, towards love and towards constant sympathetic flow between birth and death in an eternally repeating cycle (ibid.). Maybe this could illustrate also why Beckerman (1994: 115) chooses to call Janáček a “nature-alist”.<sup>30</sup>

“Nature-alism” is perhaps the quality that one can accept most easily when examining Janáček’s notations of “speech melodies” of humans and other (not necessarily living) beings. This quality (or Janáček’s sense of humour) was not obviously understood at first by Max Brod, who did the translation of *The Cunning Little Vixen* (actually, Brod tried to “edit” the libretto). As Brod wrote about the end of the opera to Janáček in a letter dated 22 June 1925 (Tyrrell 1992: 299): “Then I would like to ask you to compose [music for] some words of the Forester *for the last page of the vocal score*, with which he could sink into rumination. To end with the Frog is impossible.” Janáček answered from Brno on 26 June: “And the end of the opera! Surely it’s charming when the little Frog ends it! The music is absolutely made for it. And it is original – and the merry-go-round of life thereby truthfully and faithfully depicted!” (Ibid. 299–300.) Finally, Brod came round to liking the Frog as well, as he reported in his letter to Janáček 11 July 1925: “The ending I have left unchanged. It really is, as it stands, quite charming. . . .” (ibid. 300).

Janáček himself did not seem to be too occupied about classifying his art. In his later days he became interested in Debussy’s music. But, as Janáček states in his letter to Jan Mikota 18 April 1926, he has “proclaimed freedom in harmonic progressions long before Debussy, and really do not need French impressionism.” (In: Štědroň 1955: 184.) Thus he categorically did not identify himself with impressionism. Nevertheless, in addition to speech melodies, nature represented a source of inspiration for Janáček. As he even wrote an essay on naturalism (1924), one can ask what is the relation of his music to this “ism”.

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<sup>28</sup> For example, Otakar Nováček (1928: 26) refers to the role of senses in Janáček’s theory of composition. In this light Nováček interprets Janáček as a sensualist if not even as an egocentric and a pantheist (ibid.).

<sup>29</sup> C. Blatný: Nadrealismus Janáčkův. *Tam – tam* 1/1925, č. 2, 17–18.

<sup>30</sup> Beckerman (ibid.) gives four meanings to his “coinage” (imitating thus Janáček’s own system of coining words), all the way from Janáček’s interest in the natural sciences, the “nature” of the great outdoors”, his attempts to make his theoretical system reflect human emotion and nature, to the most obscure sense of the word “nature”, i.e., the way things work.

Naturalism in music, however, is a concept as problematic as realism. As Chew (2003: 103) remarks, realism is always a chimera in art. In Janáček's case one could speak of naturalism had he compiled his works solely on the basis of the notated speech melodies or other sounds of nature. In a pejorative sense Janáček was even rejected because of this misunderstanding by Zdeněk Nejedlý as a "primitivist". (DČHK1: 252–253.)<sup>31</sup> As Jiránek (1985: 42) points out: "the idea that in his airs Janáček copies reality in a naturalistic way is quite false. In the first place these airs are not *sonic* reproductions, but truly *musical* reproductions of reality, representing the dialectical unity of the *reality experienced* and the *Janáček experiencing* it. Nor is it that his stylistic expression creates a mosaic of musical airs." According to Jiránek (*ibid.*), Janáček merely oscillates between the two extreme poles of expressionism and naturalism. Jiránek (*ibid.* 41) sees here the connecting factor between Janáček the musician and Janáček the man of letters: what is unique in Janáček's *conception* of these "airs" is that he transformed it into a *universal system*, on which he constructed his own artistic style.<sup>32</sup>

In his discussion on the concepts of naturalism, realism, and decadence, Chew (2003: 101) points out that current usage in literary history and criticism does not map very well onto current usage in musical history and criticism. Moreover, neither of those corresponds very closely with the terminology used in the Czech criticism of the period (*ibid.*). As Chew (*ibid.*) writes, currently there is no single generally accepted definition of naturalism. Chew (2003: 101–102) uses the term Naturalism in the modern sense, referring to an essentially anti-Romantic concept of subjecting art to quasi-scientific ideals, "characterized by meticulous attention to the details of the world used to convey a sense of the given work's distinctive social milieu and psychological peculiarity."<sup>33</sup> The characteristic method of this kind of naturalism (the placing of representatives of a particular social, national, regional, or racial group under a laboratory-style microscope) was pioneered in Czech drama by Gabriela Preissová in her plays *Gazdina roba* (1889) and *Její pastorkyňa* (1890, the model of Janáček's opera of the same name). (*Ibid.* 102.)

As Chew (*ibid.* 103) remarks, Naturalism has much in common with Realism,<sup>34</sup> although Naturalism, like Decadence, depends on the distortion of external reality. Carl Dahlhaus (1985: 101), in turn, emphasizes the role of context in defining musical realism. As Dahlhaus (*ibid.*) writes:

Janáček's theory of speech melodies is not realist in itself, strictly speaking, but only in a specific context—in so far as the term is used with specific reference to a period of art history, or at least to an important trend of such a period.

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<sup>31</sup> See also Chew (2003: 126–132). Karbusický (1997: 28–29) points to the connection of the character of Lunobor in the first part of the opera *The Excursions of Mr Brouček* (to the Moon) with Janáček's ironic feuilleton *Letnice 1910 v Praze*, directed against Nejedlý. Due to Nejedlý's dominating position and the communist censorship, this feuilleton was unknown abroad until Nejedlý's death in 1963.

<sup>32</sup> As Jiránek (1985: 41) notes, as soon as Janáček grasped the point that folk song was not an aesthetic end in itself, but a unique source for understanding the *life* of the people, he advanced a step further. Thence it was only a short step to the study of the speech melodies of the people in every possible situation of life, and then of the "airs" of nature and the surrounding world in general.

<sup>33</sup> Chew quotes here Michael Winkler's definition in his entry in *The New Princeton Encyclopedia of Poetry and Poetics*, Princeton University Press 1993. As Chew (*ibid.* 102) remarks, Naturalism (with upper-case N) as understood in this sense was defined by Hippolyte Taine in an essay concerning Balzac in 1858 and exemplified in the novels of Émile Zola.

<sup>34</sup> As Chew (*ibid.*) notes, realism, in turn, has much in common with *verismo* in Italian opera.

Dahlhaus (ibid.) refers to Boris Asafyev, who recognized that realism in music, as in the other arts, is a category of reception quite as much as that of production. In other words, the application of realist method, the choice from the arsenal of national intonations, is by no means a guarantee that the result will be realist. According to Asafyev, “when a composer selects these intonations or those from the ‘musical arsenal’ and integrates them into his work, fixes them in the consciousness of his contemporaries, he is applying realist method.” As Dahlhaus (ibid.) points out, one of the premises of the musical realism manifested in Janáček’s theory and practice of speech motives was nineteenth-century nationalism. With Asafyev’s argument of musical ‘intonations’ as intonations of a national language, Dahlhaus (ibid.) claims that the only way for music to achieve realism is by appropriating the musical substance of a language. Moreover, it is only when the style—the chosen intonations—of an individual composer (Smetana or Janáček, Musorgsky or Tchaikovsky) is accepted and acknowledged as a national musical idiom that, in Asafyev’s view, the question of the substantive realism of a musical work is ultimately decided (ibid.).<sup>35</sup> However, because of the fact that Janáček was able to draw form-building consequences from the speech melodies themselves, Dahlhaus (ibid. 104) considers him a composer for whom realism was a stylistic principle, not merely a condition governing his choice of subject matter, an aesthetic viewpoint, or a source of material.

However, it is impossible to categorize Janáček’s music as realistic, and even in this aspect he remains a paradox as an artist. For example, if he wanted Act 1 of his opera *Fate* to be “completely realistic”, Acts 2 (“hallucination”) and 3 (“strange”) are far from it. As Vysloužilová (1993: 52) remarks, Janáček’s works teem with fantastic supernatural phenomena such as angels, the soul of a dead fiddler, or speaking animals. His opera *The Cunning Little Vixen* is realistic and fantastic at the same time. After all, what is realistic about singing animals? And yet, the life of a forest and the cycle of life are so brilliantly depicted (on which the composer himself agreed). Especially, when one considers Janáček’s operas, many of them seem to manage connecting the two sides of the coin: the fantastic and the realistic (to pose two other extreme examples, *The Makropulos Case* and its 337-year-old diva and *From the House of the Dead* with its prisoner shackles).<sup>36</sup> One can only repeat Tyrrell (2006: 223) as he writes that “there is a direct link between music and emotion, music and psychology, music and the environment”.

So far, the discussion on Janáček’s realism (or naturalism) has been focused largely on his theory of speech melodies, operas, and musical style in general. This does not, however, present the whole picture of the problem. Janáček’s other ‘theories’, if one may put them in quotation marks at this point of the investigation, complement the question of realism, particularly in his aesthetics and in his theory on composition. For example, his theory of rhythmic organization, of complex reactions and complicating composition are closely related to his ideas on motives and architectonics of musical form. In addition to the theory of speech melodies, my research attempts to examine these areas in the output of Janáček the theorist and composer.

The main title of my work, “The Musical Realism of Leoš Janáček” emphasizes, naturally, one possible form of aesthetics influencing also Janáček the composer. It is a generalization, but as I hope I have been able to show, an often discussed one. Although it is not possible to say that Janáček had only one “music theory”, musical realism competes

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<sup>35</sup> Dahlhaus refers to Asafyev’s *Die musikalische Form als Prozess* (Berlin 1976, p. 292).

<sup>36</sup> Jaroslav Vogel (1997: 20) describes Janáček in his musical output as “mystic-realist”.

in illustrating his many theoretical ramifications. In his case the superordinate concept “music theory” does not involve only “traditional” music theoretic parameters (his theories on harmony and rhythm are far from traditional), but also his theory on speech melodies, which includes psychological and phonetic aspects, and, closely related to it, his investigations on folk music. Together, these theories seem to form a polygonal front towards a theory of composition. Surely Janáček did not intend to produce a “supertheory” even in this area.<sup>37</sup> However, hand in hand with his theoretical efforts he also personally found the right way to compose. Ultimately, all interest addressed to Janáček the theorist is motivated because of Janáček the composer, who appeals to us.

This is also why I have chosen a transdisciplinary approach to Janáček’s writings and theories. I have tried to read his texts bearing in mind his compositions; together they reflect his musical aesthetics, which, as I have discussed, need not be “only” realistic. Reading Janáček’s texts, especially the unknown ones, has been an adventure. One could almost compare it to Janáček’s reading of Wilhelm Wundt’s psychology, in which he found to be on a familiar ground, although at the first sight Wundt’s experimental psychology with reaction time experiments and composing would not have much in common. But surprisingly, Janáček found verifications in it for his theory of harmony, rhythm and complicating composition. This is where one can speak of interdisciplinarity, which involves also Janáček’s interest in other branches of science, starting with Herbartian formalism, linguistics, phonetics, acoustics (Helmholtz), etc. This is presumably what Wingfield (1999: 184–185) means by saying that Janáček’s many individual texts are interdisciplinary in orientation. Part II of my study intends to shed light on these interdisciplinary aspects in Janáček’s scholarly personality, mostly as a reader and a writer.

A par excellence example of interdisciplinarity is the research started in psychology by Wundt, which applied and elaborated the methods of physiology to psychology. As Wundt (1902b: 3–5) writes:

It is clear that physiology is, in the very nature of the case, qualified to assist psychology on the side of *method*; thus rendering the same help to psychology that it itself received from physics. In so far as physiological psychology receives assistance from physiology in the elaboration of experimental methods, it may be termed *experimental psychology*. – Psychology has adapted physiological, as physiology adapted physical methods, to its own ends. An adequate definition of life, taken in the wider sense, must (as we said just now) cover both the vital processes of the physical organism and the processes of consciousness.

Consciousness is one of the key questions in Janáček’s music theory, and especially the one that gives a realistic touch to it. Consciousness is something that happens in the moment, but also past events and emotions are concealed within it. Wundt’s conception of mind, however, was quite the opposite to that of Sigmund Freud’s<sup>38</sup> at the turn of the 19th and 20th centuries—one can draw a parallel here between these two psychological schools and Janáček’s attitude toward Schoenberg. Wundt’s investigations focused on the immediate experiences of consciousness, including feelings, emotions, volitions and ideas,

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<sup>37</sup> Cf. Kulka’s (1990: 30) comment referring to Janáček’s harmony theory.

<sup>38</sup> According to the *Concise Encyclopedia of Psychology* (New York: John Wiley & Sons, 1987, p. 496), there is a connection between Herbart’s psychology and Freud’s concept of opposing forces between ego, super-ego, and id.



since man could only be understood in terms of physically observable phenomena. Wundt (1902b: 16) finishes his introduction of the *Principles of Physiological Psychology* [*Grundzüge der physiologischen Psychologie*] with a fundamental question of the mind-body problem: “Physiological psychology thus ends with those questions with which the philosophical psychology of an older day was wont to begin, – the questions of the nature of the mind, and of the relation of consciousness<sup>39</sup> to an external world; and with a characterization of the general attitude which psychology is to take up, when it seeks to trace the laws of the mental life as manifested in history and in society.”<sup>40</sup>

Transdisciplinary approach in research, as distinct from interdisciplinary research, seeks an overarching unity of knowledge. In scientific contexts, transdisciplinarity is understood either “as a principle for a unity of knowledge beyond disciplines” or “as a principle of integrative forms of research that comprises a family of methods for relating scientific knowledge and extra-scientific experience and practice in problem-solving”.<sup>41</sup> Whereas the latter form refers more to general characteristics of research executed by scientists of different fields, the first one is something that could be applied to individual work of one scientist, to put it straight. In this connection I prefer to set Janáček in the place of the scientist/artist/composer.

The discussion in <http://en.wikipedia.org/wiki/Transdisciplinarity> specifies:

Interdisciplinarity concerns the transfer of methods from one discipline to another. Like pluridisciplinarity, interdisciplinarity overflows the disciplines but its goal still remains within the framework of disciplinary research. As the prefix "trans" indicates, transdisciplinarity (a term introduced in 1970 by Jean Piaget) concerns that which is at once between the disciplines, across the different disciplines, and beyond each individual discipline.

As for the question of reality (ibid.):

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<sup>39</sup> As *The Encyclopedic Dictionary of Psychology* (Oxford: Blackwell Reference, 1983, p. 114) remarks, there are many connections between the five meanings of consciousness [(a) to (e)], of which few are uncontroversial. The source of this confusing overlap of meanings is the fact that the word entered European languages at a time when psychology and ordinary thought were under the influence of theories of the mind, stemming largely from Descartes and from the ideology of the Reformation, according to which the contents of a person’s mind can be known and judged by that person alone (ibid.). The two major contexts of use—in classical philosophy following Descartes, and in empirical psychology—divide the term according to its cognitive and its functional aspects respectively. In the latter context, its use is tied to that which has states, and can be analyzed into contents as event-units related in various empirical ways to other contents and to external events. (Ibid. 117.)

<sup>40</sup> *The Dictionary of Physiological and Clinical Psychology* (Oxford: Backwell, 1986, p. 298–299) describes Wundt’s “scientific” (in the nineteenth century sense) psychology as “naturalistic”. Wundt emphasized psychology as a branch of the natural sciences, but nevertheless he opposed radical versions of reductionism and defended a species of psychophysical parallelism (in the manner of Leibniz). The discipline of psychology *qua* psychology . . . could not claim for itself proprietorship over the broader range of genuinely *human* affairs [not elements in a *causal* chain, but phenomena arising in the realms of reasons and goals]. Wundt was more inclined toward the direction of psychophysics and what is now called information-processing rather than toward experimental neurosurgery and the kindred methods that now define physiological psychology. (Ibid.)

<sup>41</sup> Retrieved from "<http://en.wikipedia.org/wiki/Transdisciplinarity>".

Transdisciplinarity is defined [by Basarab Nicolescu]<sup>42</sup> through three methodological postulates: the existence of levels of Reality, the logic of the included middle, and complexity. In the presence of several levels of Reality the space between disciplines and beyond disciplines is full of information. Disciplinary research concerns, at most, one and the same level of Reality; moreover, in most cases, it only concerns fragments of one level of Reality. On the contrary, transdisciplinarity concerns the dynamics engendered by the action of several levels of Reality at once. The discovery of these dynamics necessarily passes through disciplinary knowledge.

In comparison with Janáček's theory of composition:

While not a new discipline or a new superdiscipline, transdisciplinarity is nourished by disciplinary research; in turn, disciplinary research is clarified by transdisciplinary knowledge in a new, fertile way. . . . Transdisciplinarity is nevertheless radically distinct from multidisciplinary and interdisciplinarity because of its goal, the understanding of the present world, which cannot be accomplished in the framework of disciplinary research. (Ibid.)

From many of his writings it is evident that Janáček wanted to contribute to musicology with his music theory, which was based on the scientific investigation of speech melodies. Although his writings, especially when one takes into account their stylistical kaleidoscope, do not form a systematical or coherent representation of this ambition, it was presumably one catalyst and motivation behind the need to examine and write about musical and psychological phenomena. Sometimes Janáček expresses this motivation quite evidently, as for example in the feuilleton about the Hipp's chronoscope (*Das Hippsche Chronoskop* [1922], dedicated to professor Vladimír Novák). In this feuilleton Janáček conveys his excitement about this new device, with which he can explore the tiniest temporal fractions of the focus of consciousness and commends the chronoscope and its importance for the real *musicology* (LD1: 490–494).

As Drlíková (2006: 97, fn 5) points out, Janáček's intensive interest in exact measurement of speech melodies lead him to the very threshold of an "exact science of composition", however never reaching it, but in all possible ways wanting to work his way to it.—Who knows if this idea of his was a utopia or only a hallmark of a highly developed "search for truth" with research laboratories and scientific workshops, as Drlíková comments (ibid.). Based on his endeavor to measure and identify the qualities of artistic and creative acts, Janáček set as an alfa and omega his experimental method of the one-second range of human consciousness. This was his methodological mould to which he subordinated all his analyses of musical media and musical material. (Ibid.)

Macek (2006: 214, 217) presents an interesting detail that in his last will Janáček donated one hundred thousand crowns to the Faculty of Arts of the Masaryk University with a wish that the faculty would found a branch for research on living speech, especially from the phonetical point of view. As Macek (ibid. 215–218) explains, under the prolonged circumstances (the legal procedures and the course of history in 1938) Janáček's wish did not realize fully as such. However, a Leoš Janáček foundation (which also underwent many transformations) was established to support this kind of research. Macek (ibid. 217–218) refers to the subsequent conditions under which the donations from Zdenka Janáčková and the documents of the Janáček Archives were permanently located at the Moravian Museum in Brno.

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<sup>42</sup> "Manifesto of Transdisciplinarity", State University of New York Press, New York, USA, 2002.

Indeed, Janáček was pleased by the news that he would receive the first honorary doctorate conferred by the young Masaryk University in 1925. As he wrote to Jan Löwenbach (lawyer and writer at the *Hudební matice*), the Philosophy Faculty of Masaryk University surprised him very much, because he thought that his literary articles had remained unnoticed (Tyrrell 2007: 526). In a letter to Kamila Stösslová (7.1.1925) Janáček commented: “I don’t write only music, but I also write all sorts of things, really; so something of this they considered valuable.” (Ibid.; Příbáňová 1990: 137 [281].) As Tyrrell (2007: 529) remarks:

Every letter he now wrote, except to intimates, was signed with his full academic title; every composition that he authorized had a doctorate in his signature. Janáček saw the doctorate as a vindication of all he had done and the curious path he had taken. Brno could not have given him a better seventieth-birthday present.

Janáček’s theories may seem “non-musicological” and their foundations questionable from a scientific point of view in a modern sense. But what is modern tends to be relative. Kulka’s (1990: 33) notion exposes Janáček’s modernity: “As a matter of fact, Janáček is more an inspirer and innovator than a systematic research worker.” The extremes of Janáček’s personality are, according to Jiránek (1985: 36), well caught in Pavel Eisner’s description of the composer’s literary work: Janáček seems to have continually on his lips Faust’s address to the moment: ‘Oh, do but last, beautiful as thou art!’, but at the same time he measures this ‘gracious permission of the moment’ by means of the Hippian chronoscope to the smallest particle of a second. Jiránek (ibid.) reminds that although seeking to be assuaged by ever newly discovered realities can be considered as a general requirement of all artists, in Janáček’s case this appears with an overwhelming, even absolute intensity, which directly results in the *conflict of reality and its experiencing* [emphasized by Jiránek] as one of the most characteristic antitheses of Janáček’s life and art.

# PART I

## A PROFILE: STYLE AND IDENTITY

### I.1 Towards Slavonic identity

#### I.1.1 (A) History

##### *I.1.1.1 From Hukvaldy to Brno*

Janáček was born on 3 July 1854 in North-Moravian Hukvaldy, a small village below the ruins of a castle of the same name, and was christened Leo Eugen.<sup>43</sup> In 1848 his father Jiří had moved there with his family to work as a schoolmaster from nearby Příbor, where he had married Amálie Grulichová in 1838.<sup>44</sup> The population of Hukvaldy at the time of Janáček's birth was altogether 573, who made their living by weaving and keeping sheep. Oldest information on Count Arnoldus de Hukenswage,<sup>45</sup> the first owner of the Hukvaldy castle (Germ. *Hochwald*, in Lachian dialect *Ukvaly*), dates back to circa 1234. The castle partly burnt on 5 October 1762 and after a new fire in 1820 it was not restored again. (Vogel 1997: 33–34, 38). The ruins of the castle are surrounded by a game reserve established in the 18th century, which in the summer time offers scenic setting for a music festival named after Janáček.

The ancestry of Janáček's father had resided in nearby Frýdek from the 17th century onwards. The initiator of the musical tradition of the family was Janáček's grandfather Jiří (b. 17.4.1778), who narrowly avoided military service during the Napoleon wars in 1799 and ended up as a teacher in Albrechtický.<sup>46</sup> In addition to his profession as a teacher, Jiří Janáček also worked as an organist. Two of his children, Josef and Jan<sup>47</sup> became priests and

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<sup>43</sup> Janáček's mother addressed him still as Leo in her last letter from Hukvaldy in the autumn 1884. (Procházková & Volný 1995: 20, 32.) Apparently, for the young Janáček the name Leo (short form for Leopold and Leonard) sounded too German, and in July 1868 Janáček signed off himself as Lev in a letter to his uncle Jan. 'Lev Janáček' was how Janáček was known professionally throughout the 1870s at Brno's Beseda and Svatopluk Societies. In the 1880s, perhaps already during studies in Leipzig in October 1879, 'Leoš' began to occur (Leoš has been Amálie Janáčková's pet name for her son, perhaps since birth) (Tyrrell 2006: 134–135). See further discussion on name-changing and its relation to Janáček's compositions and writings in Tyrrell 2006: 136–137. For example, still in Janáček's marriage certificate (1881) he is addressed as 'Lev' (with a combination of his second name in the form 'Evžen' (ibid. 136).

<sup>44</sup> In Příbor the Janáčeks had three daughters, Viktorie (b. 1838, who moved later with her family to the United States and finally returned to Hukvaldy with her husband), Eleonora (b. 1840) and Josefa (b. 1842) (LD1: 653). The two sons born in Příbor were Karel (b. 1844) and Bedřich (b. 1846), who lived later in Austria. Příbor (at that time known as Freiberg) is known also as the birthplace of Sigmund Freud (1856–1939).

<sup>45</sup> Also known as *Huckswag*, *Hobenswag*, *Hugenswald*, and *Hukeswagh*.

<sup>46</sup> A small village to the southwest of Ostrava.

<sup>47</sup> Janáček's uncle Jan, who worked as a priest in Znorovy (today Vnorovy u Veselí nad Moravou), was a close relative for Janáček when he was a student in Brno. After Janáček's father died on 8 March 1866, uncle Jan took care of him also materially by sending him money and clothes to the monastery. (Vogel 1997: 44).

the sons, Jiří (the father of Leoš, b. 4.10.1816) and Vincenc continued the tradition of teachers and musicians in the family.<sup>48</sup> Jiří Jr received a basic musical education from his father and was considered an outstanding organist. Later on he taught his own children to play piano, organ and strings. Furthermore, Leoš Janáček's mother Amálie (b. 13.4.1819) was musically gifted and could play guitar and organ. The musical family of the Janáčeks often assisted the services of the nearby Rychaltice church (site of joint musical activities by residents of Hukvaldy, Sklenov and Rychaltice). (Procházková & Volný 1995: 17–18, 27; Vogel 1997: 34–37, 39).

The Janáčeks came to Hukvaldy during years of crop failure. As Procházková & Volný (1995: 17–18) remark, the wages of the Hukvaldy schoolmaster were among the worst in the region, and the condition of the school building was badly deteriorated. Five of the children born in Hukvaldy died already as children.<sup>49</sup> Jiří Fukač (1992: 153–154) points out that even though Hukvaldy village is situated on the easternmost periphery of the historical territory of the Czech Lands,<sup>50</sup> Janáček as a schoolmaster's son was very likely at Hukvaldy isolated from the real ethnic environment. As Fukač (ibid. 152) writes, it was characteristic for the Janáček family to strive under life conditions of proletarianization for their social establishment and advancement, for higher education and success. Analysing Janáček's first remembrances of his childhood, we lack almost completely evidence of his roots in the rural life and its folklore forms, Fukač (ibid.) notes.

After his father got ill, Leoš was sent to the foundation school of the Augustinian monastery of Brno in September 1865 to be educated as a boarder and a choirboy (Vogel 1997: 41).<sup>51</sup> Behind this decision was the acquaintance of Leoš's father Jiří with the director of the music school of the monastery, choral composer Pavel Křížkovský, who had been working in Brno already from the year 1848. Musically gifted boys of the age 9 till 12 were accepted there as so-called *Modráčeks*.<sup>52</sup> The orchestra of the monastery served as evidence of their skills, which consisted of two oboes, two clarinets, two horns, two trumpets, two bassoons and a double-bassoon. Additionally, players of flute and trombones, timpanists and also six violinists were available. The orchestra performed mostly works from composers such as Mozart, Cherubini, Rossini and Haydn. The “blue-boys” helped out in the theater and played at the more distinguished balls as well. In addition to instrumental lessons, thorough bass (by Prof. Rieger) and counterpoint (by Novotný) were taught at the monastery. The boys also studied philosophy, logics, grammar and other humanistic

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<sup>48</sup> As discussed by Tyrrell (2006: 23–24), there is a significant break in the family tradition of the Janáčeks in the end of the eighteenth century. In 1784 Jiří Janáček Sr's mother Dorota moved to Velký Petřvald as Father Antonín Herman's (1753–1801) housekeeper (it is not sure who was Jiří Sr's real father). Herman became Jiří's educational mentor and, despite of his own deteriorating life situation, passed on to the young boy an education and world view completely different from that of the draper and small trader Janáčeks of the seventeenth and eighteenth centuries.

<sup>49</sup> Janáček's sister Rosalie (1850–1868) died of typhus in Příbor. His brothers František (b. 1856) and Josef (b. 1858) later spent a great deal of their lives in Russia. (Vogel 1997: 38–39).

<sup>50</sup> The term “Czech Lands”, as explained by Michael Beckerman (1994: 17), is used to describe the combination of Moravia and Bohemia, as opposed to Slovakia.

<sup>51</sup> Janáček was accepted as a foundation ward also to Kroměříž (Drlíková 2004: 7). The Queen's Monastery school of Brno had been founded in 1648 by help of the endowment of Countess Sibylla Polyxena of Montani (née Thurn-Wallesessin) (Vogel 1981: 41).

<sup>52</sup> The boys were known in Brno as “bluebreasts” because of their pale blue, white-bordered uniforms (Štědroň 1955: 22).

subjects, and many of them were expected to become teachers or servants of the church. (Ibid. 41–43).

The leader of the music school and the choir of the monastery, Pavel Křížkovský, was not only a teacher for Janáček. Křížkovský belonged to the champions of the so-called Moravian ‘Cyrilo-Methodius’ movement. In Moravia, where the cult of St. Václav had never been as strong as in Bohemia, the apostles Cyril and Methodius symbolized patriotism, religion and culture at the same time—also because of the fact that the older brother Cyril had created the first Slavonic alphabet (the so-called Glagolitic letters). Along with these apostles of the Slavs, Velehrad had also become the symbol of the East-looking historical Great Moravia. In his last school year in 1869 Janáček participated in the great national festival for the commemoration of the thousand years of the death of Cyril in Velehrad. Křížkovský was responsible for the musical performance of the festival, in which the *Modráčeks* also took part. Enthusiastically Janáček wrote to his uncle Jan and asked from him a Slav costume, worn also by members of the Sokol patriotic physical fitness association. As Vogel (1997: 44–45) comments, Janáček’s stay at the monastery in Old Brno not only prepared the way to higher musical education, it also had a great influence on the emergence of his Moravian, even “East-Moravian” identity. Vogel sees here the roots of Janáček’s Slavonic orientation towards the Slavonic East: one can see a connection from the experiences of the 15-year-old Janáček in Velehrad all the way to the *Glagolitic Mass*.<sup>53</sup>

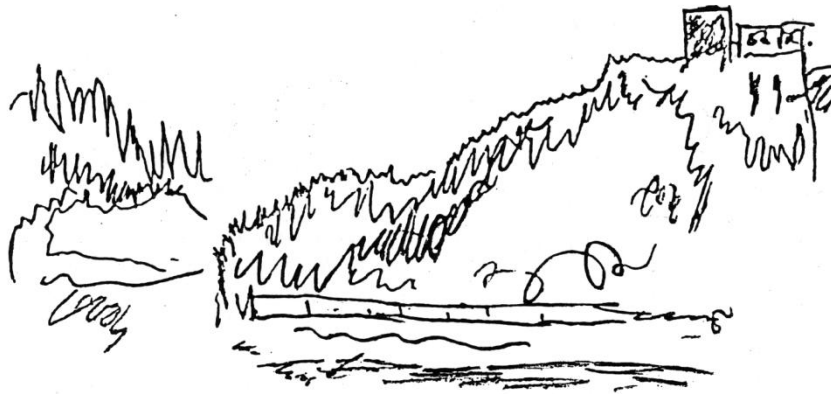


Figure 1. Drawing by Janáček of the Hukvaldy castle and its environs, from 1922. (Procházková & Volný 1995: 11).

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<sup>53</sup> “. . . a believer in God not at all, no, not at all. It just struck me that this year, 1928, is lacking something. The atmosphere of St. Methodius is missing and I wanted to add something to it with my work. . . In three weeks it was done.” (Janáček, cited in: Štědroň 1955: 198).

### I.1.1.2 From Brno to the Prague Organ School. Friendship with Dvořák.

From the years 1869 until 1872 Janáček studied at the Teachers' Training Institute in Brno ("The Imperial and Royal Slavonic Men Teachers' Training Institute") (Tyrrell 2006: 63).<sup>54</sup> In 1873 he was chosen as the director of the choir of the Svatopluk Society. The same year the choir performed Janáček's first compositions *Orání*, *Ženich vnucený*, *Válečná* and *Nestálost lásky*. These first compositions were inspired by folk songs. *Orání* is a simple arrangement of the tune *Šohajko švarný, čemu neořeš?* and *Nestálost lásky* of its variation *Šohajko švarný na vraném koni*. (Vogel 1997: 46, 48).

In 1874, after two years of practice, Janáček obtained his final examination from the seminar.<sup>55</sup> To be able to teach music, he had to take still another examination. With the help of Křížkovský's written recommendation<sup>56</sup> and the consent of the director of the seminar, Emilian Schulz, Janáček was allowed a year's leave from his work and started studies at the Prague Organ School in the autumn 1874. The school (where Dvořák had also studied) that lay in the Old City of Prague (Staré Město) had been established by the foundation *Jednota přátel církevní hudby v Čechách* in 1830. (Vogel 1997: 49.) Janáček's ambitious plan was to accomplish the three years' studies in one year, and he sat examinations in singing, organ and piano playing during the following year.<sup>57</sup> (Ströbel 1975: 9–12).

The director of the Prague Organ School, František Skuherský (1830–1892), was the author of one of the first major modern music-theoretical treatises in the Czech language, "Theory of Harmony on a Scientific Basis, in the Simplest Form" (1885).<sup>58</sup> He also wrote many textbooks on composition and harmony and became an important figure in Janáček's music-theoretic studies. (Beckerman 1994: 5). In Prague Janáček had to lead a very modest student life. He could not afford a piano, but one day (probably with the help of the editor P. F. Lehner) a piano was delivered into his little room at the Štěpánská street, which also disappeared as mysteriously by the end of the school year (Štědroň 1955: 26). The interest in the Czech *Cecilie*-movement,<sup>59</sup> which was also presented by Lehner's paper *Cecilie*, lead Janáček often to St. Vojtěch's Church in the Old City of Prague. Its organist in the years 1874–77 was Antonín Dvořák, with whom Janáček later made friends. (Štědroň 1958: 108; Vogel 1997: 52). Dvořák became the model of Janáček's so-called folkloristic

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<sup>54</sup> The institute was located at the Minorite monastery until 1878 (Drlíková 2004: 11).

<sup>55</sup> The final examination gave him competence to teach Czech language, geography and history in Czech elementary schools (the majority of the elementary schools of the time were German). (Horsbrugh 1981: 31; Vogel 1997: 49).

<sup>56</sup> "With reference to the application of Mr. Lev Janáček, I am pleased to state my opinion that his musical gifts, especially for organ playing, are exceptionally outstanding and that, given a full opportunity of studying music thoroughly, he will, one day, become a really distinguished musician. His unusual talent fully justifies such hopes." Pavel Křížkovský, choir master, Brno 12<sup>th</sup> January 1874. (Štědroň 1955: 26).

<sup>57</sup> According to Vogel (1997: 64), Janáček was examined by Skuherský the third year of the Organ School during the summer term in 1877. At the same time he continued his piano studies with Amalie Wickenhauser. These studies were preparatory steps for Janáček's plans to go to study abroad.

<sup>58</sup> With the subtitle: "With Special Regard to the Impressive Development of Harmony in the Newest Age" (*Nauka o harmonii na vědeckém základě ve formě nejjednodušší se zvláštním zřetelem na mohutný rozvoj harmonie v nejnovější době*. Prague: F. A. Urbánek 1885).

<sup>59</sup> A reform movement (supported also by P. Křížkovský) that was fighting for the simplifying of church music.

years, as illustrated in the names of the compositions of this period (*Dumka* for piano, 1879, disappeared; the suite for orchestra *Lachian Dances*, 1889/90).

The first meeting between Janáček and Dvořák can only be conjectured.<sup>60</sup> Their correspondence, starting from 1880, documents their close relationship.<sup>61</sup> Dvořák was also introduced to Pavel Křížkovský, Janáček's former teacher, in Olomouc in 1877. Dvořák was at that time the only considerable Czech composer, who was genuinely interested in Moravian folk music (for example the *Moravian Duets* based on Moravian tunes in the Sušil collection). Accordingly, Dvořák was one of the few composers appreciated by Janáček (perhaps in addition to Tchaikovsky) almost without reservations.<sup>62</sup> Their trips together during 1877–83 to the Říp Mountain<sup>63</sup> north of Prague (in 1877 by train and foot) and to Písek, in addition to the summer residence of Dvořák's brother-in-law at Vysoká u Příbram (during the summer of 1883) reflect their close friendship. After his wedding in the summer 1881 Janáček introduced his 16-year-old bride Zdenka Schulzová (his former piano student, the daughter of Emilian Schulz) to his friend Dvořák, when they made a trip together to Karlštejn.<sup>64</sup> Dvořák visited Brno at all performances of his works (taking place six times in the years 1878, 1880, 1888, 1890, 1892, 1897).<sup>65</sup> Janáček was Dvořák's guest in Prague in the years 1874–75, during the summer holidays 1877 and 1878, and was even permitted to use Dvořák's apartment at Žitná street 10 in August–September 1883, when Dvořák resided at his summer house. In 1901 Janáček was present at the celebration of Dvořák's 60th birthday in Prague and in March 1904 at the dress rehearsal of his last opera, *Armida*.<sup>66</sup> (Štědroň 1958: 106–108, 121; Vogel 1997: 59.)

After his year in Prague, Janáček made his first trip to the southern Moravia, from Břeclav through Strážnice and Vnorovy to the village of Velká. As Janáček records, perhaps the roots of *Jenůfa* were established in these years. According to Vogel (1997: 54), the first recollections about this visit may relate to Janáček's images about Martin Zeman (1854–1919) from Velká, who in Janáček's ethnological period in the 1890s became his friend and collaborator: “Bearded Zeman, *slivovice* and musician Trn [Pavel], bagpipe,

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<sup>60</sup> Citing J. Burghauer, Tyrrell (2006: 258) points to the vicinity of Janáček's and Dvořák's lodgings in Prague and to the possible gatherings at the Neff household where Dvořák was a favoured visitor. Tyrrell (2006: 261–262) gives a detailed chronological table of meetings (planned as well as realized) between Janáček and Dvořák.

<sup>61</sup> 28 of Dvořák's letters to Janáček have been preserved (Štědroň 1958: 106).

<sup>62</sup> Among the major reasons for this was surely Dvořák's pan-Slavic orientation. As pointed out by Miloš Štědroň (1968/69: 126), in comparison to the other Czech composers, Dvořák's “Moravian” conception of music and his interest in Slavonic music mostly appealed to Janáček. This choice was influenced by Janáček's strong immanent Moravian identity already evident at that time, which he had not yet become aware of to the extent as he was later to become.

<sup>63</sup> For the Czechs Říp represents a mythical place related to their origin: it was believed to be the place where their ancestors arrived at. According to Tyrrell (2006: 259), there is no corroborative evidence that Janáček and Dvořák were ever together at Říp. In his autobiography (edited by Adolf Veselý, 1924) forty years later Janáček might have confused several trips with Dvořák.

<sup>64</sup> Dvořák marveled “what a child” his friend brought with him (Trkanová 1998: 31; Vogel 1997: 74).

<sup>65</sup> As also before, Janáček asked Dvořák to give an evaluation of his cantata *Amarus*. Bohumír Štědroň (1958: 120) remarks that even at the age of 43 Janáček, who was currently composing his opera *Jenůfa*, felt Dvořák to be his musical authority.

<sup>66</sup> Janáček heard about Dvořák's death in the spring 1904 in Warsaw, where he had been negotiating the position of the director of the Conservatory (Štědroň 1958: 118).



violin and cimbalom—that was a paradise for me when I was a student!”<sup>67</sup> Alena Němcová remarks that the year 1875 necessarily is not quite accurate, but as far as is known, from the year 1870 on Janáček started to visit his uncle Jan in Vnorovy near Veselí nad Moravou (the same year Jan Janáček [1810–89] had moved there from Blažice u Bystřice).<sup>68</sup> Furthermore, according to Němcová, Janáček’s recollection of the cimbalom is wrong: as compared to the Valašsko area in North Moravia the cimbalom did not belong to the folk instruments used in the South Moravian Hornácko (the center of which Velká, rich of its folk music, is) (Němcová 1994: 58, 66, 68). However, this opinion is in contradiction with the report given in *Moravské listy* 9 November 1892. According to its news, Janáček had spent his summer vacations in Velká and its surroundings, where he had found very beautiful musical folklore. It was always presented by five musicians: first violinist, second violinist, double bass player, bagpiper and cimbalom player.<sup>69</sup>

After his studies in Prague, Janáček settled in Brno and gained in 1876 the position of the teacher of music at the Czech Teachers’ Training Institute. The same year he was chosen as the choir director of the Brno Czech Beseda Society.<sup>70</sup> This was a significant step in his career as a musician, because he was able to conduct Mozart’s *Requiem* (14 April 1877), Beethoven’s *Missa solemnis* (2 April 1879) and works of Dvořák and Smetana, for example. The title *Filharmonický spolek*, “Philharmonic Association”, was attached to the name of the society in 1879. (Brabcová 1985: 82; Vogel 1997: 58–59; Vysloužil 1994: 132–133.) Janáček’s first compositions for orchestra, *Suita* (“Suite” for String Orchestra, 1877) and *Idyla* (“Idyll” for String Orchestra, 1878) originated at this time. Janáček also performed as a pianist: together with Amalie Wickenhauser he played Rubinstein’s *Fantasia* for two pianos and played Mendelssohn’s *Capriccio* and the piano concertos of Mendelssohn and Saint-Saëns as a soloist (Vogel 1997: 59). Such performances reflect the fact that Janáček’s musical studies were not yet over.

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<sup>67</sup> “Ve Velké bradatý Martin Zeman, slivovice a hudec Trn, gajdy, housle a cimbál—to byl můj ráj studentský! Tu asi chytly se pudy kořínky Její pastorkyně.” Even in the 21st century it is still possible to parallel Janáček’s impressions about the *bemütlichkeit* and *savoir de vivre* of Hornácko. I myself got my introduction to the natural beauty of the region of Velká and its hospitality on a Sunday afternoon in the spring 2001.

<sup>68</sup> Also Vysloužil (1955: 40) says that it is possible that Janáček had already made trips to Velká earlier in the 1870s from his uncle’s place in Vnorovy. Štědroň (1968b: 59) refers to Janáček’s memories (Veselý 1924: 37), according to which he had been acquainted with the Velká area in 1875 as well, but makes a notice of K. Vetterl’s study (*Lidová píseň v Janáčkových sborech do roku 1885*; 1965: 366), which refers to Janáček’s visits to the Moravian Slovakia taking place in 1873.

<sup>69</sup> Cf. Vysloužil 1955: 40, fn 3.

<sup>70</sup> The society had been founded in 1860 and gained its own concert house, the Besední dům (“Meeting House”) in 1872. ‘Beseda’ in Czech means a friendly conversation, neighbourly gathering for a chat (Tyrrell 1992: 359). The German *Brünner Musikverein* had been established in 1862, gaining its own building in 1892 (the Deutsches Haus, located at the *Moravské náměstí*, was destroyed in the bombings of WW2 and later pulled down). Brno had several other nationally divided societies, including the *Brünner Schubertbund*, *Brünner Mozartgemeinde* and the *Brünner Wagnerverein*. (Brabcová 1985: 82). Respectively, the Czechs had their own societies, for example the craftsmen’s Svatopluk Society, the Club of the Friends of Art (*Klub přátel umění*) and Brno’s Russian Circle, whose keen members included Janáček and his daughter Olga.

### I.1.1.3 Leipzig and Vienna

In October 1879 Janáček, admitted a year's stipendiary leave, started his studies in the famous Conservatory of Leipzig. His intention was to deepen his knowledge of the theory of music and composition, however it initially appeared that he also wanted to become a better pianist and musician, as he began to plan studies with Anton Rubinstein in St. Petersburg in the summer of 1878. Janáček even wrote a letter to Rubinstein. The registered letter circulated around the world for a year and was returned unopened (Šeda 1982: 57; Vogel 1997: 64). It seemed that Janáček's identity as a musician was still in many ways unclear. In November 1879 he planned to leave in order to study in Paris with Saint-Saëns,<sup>71</sup> however Janáček reassures Zdenka Schulzová in his letter dated 29 November 1879 that he will never become a touring virtuoso.<sup>72</sup> He did not have these kinds of thoughts when deciding to study under the French master. He only wished to improve his piano and organ playing so much that he could be "respected as a professional and a musician" (Knaus 1985: 57, 60).

At that time the Conservatory of Leipzig functioned in the two-storied rear building of the Gewandhaus. Harmony and counterpoint was taught by Oskar Paul, form analysis by Leo Grill, piano by Ernst F. Wenzel, organ playing by Wilhelm Rust and choral singing by H. Klesse.<sup>73</sup> Janáček was not enthusiastic about his conservative teachers, but he was determined to study the three-year study program in one year. It is possible to follow the course of his studies almost hour to hour in his correspondence with Zdenka, as also later in Vienna. For example, Janáček was not satisfied with his role as the first bass in Beethoven's *Missa solemnis*—he had already himself conducted the work! Grill, the teacher of form analysis was according to Janáček unfriendly and set in his ways. Even the possibilities to practise organ playing were nothing to write home about. Additionally, Janáček felt lonely: he was like "Robinson on a desert island". In January 1880, he had already decided to leave Leipzig and continue to study at the Conservatory of Vienna.<sup>74</sup> (Vogel 1997: 66–68.) In addition to several fugues and other exercises<sup>75</sup> prepared for Grill's composition lessons, Janáček's last composition in Leipzig was the "Variations for Piano"

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<sup>71</sup> His enthusiasm for Rubinstein seemed to be over at this time. Janáček had heard Rubinstein play in Leipzig on 22 November 1879. According to Drlíková (2004: 17), Janáček might have attended a piano recital of Anton Rubinstein also during his studies in Prague. In his article "Leoš Janáček and Prague" Racek (1955a: 17) mentions two concerts of Rubinstein in Prague in March 1875, which Janáček attended. Now the new master, whom the young Janáček could rely on, would be Saint-Saëns in Paris. (Vogel 1997: 67–68.)

<sup>72</sup> According to Vogel (1997: 66), Janáček was planning a concert tour as an organist for the year 1880.

<sup>73</sup> In a report given from the Leipzig Conservatory on 12 December 1879 Janáček received the following statements from his teachers: "Piano playing: *A very able, intelligent, and hard-working pupil, who has made very good progress which leads us to expect the most gratifying results from him in the near future* (E. S. Wenzel). *An exemplary pupil from all points of view who attains the best results. It is my sincere wish that Janáček should continue with his studies, as his talent and industriousness lead us to expect great things of him* (Oskar Paul). Organ playing: *Has proved himself not only to have talent but also diligence. I am very satisfied with him and would like to see him given every possibility of finishing his studies, to which he devotes himself with unusual earnestness, so that he may achieve real excellence in the future* (Dr Rust). Lectures: *Attends and shows a lively interest in the subjects* (Oskar Paul). Singing: *Attends rarely* (Karl Reinecke). *Has a good voice, attended only two or three times at the beginning* (Klesse)." (Štědroň 1955: 37.)

<sup>74</sup> For this purpose Janáček received a positive decision from Brno about prolonging his study leave with half a year (Vogel 1997: 67).

<sup>75</sup> E.g., *Zdeňci-Leoš-Fuga* and *Zdeňčin-Menuet*, which have not been preserved. (Knaus 1985: 58; Vogel 1997: 69.)

in B major (*Zdeňčiny variace*, 29.I.–22.II.1880) that resembles Schumann's style.<sup>76</sup> (Knaus 1985: 57–58; Vogel 1997: 69.)

Janáček studied at the Vienna Conservatory<sup>77</sup> from 1 April till 4 June 1880.<sup>78</sup> He was accepted to the second year's course to study piano playing with Josef Dachs (a former student of C. Czerny)<sup>79</sup> and composition with Franz Krenn (Racek 1963a: 32).<sup>80</sup> Equally to the organ playing in Leipzig, Janáček had also abandoned his piano-playing by the end of April: Dachs was a much more demanding teacher than Wenzel, and additionally he wanted his student to change the way he had learned to play in Leipzig.<sup>81</sup> According to his memoirs Janáček went to play Schumann's Piano Concerto for Dachs but did not go to his class a second time (Veselý 1924: 637). Pianism finally dropped out and only composition remained. For the composition classes of Krenn (who two years earlier had been G. Mahler's teacher) Janáček compiled for example a sonata for violin<sup>82</sup> and a song cycle *Frühlingslieder*. At the end of May he started a string quartet after initially studying some of Beethoven's quartets. (Vogel 1997: 71.) His studies in Vienna were to end with a composition competition in June. However, as Janáček's string quartet was not yet ready, Krenn ordered that the piece for the competition would be the sonata for violin, which Janáček had finished earlier. Janáček was not satisfied with this decision. When the jury considered the sonata's Adagio movement to be too "academic" and did not allow Janáček to participate in the competition, he protested by writing a letter of complaint, in which he threatened sending the sonata to Hanslick himself to be evaluated! (Knaus 1985: 58; Vogel 1997: 72.)<sup>83</sup> His musical studies had been settled for composition, even though Janáček did not compose anything for four years after his return to Brno. This, however, resulted from his many organizational and pedagogic activities in the beginning of 1880s.

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<sup>76</sup> As Knaus (1985: 58) remarks, Janáček marks the *Variations* with Opus number 1. This numbering, however, stops at Opus 3 (*Suite for Orchestra*, 1891). According to Vogel (1997: 104), Janáček does not have an "Opus 1", but the dances *Starodavný I* and *Pilky*, that preceded the *Suite for Orchestra*, are marked with Opus number 2.

<sup>77</sup> The *Conservatorium für Musik und darstellende Kunst der Gesellschaft der Musikfreunde in Wien* had been founded in 1817. During Janáček's studies its principal was Josef Hellmesberger Sr, supporter of the progressive party of Wagnerians. (Hollander 1963: 41; Vogel 1997: 70.)

<sup>78</sup> The register of the Conservatory and its annual report has the name "Leo Janacék". According to Kroner (1985: 63), Janáček lived in Vienna by Frau Leithner at Riemerstrasse 9. He was not the only student from the Czech Lands: in the school year 1879/80 there were 53 students from "Böhmen" and 32 from "Mähren". (Ibid. 66.)

<sup>79</sup> The Austrian pianist and composer Carl Czerny (1791–1857) was born to a family of Bohemian origins—the family name Czerny, equivalent to the Czech form Černý, was a common one in the Austrian Empire. Czerny was also teacher of F. Liszt and himself a former student of L. van Beethoven (during the years 1800–1803), M. Clementi and J. N. Hummel. Thus Janáček was for a moment a part in the chain of the art of classical Western pianism but, perhaps due to his obstinacy and seek for anti-traditionalism, this fiber to the past was also to be broken.

<sup>80</sup> Anton Bruckner was also teaching in the same classroom as Krenn at those times (Kroner 1985: 66).

<sup>81</sup> According to Vogel (1997: 71) Janáček's small, round hands, which were not especially pianistic, could have complicated the matter further.

<sup>82</sup> Already the second one after a sonata composed in Leipzig; neither have been preserved (Vogel 1997: 71).

<sup>83</sup> The formalist Janáček, a supporter of classical-conservative tendencies, stood in the camps of Brahms and Hanslick. "The schools of Prague and Leipzig have their good sides, but they lag behind their times, I am told", Janáček writes to Zdenka on 20 May 1880. (Hollander 1963: 41; Vogel 1981: 73.)

One could ask why Janáček, who made his breakthrough especially as an opera composer, did not show any interest towards opera during his studies in Leipzig. Martin Wehnert (1985), who has examined the opera program of Janáček's period at Leipzig, asks why the life histories of the famous Wagner-director, the head of Leipzig's opera house, Angelo Neumann and Janáček do not meet, even though they were both based in the birth town of Wagner. Although Janáček went to concerts (at least 61 altogether) and the rehearsals of the Gewandhaus Orchestra (and heard, among others, the famous Arthur Nikisch conducting),<sup>84</sup> as far as is known he never went to see opera. (Vogel 1997: 69; Wehnert 1985: 70.) During the five months that Janáček spent in Leipzig, Leipziger Neuen Theater performed a whole series of Mozart evenings, Weber's *Freischütz* and *Euryanthe*, Beethoven's *Fidelio*, Gluck's *Iphigénie en Aulide* and Meyerbeer's *Les Huguenots*. Of Wagner's operas all except *Tristan und Isolde* and *Götterdämmerung* were performed (Wagner had not yet composed *Parsifal*).<sup>85</sup> (Wehnert 1985: 69–70.)

Wehnert criticizes the explanations of the biographers of Janáček—for example K. Honolka's assumption that Janáček could not afford opera. In addition to Janáček being yet unsure of his musical identity, Wehnert sees ethnical reasons especially for his anti-Wagnerianism: the awareness of his own Slavonic origin prevented Janáček from becoming interested in Wagner's works. This probably made the young student of music ("Herr Studiosus") to resist all kinds of siren calls of the art of opera, whether or not he was aware of it. Although Wehnert considers Otakar Šourek's view of the fundamental difference between the Czech and the German musical cultures as an exaggeration, he remarks that the more characteristic role the ethnic quality of a composer has in his output, the larger the chasm between composers representing two different nationalities grows. In the case of Wagner and Janáček, the question is the musical realization of the Germanic and correspondingly Czech-Slavonic mission. Additionally, Janáček's dawning musical realism certainly had an influence on his negative attitude to the "Utopian"-Wagner.<sup>86</sup> Janáček had seen Wagner's *Lohengrin* (Weimar, 1850) in Brno in 1877. Even though nothing else was clear yet, Janáček knew at least how he would not compose: after hearing a "Wagner number" in Vienna, he wrote to Zdenka on 5 April 1880<sup>87</sup> that he would never compose the same way as Wagner. However, it was only twenty years later that Janáček found his own style. (Knaus 1985: 57; Wehnert 1985: 71–74.)

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<sup>84</sup> The reminiscence in Janáček's memoirs stems from 1879: *Koncertní síň Gewandhausu. Nikisch dirigoval.* ("Concert hall in Gewandhaus. Nikisch conducted.") (Šeda 1982: 57.) In Leipzig Janáček started to keep a diary: in his "Leipzig musical diary" ("*Denník hudební Lipsko*", signed by Lev Janáček) one can read about the concerts where he went—for example on 29 October 1879 he heard Grieg perform his Piano Concerto ('*brál sám*' – "he played himself") in the *Gewandhaus* (there is a short notation by Janáček of the piece on G-clef). The program of the concert included also pieces from Schumann (Symphony in B flat major) and von Weber (judging by Janáček's jottings, the aria *Ozean, du Ungeheuer* from the opera *Oberon*).

<sup>85</sup> Janáček travelled purposely to the première of *Parsifal* at the National Theater in Prague in 1914 (Vogel 1997: 22). In 1911 he also went there to see Wagner's *Der fliegende Holländer* and in 1916 *Die Walküre* and *Tannhäuser*. (Racek 1955a: 26–27.)

<sup>86</sup> The dilemma of the young Janáček and opera is discussed again in chapter II.2.4.1 in connection with the contents of aesthetic formalism.

<sup>87</sup> Wehnert (1985: 72) gives the year 1879. This must be an error, since the letter dates to Janáček's studies in Vienna.

## I.1.2 Janáček and Moravian musical folklore

### I.1.2.1 Janáček the folklorist: Collecting folk songs

In Brno Janáček founded an Organ School after the example of Prague<sup>88</sup> in 1881 with the support of the Union for the Promotion of Church Music in Moravia (*Jednota pro Zvelebení Cirkevní Hudby na Moravě*) and a music school connected to the Beseda in 1882.<sup>89</sup> Janáček was nominated as the director of the Organ School and as the teacher of theoretical subjects.<sup>90</sup> At the heart of all activities at the school lay three core subjects: theory, organ playing and singing. (Steinmetz 1996: 2.) The Organ School became Janáček's lifelong project and the proving ground of his music-theoretical thinking. He also founded the periodical *Hudební listy* (1884–1888) on the eve of the opening of the Brno Czech Theater in 1884 to comment on the performances of the theater and to improve the musical life of the city. In addition to his organizational activities, Janáček continued as the choir-master of the Beseda Society and from 1886 to 1902 as the teacher of singing at the Old Brno Gymnasium. During the years 1885 to 1888 he was occupied by at least ten different activities, including conducting various choirs and composition.

Teaching singing at the Gymnasium, a minor occupation, brought along an element that became central not only for the development of Janáček the composer, but also for his music theory, namely, working with folk songs. The principal of the gymnasium, František Bartoš (1837–1906) belonged to the most important continuators of the work of the Moravian theologian František Sušil,<sup>91</sup> who had collected Moravian folk songs. From Janáček he gained an excellent expert for collecting and notating folk songs. In 1888 Janáček and Bartoš left for their first collecting excursion around Hukvaldy area (this was also Janáček's first visit to his native village since childhood!). In addition to the melodies and the texts of the songs, Janáček also wrote down their accompaniments by bagpipes and cimbalom. The skills of the players Jan Myška<sup>92</sup> (from Petřvald) and František Klepáč (from Kunčice) made a great impression on Janáček in particular. He also made an effort to observe the dances that were related to the melodies in their spontaneous and authentic environment.<sup>93</sup> (Vogel 1997: 91–92; Vysloužil 1955: 37, 51.)

The work of Bartoš and Janáček soon led to the publishing of the collected folk songs. In 1882 Bartoš had already published the collection *Nové národní písňe s nápěvy* ("New

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<sup>88</sup> "I have been obsessed by the idea of founding an organ school in Brno since my early youth. I travelled to Prague for my studies already with this idea in my mind and I consider its realization as one of my greatest aims." Letter to Zdenka from Leipzig. (Vogel 1981: 77)

<sup>89</sup> *Brünner Musikverein* had already founded its own music school in the year of its establishment in 1862 (Brabcová 1985: 82).

<sup>90</sup> After Czechoslovakia became independent, the Organ School was transformed into a state conservatory in 1919 and later in 1947 into the Janáček Academy, whose first principal was Janáček's former colleague Ludvík Kundera, the father of the writer Milan Kundera.

<sup>91</sup> Sušil's (1804–1868) outstanding collections of folk songs were published in 1835, 1840, 1853 and 1860 (altogether 2361 tunes and lyrics). Both Sušil's and Bartoš's ideas about folk songs were still idealized and in many places embellished by censorship. (Racek 1955b: 27; Vogel 1997: 91; Vysloužil 1955: 33.)

<sup>92</sup> Janáček was collecting folk music in Petřvald in 1886–88. His notations of Jan Myška's cimbalom playing belong to his first recordings on instrumental folk music. (Vysloužil 1955: 110.)

<sup>93</sup> In this respect, as also in the insufficiencies in marking the rhythmic qualities of the songs, Sušil's collections were inadequate, as Vysloužil (1955: 36) remarks.

folksongs with melodies”), so-called Bartoš I. Their co-operation produced the collections Bartoš II (1889) and Bartoš III (1899–1901)<sup>94</sup> and in 1890 the *Kytice z národních písní moravských, slovenských i českých* (“Bouquet of Moravian, Slovakian and Bohemian Folk Songs”, 195 unaccompanied songs). Janáček wrote introductions for the 1889 and 1899–1901 collections, where he examined the musical characteristics of the Moravian melodies. In the introduction<sup>95</sup> to Bartoš III (*Národní písně moravské nově nasbírané*, 1899–1901) Janáček introduces an argument that was later essential from the point of view of his theory of speech melodies: “Although the whole shape of a folk song would not have developed from speech, at least the beginning of each folk song originates in its tinge.” (Vogel 1981: 113; Vogel 1997: 109.)

In addition to the collecting work, Janáček participated in organizing the Moravian department of folklorism to the centenary of Prague’s first industrial exhibition in 1891 (15.5.–18.10.) and in Prague’s ethnographic exhibition in 1895 (15.5.–23.10.), where he brought performers from Velká (led by P. Trn), Kunčice and other countryside of Moravia.<sup>96</sup> (Racek 1962: 59; Vogel 1997: 108.) This work is visible also in Janáček’s compositions as many arrangements of folk songs in the 1880s and 1890s. Due to these activities Janáček’s reputation as a folklorist grew especially in Prague’s musical circles. Folk songs, however, were not really a new area for the composer, as he had made choral arrangements of them as a young conductor of the Svatopluk Society. According to Vogel (1981: 61), these arrangements show Janáček’s tendency towards the free rhythmical structures of East Moravian and Slovakian songs, resulting for example in leaving out time signatures and keys.

As Vysloužil (1963) notes, Janáček’s systematic collecting activities cannot compete with the number of registered songs collected by Béla Bartók for example (Janáček 350, Bartók 10, 000 songs, also a larger area). Furthermore, comparing these two great personalities in musical folklore, Vysloužil finds Béla Bartók to be more like an “absolute” musician than an artist of Janáček’s type of dramatic and programmatic composer. Even though Janáček suffered from inadequacies in the technical sides of scientific work, the fact that he initially concentrated on the explanation of the aesthetic and music-theoretic principles of musical folklore was fruitful not only to science alone, but also to his own works. (Vysloužil 1963: 362–363, 375.)

### *I.1.2.2 Eastern features of Moravian musical folklore*

The different historical emphases have determined the cultural development of Bohemia and Moravia. Great Moravia (circa 800–907) had strong bonds between Constantinople and Byzantium. After the settlement and ecclesiastic organization of Moravia had been dissolved, the center of power was transferred to Bohemia, into which Moravia was incorporated as a Margravate in the middle of the 11th century.<sup>97</sup> At that time Bohemia was a feudalistic part of the Holy Roman Empire and it started to be directed culturally

<sup>94</sup> Vol. I and Vol. II, altogether 2057 songs.

<sup>95</sup> *O hudební stránce národních písní moravských*, “On the Musical Aspect of Moravian Folk Songs” (1901).

<sup>96</sup> Janáček took part in the exhibition most actively during its so-called “Moravian Days” (15.–18.8.1895), when Moravian musicians and dancers were performing, trained by Lucie Bakešová (Racek 1955b: 19).

<sup>97</sup> Brno, the capital of Moravia since 1641, was bestowed the privileges of a royal town by King Václav (Wenceslas) I in 1243.

towards the west with Prague as its center. (Vaníček 1993: 27–32.) Especially during the Luxemburg Dynasty it retained close contacts with the French and Italian cultural centers.<sup>98</sup> Bohemia and the western part of Moravia have thus had a close connection with the traditions and structures of Western art music. (Vogel 1997: 113.)

Bohemia has traditionally been surrounded by German elements and its music represents clear major-minor diatonicism and metrical symmetry. Following the heritage of the Bohemian Baroque music, the tunes of folk music present instrumental and dance-like characteristics as well. Regular beats often form symmetric groups of four to eight measures. Texts of the songs are subordinate to the melodies to which many metrically similar texts can be attached. (Smetana & Václavěk 1998: 756.) In the history of Western art music the influence of Bohemian musicians on the so-called Mannheim school<sup>99</sup> was significant in the 18th century (e.g., J. & K. Stamitz and F. Richter). In the 19th century Smetana and Dvořák on their own part continued this Western tradition in the Czech culture. (Hollander 1963: 91; Vogel 1997: 113.)

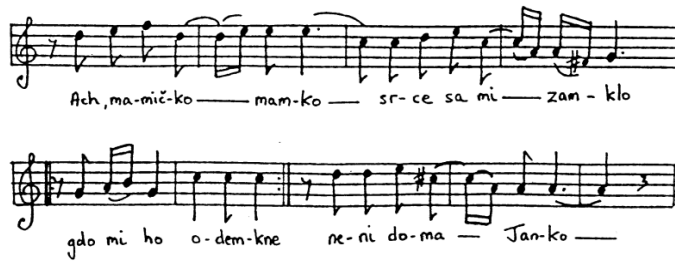
A cultural watershed between Bohemia and Moravia has in the new era been industrialism in the west and agrarian culture in the east. As the result, the language, music and folk art of the eastern parts of Moravia have been preserved more untouched. Slovakian folk music has common elements with Hungarian music, and geographically these elements have spread through the Slovácko area (to which also Hornácko belongs) all the way to Moravia. Among these elements are modal keys and metrical and phraseological irregularities. Dance and song have been bound together, because they have emerged mainly on the conditions of vocal music. The irregular and free rhythms, modality and rhapsodic form of Moravian and Slovakian folk music bear witness to the power of the laws of language and at the same time to the ancient origin of the music. (Hollander 1963: 92; Vogel 1997: 114.) Whereas Bohemian folk music (example 1) follows the rhythms of dance, Moravian is clearly more vocal (example 2) (Horsbrugh 1981: 47):

Nej-si nej-si jak jsi se dě-la-la nej-si nej-si  
 jak se dě-láš fa-keš-né srd-ce máš nej-si nej-si jak se dě-láš  
 dar-mo to ra-pí ráš

*Example 1.*

<sup>98</sup> For example, the composer Guillaume de Machaut works as the assistant of King Jan Luxemburgian, starting from 1323. At that time, the court had been divided into other parts of Western Europe. (Horsbrugh 1981: 15.)

<sup>99</sup> The Mannheim school had a notable influence on the development of early classicism. Its stylistic characteristics were sonata-like conception of form and light melody-oriented texture.



Example 2.

As the predecessor of the work of Janáček and Bartoš, František Sušil mentions earlier in his preface to the 1835 collection that the tunes of the Slavic folk songs often begin in a different key than in which they end. Even though the Bohemian and Moravian tunes would be close to each other in their formal schemes, the choice of keys of Moravian tunes is more free and their modulation more common than in other Czech folk songs. (Smetana & Václavěk 1998: 8, 753.)

The softer accent of the Moravian dialects (which are related to the Slovakian dialects) have also partly influenced the genesis of rhythmically more freely flowing and rhapsodic conception of melody. The words do not have such a strong accent on the first syllable as in more Western Czech dialects. (Horsbrugh 1981: 46.) East Slavonic scales also deviate from the usual major-minor dichotomy, and as an opposite of the predominantly major-tuned Czech folk music they represent several variations especially of the minor scale. According to Hans Hollander, rather than originating from the Gregorian chant, the modally toned keys of East Slavonic folk songs are dependent on the scales determined by the upper partials of some old pastoral flutes (for example the mixolydian *fujara* instrument from the Carpathians). (Hollander 1955: 175; 1963: 96.) Melismatic embellishments and improvisation refer to the musical tradition of Byzantium and the East. These oriental influences make Moravia a bridge to the East, although Vogel remarks that the Orient and the East are two totally different concepts. In addition to the oriental influences the rhythmical freedom of the area is a parallel to a certain *genius loci*, which manifests especially in the temperament of the inhabitants of this sunny area rich of wine. (Vogel 1997: 114.)

### I.1.2.3 Janáček's music and Moravian folk music

Janáček's musical language has certain similarities with folk music elements, such as rhythms, modality and perhaps instrumental features as well. The accompanying figures of his music sometimes resemble improvisations of instruments accompanying folk songs, for example the violin, the double bass, the cimbalom and the bagpipes (which has later been replaced by clarinet). The sound and technical qualities of the bagpipes and cimbalom are reflected in Janáček's musical language by bass tunes resembling pedal points, harp-like chordal arpeggios, arabesques circulating around central tones and motives formed by accumulations of short tones. Constant repeating of a single rhythmic-melodic motif gains a character of a rhythmic-melodic ostinato. Especially the rhapsodic and quivering timbre of the cimbalom is audible in Janáček's texture for piano (for example the first movement

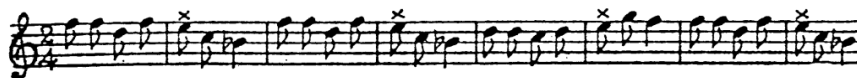


of the Violin Sonata). (Horsbrugh 1981: 103; Vogel 1997: 27.) Janáček used the cimbalom as an instrument only in his *Rákos Rákozcy* (1891).<sup>100</sup> Bagpipes play a role in his opera *The Excursions of Mr Brouček* (1917), where they accompany the Hussite choral *Ye Who Are God's Valiant Soldiers*<sup>101</sup> in the second part (*Mr Brouček's Excursion to the Fifteenth Century*) at the arrival of Jan Žižka to Prague with his warriors. (Hollander 1963: 102; Vogel 1997: 27.) According to Štědroň (1976: 130), Janáček used bagpipes to create a musical sign of the historical time in question.

As in the Moravian folk music, also characteristic to Janáček's musical language are minor (especially modal) keys. Modality leads, for example, to incidences of Lydian fourth in folk tunes and in Janáček's music:

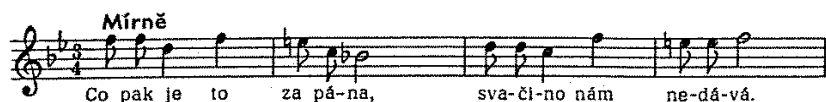


Example 3. Folk song from Strážnice (Hollander 1955: 176).



Example 4. Dance song of the young foxes in the opera *The Cunning Little Vixen* (1923) (Hollander 1963: 96).

According to Vysloužil (1963: 369–370), this tune and its Lydian E reveals elements of *Locus communis* in Janáček's music: its model can be detected in the tune *Co pak je to za pána* from Dražanská Vysočina.<sup>102</sup>



Example 5. (Ibid. 370.)

<sup>100</sup> Janáček composed the ballet *Rákos Rákozcy* especially for the Prague centenary exhibition. It includes five of his *Lachian Dances* (1890), which are based on authentic folk melodies from North Moravia.

<sup>101</sup> *Ktož jsú boží bojovníci*, Hussite choral from the *Jistebnice Kancionál* from the year 1420, has often symbolized revolutionary ideas in Czech art music starting from Smetana (opera *Libuše*, 1872; *Má vlast: Tábor*, 1878 and *Blaník*, 1879). In his opera *Mr Brouček's Excursion to the Fifteenth Century* Janáček uses also other Hussite chorals, such as *Slyšte rytieři boží* ("Harken, God's Knights in Armour"), *Povstaň, povstaň, všecko město pražské* and *Dietky v hromadu se senděme*. (Štědroň 1968b: 154; Štědroň 1976: 130.) In his letter to Kamila Stösslová on 17 October 1917 Janáček reports on "setting a story from the XVth century—the most sacred period for every Czech" (Štědroň 1955: 148).

<sup>102</sup> As Tyrrell (1992: 285) points out, the text of the Fox Cubs' song, 'Běží liška k Táboru' ('A vixen runs to Tábor'), comes from most well-known of all collections of Czech folksongs, Erben's *Czech Folksongs and Nursery Rhymes*. Janáček's attention to it was probably drawn by its appearance in the *Lidové noviny*, accompanied by a drawing of a vixen with a large bag, walking on hind legs to Tábor (according to the helpful road sign) (ibid.). As Janáček later commented to Otakar Ostřil and Max Brod, the Fox Cubs and the Hens should be sung by a children's chorus. (Ibid. 293–294.)

The placing of repeating ostinato accompaniments against rhythmically free melodies leads often to polyrhythmic structures in Janáček's music. Additionally, characteristic to Slovakian folk music are mirror rhythms, which occur also in the rhythmic of Janáček's compositions (Vogel 1981: 323):

*Sinfonietta:*



As Jiří Vysloužil (1963) mentions, in addition to *Lachian Dances* there are numerous folk features in *Jenůfa*, *The Diary of One Who Vanished* (*Zápisník zmizelého*), *The Cunning Little Vixen*, *From the House of the Dead*, and especially in the 2nd String Quartet, *Říkadla* and *Sinfonietta*. But beginning with *Jenůfa*, we cannot find citations of folk melodies in Janáček's work. After completing *Jenůfa* there is a period of a certain deviation from the Moravian and Silesian folkloristic sources in Janáček's compositional output (between the years 1905–17 compositions such as *Fate* and *The Excursions of Mr Brouček*) which return again by *The Diary of One Who Vanished* (1920). We can partly explain this by the fact that at the beginning of the 20th century Janáček was studying quite systematically the works of Debussy, Rebikov, Strauss and Reger. As a result, there are even some impressionistic and late-romantic impulses in Janáček's music. For his book *Complete Theory of Harmony* (1912) he was also pursuing intensive studies on Wagner, Liszt and Chopin. Vysloužil (ibid.) reminds us that for these reasons the influence of folk song, folk harmony and the playing of folk musicians must therefore not be overestimated in the development of Janáček's harmonic thinking. Dietmar Ströbel (1975: 23) makes the same remark: according to him, looking for folk music influences in Janáček's late output is subject to certain reservations. However, *Jenůfa* brings along all essential innovations in harmony that made Janáček a pioneer of modern music. Vysloužil emphasizes that Janáček's music is totally penetrated by the spirit of Moravian and Silesian folk song. As a phenomenon of its own his musical language deviates from Czech and world music's classical and romantic tradition by its melodic features, rhythm, architectonics of musical phrases, tonal and harmonic relations, and of course, by its *nápěvky mluvy* ("speech melodies"). (Vysloužil 1963: 367–368, 372.)

According to Jiří Fukač (1992: 155), the frequency of folk-song quotations in Janáček's work is substantially lower than in Bartók's or Vítězslav Novák's music for example. Where Bartók used the folklore patterns and impulses in many different structural or semantic ways, Janáček, as soon as he is able to integrate these folkloristic stimuli, can relinquish any direct employment of folklore tunes and rhythm etc. But there is also another principal difference to be found between these two men: in Janáček's case "the ghost of romantic attitude" towards folklore is raised, a spirit wholly foreign to Bartók. In his folkloristic activity Janáček appeared to play a double-role by presenting himself as the last romantic and the first modern representative of the Czech folklorism in music. (Ibid.)

### I.1.3 The question of language: In search of identity

#### I.1.3.1 *Between two nations*

For at least thousand years the Czechs have lived side by side with the German cultural domain. After the golden era of the Great Moravia and Bohemian Kingdom (of which the reign of King Charles IV was perhaps most prosperous) the Hussite wars weakened Bohemia. The Czechs tried to remedy the situation by electing as their king the Polish Prince Ladislaus Jagiellon. Bohemia thus was under Polish dominion from 1471 through 1526.<sup>103</sup> However, the threat from the Turkish side already during the Hussite times led to the Czech Estate to elect the Holy Roman Emperor Ferdinand of Habsburg as their king in 1526, without intuiting that they had therefore ensured the power of the Habsburgs in Central Europe for four hundred years. The tensions between the Hussite protestants and the Catholic Austria made many intellectuals leave the country (among others, the Czech humanist, philosopher and theologian Jan Amos Komenský, with his Latin name *Comenius*, belonged to the most remarkable emigrants). After the Battle of the White Mountains and the Thirty Years' War, Bohemia and Moravia fell under new and even stronger recatholization. (Čornej 1993b: 216; Čornejová 1993: 294.)

German had thus become the language of power in the Czech Lands. In addition to Latin, it functioned also as the language of science in the texts of Czech scholars (e.g., Josef Dobrovský: *Geschichte der böhmischen Sprache und Literatur*, 1792). During the National Revival in the beginning of the 19th century Josef Jungman considered the Czech language as the most important factor uniting the nation in the middle of the German pressure. (Štědroň 1977: 284.) It is revelatory that, for example, still at the time before the WWI there was not a single Czech in the municipal government of Brno. Neither did the town authorities permit a single Czech *Bürgerschule*, an upper elementary school, nor a street name in Czech. Socially there was a clear identification of German capital and Czech labour, resulting in the fact that the employers and the administrative staff were exclusively German and the working-people that lived mainly in the surrounding suburbs were Czech. The situation in Prague had already started to develop in another direction: for example, in 1861 Czech street names were placed above German ones, and in 1892 the Prague Town Council decided to eliminate the German names altogether. (Wiskemann 1938: 111, 217.) On the whole, in national political movement Moravia follows Bohemia considerably later.<sup>104</sup>

According to Wiskemann (ibid. 110), the language quarrel in Moravia was far gentler, and in Brno, both before and since the WWI, people have been much readier to speak the other language, though of course it were the Czechs that knew German rather than the Germans knowing Czech. This applies also to Janáček. Although it is even possible to

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<sup>103</sup> The last Czech king had been Jiří z Poděbrad (reigned 1458–1471). The Hussite reforming zeal had reached also the structures of power: Jiří z Poděbrad was the only native king to rule the Czech Lands after the Přemyslids and the first to be elected by the representatives of the Czech Estates. (Čornej 1993a: 179, 181; Tyrrell 1988: 132.)

<sup>104</sup> Wiskemann (1938: 111) states that apart from the social question, old Brno has been passed on to the posterity as an architecturally beautiful late seventeenth century Jesuit town. She also emphasizes the proximity of Austria in Brno's atmosphere: "Just as the hills south of Brno (Brünn) are soft and charming, so the people have something of the Viennese about them." (Ibid. 110.)

notice certain tension in relation to German nationalism at an early stage,<sup>105</sup> the everyday intercourse between the two nationalities obviously pushed it into the background especially in the 1870s. As Vogel (1981: 75) points out, there is absolutely no indication either in Leipzig or Vienna of Janáček ever having been the cause of any kind of nationalistic incident. From Leipzig and Vienna, Janáček was in correspondence with his future wife Zdenka Schulzová in German. Janáček mastered the German language well and spoke Czech first only with Emilian Schulz. Only after becoming officially engaged to his fiancée he insisted on their speaking Czech. The family of Zdenka's mother was German, whereas his father Emilian was of Czech ancestry. As the director of the Teachers' Training Institute he, however, clearly belonged to the German speaking upper classes. Zdenka's mother did not speak Czech, and, typically, her grandmother (the daughter of the director of an Olmütz "Normalschule") belonged to the generation who thought that Czech is the language of servants.<sup>106</sup> (Knaus 1985: 59; Štědroň 1998: 229; Vogel 1997: 73.)

Notoriously, in the 1880s and 1890s Janáček's aversion towards German institutions grew. In Brno he stubbornly protested against the Germans by, for example, refusing to use trams—the *Elektrische Linien* company that operated them was German, as Vogel (1981: 75) notes: "not until the German domination of the town council had come to an end would he even go in a tram". He also did not go to occasions arranged in the Deutsches Haus or German theaters. (Fukač 1992: 153; Vogel 1997: 73.) Jaroslav Vogel (*ibid.*) and Miloš Štědroň (1996a: 33) affirms that this boycott, however, applied only to Brno. At the turn of the 19th and 20th centuries Janáček, as if secured by anonymity, acquainted himself with the new musical trends in Prague.<sup>107</sup> Considering Janáček's marked nationalism (if not even chauvinism) Štědroň (*ibid.*) remarks that it is difficult to decide whether it was the result of the political awareness of the 1880s and 1890s or whether there were personal reasons behind this aversion. After his return from Vienna in the summer of 1880 Janáček even stopped speaking German with Zdenka and her family. (Trkanová 1998: 27.) Most likely also, Janáček's folkloristic activity strengthened this attitude. According to Štědroň (1998: 229), in their concrete irrationalism his outbursts seem to be rather part of an established social ritual than the result of rational consideration. Moreover, discontentment with the cultural policy of the town helped to produce negative impulses. In his *Hudební listy* Janáček criticizes the Germanic town hall for being willing to give money to the German Theater (for example 1000 Marks to buy drums), whereas the undersized orchestra of the Czech Theater has to be satisfied with instruments of poor quality. (Pala 1963: 247.)

At a personal level Janáček's "national fanaticism bordering almost on insanity" (to quote the words of his father-in-law, Emilian Schulz) led to disagreement with Zdenka (two years after their wedding, from March 1883 until the summer of 1884) and later also to the breaking off of relations with Schulz. (Knaus 1985: 59; Vogel 1981: 75, 80.) At a social level, in addition to Janáček's aversions and outbursts this course of events led to an

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<sup>105</sup> One reminiscence from Janáček's early childhood in Hukvaldy is very descriptive: "Wary of the Germans." (Procházková & Volný 1995: 24.)

<sup>106</sup> As Zdenka Janáčková recalls: *Když před ní řekl „Češi“, to si představovala služky a pár nejubožejších chudáků.* ["When you said to her 'Czechs', she imaged in her mind housemaids and a couple of the most pitiful poor people."] (Trkanová 1998: 27.)

<sup>107</sup> For example, in May 1906 Janáček went to see Strauss's *Salome* in the German theater of Prague. (Vogel 1997: 22). According to Racek (1955a: 22, 26), Janáček saw *Salome*, however, at the National Theater in Prague in 1906 and in 1907 at Brno's German Theater. He saw *Elektra* in Prague in 1910 (*ibid.*).

increasing feeling of Slavism.<sup>108</sup> The first concrete signs of Janáček's increasing Russophilia are explicit in his 1885 critiques in *Hudební listy*, where he demands that the theater in Brno should create a Slavonic opera repertoire. In short, he urges the theater to quite consciously favor Russian music. (Racek 1936a: 335).<sup>109</sup> In the spirit of the pan-Slavonic tendencies of the late 19th century, Janáček even imagined a Slavonic classical music in the future, which would be based on folk songs of every Slavonic nation. In his preface to the collection *Kytice z národních písní moravských, slovenských i českých* and in his writings in 1887 *Hudební listy* he claims: "Just as the Roman chant has had, for so many centuries, such a strong influence on the development of Western European music, I am convinced that the Slavonic folk song will have the same influence on musical composition of the future." (Štědroň 1955: 81; Štědroň 1977: 286; Vogel 1997: 109.)

### *I.1.3.2 Janáček's Russophilia*

Emphasizing language as the factor that can unite a nation manifested among the Czech intellectuals of the 19th century as seeing all Slavonic peoples as one family. The sovereign and independent Slavonic Russia seemed to offer to the ideologists of the time sense of solidarity and an ideal that the Czechs are not alone in Europe. In their Russophilia the first generation patriots (Josef Jungmann, Antonín Marek, Jan Kollár) almost uncritically admired tsarism, refusing to see its dark sides. (Rak 1993: 79–80.) Before Czechoslovakia gained its independence, Karel Kramář, who belonged to the Young Czechs, was sketching out an idea of a Czech state that would not belong to Austria. According to this plan, the Czech Tsardom would be part of a mighty Slavic empire, naturally lead by the Russian Tsar. (Pokorný 1993d: 144.) These ideas were reflected in the visit of a delegation of Czech politicians (František Palacký, F.L. Rieger) to Moscow in 1867. The official purpose of the journey was to visit the Slavonic Ethnographic Exhibition, but actually it was a protest against leaving the Czechs outside of the administrative organization of the Austro-Hungarian Dual Monarchy. (Ibid. 110.)

In his contemplation of the reasons for Janáček's Russophilia, Miloš Štědroň refers to this political gesture. However, according to Štědroň, the motives behind Janáček's Russophilia are rather cultural (literature, music) than political. Nevertheless, Russophilia was at that time a political statement also found in Moravia. As an example of this, Štědroň mentions Barvič's bookstore in the center of Brno, whose signboard its owner furnished with Cyrillic alphabet.<sup>110</sup> (Štědroň 1998: 229.) As we know, the young Janáček had been studying the Russian language already by the time when he came to study in Prague.

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<sup>108</sup> The naming of his children might be an indication of this also: daughter Olga and son Vladimír (who died at the age of two in 1890).

<sup>109</sup> In 1888 Tchaikovsky conducted his opera *Eugene Onegin* in Prague (the première of Brno took place in 1891). According to Racek (1955a: 18), Janáček was present at the concert in Rudolphinum on 19 February 1888 and met Tchaikovsky in person. In *Hudební listy* (1.3.1888) he criticized the chair of the Prague Beseda for discussing with Tchaikovsky in German. On the other hand, Tchaikovsky wrote his first letter to Dvořák in German, as Štědroň (1953: 204) notes.

<sup>110</sup> This was also the first Czech bookstore in Brno, today the Barvič & Novotný. (Vrba 1960: 72.)

(Vogel 1997: 52, 118; Štědroň 1953: 204.)<sup>111</sup> According to Vogel (1997: 52) and Knaus (1985: 59), Janáček also knew some French.<sup>112</sup> And when he made his first journey to Russia in 1896 with the destination of the general Russian exhibition of industry and applied art in Nizhny Novgorod, one can almost see him following the footsteps of the Czech pan-Slavic movement.

Originally behind the journey to Russia was the invitation of Janáček's brother František, who had moved to St. Petersburg a year earlier to work as an engineer at a factory there. Janáček recorded the details of his two-week trip in František Vymazal's Russian textbook *Ruský v desíti úlohách* (Telč 1896). His style and handwriting tell that he mostly wrote his notes in a moving train. Often he also wrote Czech words in Cyrillic. (Racek 1936a: 335; Vrba 1959: 465–466.) On the way to Russia (via Bohumín and Polish Trzebinia and Granica to St. Petersburg),<sup>113</sup> when the train left Granica at midnight (Saturday July 18), Janáček writes: “*Finally—I can feel the Slavonic state! What young men! . . . We start off. Russia!*” (Racek 1936a: 338, 341; Vrba 1959: 467–468.) During the journey Germans and Jews cause less pleasant reactions: on the Warsaw stations one can see “crowds of ragged Jews”.<sup>114</sup> (Racek 1936a: 341; Vrba 1959: 468.) In St. Petersburg, where Janáček stayed for a week, his brother František met him at the station. His journey continued via Moscow to Nizhny Novgorod,<sup>115</sup> where he spent only one day. Janáček the folklorist wrote down a critical note about the absence of the Russian folk life in the exhibition. On his way back Janáček stopped for a day in Moscow, where the towers of the Kremlin made a big impact on him: “*The Kremlin—great God! What a fairy-tale. So intimate and endearing with its many blue, green and other coloured towers.*” He returned home on Saturday, 1 August with a bottle of seawater from the Gulf of Finland for the school in Hukvaldy. Collecting this souvenir resembles the actions of the Hussite owner of Hukvaldy castle, captain Jan Čapek of Sány, who during the Hussite wars brought with his men water from the Baltic Sea as a token of their success in war. Later Janáček defined this souvenir from the sea as a symbol of travel and new experience. (Procházková & Volný 1995: 12; Štědroň 1955: 87; Vogel 1997: 118.)

In 1898, two years after his journey, Janáček founded the Brno Russian Circle (*Ruský kroužek v Brně*) together with his friends, doctor František Veselý and publisher Joža

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<sup>111</sup> In 1874 he had at least adopted the Cyrillic alphabet, with which he wrote (although actually in Czech) effusions of love in his exercise books of harmony, concerning his 16-year-old piano pupil Ludmila Rudišová in Brno. (Vogel 1997: 52; Vrba 1962: 242.)

<sup>112</sup> As Knaus (1985: 59) notes, Janáček brought a grammar book of French with him to Leipzig. According to Drlíková (2004: 13), Janáček studied French from the autumn of 1872 until June 1873 and again in 1883 and 1884. In this respect his orientation was not quite clear yet, as we remember his plans to study either with Rubinstein or with Saint-Saëns. Vogel (1997: 139) mentions the connection with the French language incidentally in his discussion on Janáček's daughter Olga: according to this information, in addition to the Russian Circle, Olga attended with her father also the meetings of the French club at the Brno Beseda.

<sup>113</sup> See Vrba (1959: 465) about the map of the route of Janáček's journey.

<sup>114</sup> In addition to passport problems, Jews also provoked antipathies on the return journey: “Jews—a terrible number. Although I avoided them, I still fell into their hands. One rouble to the scribe, two roubles to the Jew saying that he'd show me where to go—offering ‘ladies’. They took me to lunch to a Jew—the society here! How to get further—I don't know!” (Tyrrell 2006: 433; Racek 1936b: 352; Vrba 1959: 472.) Miloš Štědroň (1996: 35) remarks that Janáček did show some antipathy towards Jews in his early student years, as evident in his correspondence with Zdenka from Vienna. As Štědroň notes, this attitude, however, was common among Austrians—and generally speaking among Europeans—at that time.

<sup>115</sup> From the year 1932 known as Gorki (Vrba 1959: 471).

Barvič. He was also the chairman of the club from 1909 through 1915. The aim of the Circle was to study Russian language and literature.<sup>116</sup> Janáček's daughter Olga participated actively in the Circle as well. In March 1902 she visited her uncle František in St. Petersburg in order to study Russian.<sup>117</sup> Prague had got its Russian Circle already in 1879. As evident from the catalogue of the Police Department in the State Archives of Brno, other Russophile societies also existed, such as *Kroužek učících se rusky* ("Club for Russian Language Studies"), *Ruský vědecký agronomický kroužek* ("Russian Society in Agricultural Sciences"), *Spolek ctitelů ruské vědy* ("Association of Admirers of Russian Science") and *Ruská obec akademiků* ("Russian Community of Academicians"). (Štědroň 1978: 129; Vrba 1960: 71.) The First World War, however, was also the end of the Russian Circle. The Police Department of Brno sent a letter to the chair of the Circle, Leoš Janáček, in March 1915, in which the functioning of the society was forbidden as dangerous for the state.<sup>118</sup> After Czechoslovakia became independent the society reformed its activity in the beginning of 1919, but in the new governmental situation it had lost its former significance and was dissolved in 1921. (Štědroň 1978: 131; Vrba 1960: 82–85.)

In addition to the founding of the Russian Circle, the first impulses to compose on a Russian topic are connected with Janáček's visit to Russia, or even before it. As Tyrrell (2006: 425) assumes, the description of Orthodox choral singing in Russian churches in František Janáček's letter<sup>119</sup> seemed to have had an impact on Janáček, who composed a choral work *Hospodine* (first performance in Brno in April 1896). This composition is based on the oldest known hymn in Czech, *Hospodine, pomiluj ny!* [*Lord, have mercy on us!*] and, to quote Tyrrell (ibid.): "It was Janáček's first venture into music that took its inspiration from Russia, a vein that proved exceptionally productive for the rest of his life."<sup>120</sup>

As for Janáček's musical activities, the "Club of the Friends of Art" (*Klub přátel umění*, founded in 1900, musical department in 1905) was to have a more important role. It for example published the vocal score of Janáček's opera *Jenůfa* in 1908 and later also the score of the symphonic poem *The Fiddler's Child* (*Šumařovo dítě*, 1913). (Štědroň 1978: 13.) On the other hand literature studied at the Russian Circle inspired Janáček as a theme for

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<sup>116</sup> As Vrba (1960: 75) mentions, the correspondence of the members of the circle was done partly in Russian as well.

<sup>117</sup> Olga, who had been in poor health already, was infected by typhoid there and had to return to Brno where she died at the age of 21 on 26 February 1903, when Janáček was finishing his opera *Jenůfa*.

<sup>118</sup> According to the letter, the Russian Circle had trespassed on its statutes (teaching Russian language and literature) by being in contact with the Russian quarter and showing sympathy towards an empire that is in a war with the Monarchy (Vrba 1963: 20). After the withdrawal of the society, a house search in its premises followed and its library was confiscated (Vrba 1960: 84). Janáček was taken to the police as politically suspicious (*politisch verdächtig*) and one of the members of the Circle, Mr Albín Kotík, was imprisoned on 8 July 1915 in the Špilberk fortress (Racek 1963a: 95-96). The Cyrillic obituary at Olga's grave also caused anxiety for the Janáčeks during WWI. (Štědroň 1973a: 14; Trkanová 1998: 87.)

<sup>119</sup> František Janáček to LJ, 24 Jan 1896 (BmJA, D 1227) (Tyrrell 2006: 425, fn 7). According to Tyrrell (2006: 20), the two brother's correspondence was at first in German and moved via Czech into Russian as Janáček's Russian improved.

<sup>120</sup> According to Tyrrell (2006: 425), Janáček might have come across Russian Orthodox music at the Russian Church in Prague during his student days there. At the time Russian Orthodox masses were held (from 1870 to 1914)—in the spirit of Panslavism—at the St. Nicholas Church (completed in 1735) at the Old Town Square ([www.sweb.cz/Pravoslavna\\_cirkev\\_v\\_Hradci\\_Kralove/Data/HISTORY.HTML](http://www.sweb.cz/Pravoslavna_cirkev_v_Hradci_Kralove/Data/HISTORY.HTML)). In 1878–81 Zdeněk Fibich (1850–1900) was the choirmaster there. However, Fibich identified more with German culture—just to mention his adherence to Wagner—and his early operas and songs are in German.

composition. After the completion of his opera *Fate* (*Osud*, 1903–06) he was seeking inspiration in Russian literature for his next opera. In January 1907, Janáček was making operatic sketches based on the second part of Tolstoy's *Anna Karenina*. From the sketches it is apparent that Janáček intended to compose the opera directly to the Russian text. Both Czech and Russian languages and Latin and Cyrillic alphabet are used in the instructions concerning the staging. According to Racek (1963a: 91), it is obvious that after the negative decision of the Prague National Theater to perform his operas *Jenůfa* and *Fate*, Janáček thought that he might break through with the Russian version of *Anna Karenina* on the Russian opera stages. Also Janáček's 1st String Quartet (*Kreutzer Sonata*, 1923), having its origins in these times, is inspired by Tolstoy. It is based on the motives of the piano trio that Janáček started in 1908, inspired by Tolstoy's novella *The Kreutzer Sonata*.<sup>121</sup> (Černušák 1936; Štědroň 1973a: 32; Vogel 1997: 278.) The piano trio was played together with Beethoven's *Kreutzer Sonata* in a festival commemorating Tolstoy in 1909, but is has later disappeared. (Štědroň 1978: 130; Vrba 1962: 246.)

Although Janáček had already in 1876 composed the melodrama *Smrt* ("Death", disappeared) to Lermontov's text, these compositions can be considered to begin a chain of Janáček's Russian works leading to the later operas with Russian topics, *Káťa Kabanová* (1921, based on Ostrovsky's *Storm*, translated into Czech by V. Červinka) and *From the House of the Dead* (1928, based on Dostoevsky). In 1910, also inspired by the Russian Circle, Janáček composed *Pobádka* ("Fairy-tale") for cello and piano.<sup>122</sup> It is based on Vasilij Andrejevitsh Zhukovsky's epic poem "The story of Czar Berendey" (Janáček added a quotation from the beginning of the tale on the title page of the composition). During the First World War he composed *Taras Bulba* (1915–18), a rhapsody for orchestra based on the story of the same name by Gogol.<sup>123</sup> Janáček's Russophile period culminated especially during WWI. Racek (1963a: 101–102) sees *Taras Bulba* as an embodiment of the great belief in the future of all Slavonic peoples. During the hard war times there was a great expectation among the Moravian people for the Russian troops to come and help them in the struggle for independence.<sup>124</sup> Janáček was also sketching the opera *Živá mrtvola* ("The Living Corpse" 1916, unfinished) after Tolstoy and started the opera *Divoška* ("The Girl Scamp" 1920, unfinished) based on V. Krylov's text. (Štědroň 1978: 132; Vrba 1960: 77–78; Vrba 1962: 247.)

In addition to these works and several Russian textbooks and dictionaries, Janáček's personal library included also other Russian literature in original language and in Czech translations.<sup>125</sup> Russian realistic literature became and remained a central part in Janáček's artistic work. "Russicisms" in the musical language of Janáček have been often a topic for discussion. According to Vysloužil (1970: 260, fn 11) it is an open question whether we can accept these as actual "Russicisms", since they can be genetically interpreted also from the

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<sup>121</sup> In Tolstoy's novella the triangle drama twines around its central theme, Beethoven's *Kreutzer Sonata* for piano and violin. In addition to Beethoven, Janáček's work echoes the train that has its role in Tolstoy's novella.

<sup>122</sup> Nowadays *Pobádka* is known from the 1923 version, as Racek (1963a: 94) mentions.

<sup>123</sup> Gogol's *Taras Bulba* had been studied at the Russian Circle already in 1905. Janáček's first sketches on the Russian edition of *Taras Bulba* date to these times. (Vrba 1960: 77–78.)

<sup>124</sup> As Janáček remembers in his letter to O. Nebuška, when he was writing his violin sonata in the beginning of the war in 1914, people were already waiting the Russians to come to Moravia (Racek 1963a: 99).

<sup>125</sup> Vrba (1962) provides a complete list of these works.



musical material of Sušil's collection "Moravian National Songs" (1835), to which Janáček returned several times.<sup>126</sup>

## I.2 Metamorphoses in style

### I.2.1 In transition: Speech melodies

In addition to the impulses given by folk music, the observation of the melodic and rhythmic elements of speech essentially influenced the change in Janáček's musical language as well. The emergence of Janáček's own musical idiom is usually connected to his opera *Jenůfa* at the time when the composer was already near his fifties. If Leipzig and Vienna did not bring any solution in finding an own style, neither did Janáček's folkloristic period. As Milena Černohorská (1957: 175) remarks, Janáček's operas *Počátek románu* (1891) and *Jenůfa* (1903) represent two totally different worlds. Thus one must look for a third factor, which could explain the difference between the "old" and the "new" Janáček. According to Černohorská, this third factor—interest in speech melodies, however, would not have appeared without Janáček's folkloristic activity, which culminated in the Prague ethnographic exhibition in 1895. At these times we can also find Janáček's first notations of speech melodies. (Ibid. 173.)

Miloš Štědroň (1998) introduces another interesting and noteworthy view on the role of Janáček's folkloristic activity in his development as a composer. Accordingly, collecting folk songs in the 1880s and 90s changed the whole habitus of Janáček as a composer, his creative aesthetics and working habits, and his opinions about the meaning of composing. As an educated musician Janáček had the ability to pay attention also to the modal deviances of folk songs and was able to understand that what his predecessors thought were only wrong or "irrelevant" tones, could be an indication of another kind of musical thinking. During his ten-year-long intensive collecting activity Janáček gave up the view that folk songs and folk music would present something that is finally crystallized. On the contrary, he starts to see them as a dynamic organism. According to Štědroň, Janáček arrives at the borders of naturalism and expressionism above all through the thematics of folk songs. As Štědroň points out, the techniques of taking notes secondarily influenced this metamorphosis as well, becoming for Janáček a daily habit of recording speech and its musical qualities: notating folk tunes meant only a short step to notating speech melodies. Undoubtedly, this method led also to Janáček's early verismo, naturalism and expressionism. Štědroň sees Janáček's folkloristic period as an era of a stylistic 'diaspora'. In building a mechanism to defend himself against the impulses of neoromanticism Janáček created a basis for his verismo and naturalism expressly on the realism of folk songs and folk music. (Štědroň 1998: 231, 233.)

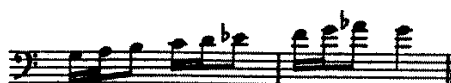
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<sup>126</sup> In his 1832 preface to the collection, the part that interested Janáček most in Sušil's collection, Sušil expressed his ideas on the musical aspect of his "Moravian National Songs", on the "Slavonic character" of their airs, and in general on the "theory of Slavonic music" (Vysloužil 1970: 252).

### I.2.1.1 Changing idioms of the 1890s: Music for Indian Club Swinging and Amarus

Discussing these two compositions in one chapter might seem to be quite an unusual decision. The two compositions represent extreme examples both as to their contents and musical style in Janáček's output in the beginning and end of the 1890s. The first composition, *Music for Indian Club Swinging*, is related to the Czech Sokol ("Falcon") Association. Janáček had been a member of the nationalistically flavored gymnastic association Sokol already from the year 1876 onwards (Drlíková 2004: 21).<sup>127</sup> *Music for Indian Club Swinging* (*Hudba ke kroužení kužely*; "Music for gymnastic exercises")<sup>128</sup> was used for the annual display by the Sokol Association in Moravia-Silesia on 16 April 1893 in Brno, where it accompanied basic gymnastic drills rather than actual club swinging (Simeone, Tyrrell, & Němcová 1997: 255). Furthermore, the piece was published by the gymnastic association in 1895.

*Music for Indian Club Swinging* consists of five parts in march rhythm, each beginning with a two bar fanfare. The form of the pieces is a clear A-B-A and in each of them there is a Smetana-like trio (Vogel 1997: 106; 1981: 109):



The basic unit in each part is a regular eight bar phrase. The accompanying harmony follows mainly the tonic and dominant (especially parts II and III). As a whole the pieces form a uniform rondo, growing from almost only one motive. (Gregor 1931–32: 296–297.)

The music composed by Janáček became very popular inside the Sokol. It was used not only as an accompaniment to gymnastics with clubs but also to the usual exercises and exercising with single sticks.<sup>129</sup> The piece that was originally composed for piano was later arranged for brass bands of different sizes and even for a symphony orchestra.<sup>130</sup> The thematics of the pieces echo certain kind of easily digestible folksy songfulness, which in its way reflects Janáček's still ongoing folkloristic phase (1889–95). *Music for Indian Club Swinging* reflects also Janáček's role as an organizer in Brno of the 1890s, even though he at this point had already left the Beseda Society, which had been occupying him a good deal. Behind the reason of the piece being forgotten is both the fact that it was functional music and Janáček's well-known indifference towards his early compositions. (Gregor 1931–32: 295, 297; Štědroň 1950; Vogel 1997: 106, 376.)

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<sup>127</sup> The Czech gymnastic organization *Sokol* was founded in 1862 on the model of the German *Turnverein*, ostensibly to promote physical education though it also became an important movement in raising Czech national awareness. Janáček remained a member until his death, though there are no reports of his taking part in any exercises (Simeone, Tyrrell, & Němcová 1997: 255).

<sup>128</sup> Indian clubs are bottle-shaped and made of wood, generally used by gymnasts and jugglers. Exercising, usually with pairs of clubs, is done by holding each club by its neck and tracing a large circle (using the whole arm), or a small circle (with the forearm) (Simeone, Tyrrell, & Němcová 1997: 255).

<sup>129</sup> By 1900 club swinging seems to have been considered an activity more suitable for women than men, who were expected to exercise with a single, longer stick (Simeone, Tyrrell, & Němcová 1997: 255). See illustration of the club-swinging exercise paths in Simeone, Tyrrell, & Němcová 1997: 256.

<sup>130</sup> Contemporary arrangements of the work for wind band were made by Josef Kozlík and František Kmoch. An arrangement for orchestra was broadcast by Brno Radio under the title *Čtverylka* [Quadrille] (Simeone, Tyrrell, & Němcová 1997: 255).

Despite its stylistic and temporal difference, this little Sokolian piece has its counterpart in Janáček's late output. Namely, in 1926 *Lidové noviny* asked for Janáček a fanfare for the Sokol festivities in Prague. The commissioned five-part cycle was performed in Prague on 26 June 1926 according to the name of the festivities, *Sletová sinfonieta* ("Sokol festival Symfonieta"). Janáček, however, wished to name it as *Vojenská sinfonieta* ("Military Symfonieta"), because he thought it was a tribute to the young independent state and a free man. He gave the five parts of the cycle names referring to Brno: *Fanfáry* (1. "Fanfares"), *Hrad* (2. "The Castle"), *Králové klášter* (3. "The Queen's Monastery"), *Ulice* (4. "The Street") and *Radnice* (5. "The Town Hall"). The new free Brno was perhaps a stronger symbol of independence for Janáček than the capital Prague. (Štědroň 1950; Vogel 1997: 304–305, 380.) Today the work is known only as *Sinfonieta*.

*Amarus* (based on the poem by Jaroslav Vrchlický), a cantata composed in 1897, represents a new kind of idiom compared to Janáček's earlier works and anticipates his developing new style. Its orchestration reflects the characteristics of the vocal part, thus shedding light on the genesis of *Jenůfa* (1893–1904) (Černohorská 1957: 175–176.) The main protagonist of the cantata is a young monk, Friar Amarus, who, according to a prophecy by an angel, would die on the day on which he would forget to add oil to the lamp on the altar. One day Amarus ('bitter') catches sight of young lovers in the church and follows the happy couple to the monastery garden, forgetting the lamp on the altar. Next day the other monk friars find him dead on his mother's grave. Janáček connected this story, placed in the monastery environment, later to the Monastery of Brno's Queen and his own childhood. (Vogel 1997: 120–121.) As the later *Sinfonieta* looks back to the Sokolian fanfares, *Amarus* find its counterpart in Janáček's late output in the *Glagolitic Mass* (1926).<sup>131</sup> *Amarus* is the last work of the "pre-Janáček" (in the sense Jaroslav Jiránek has characterized him)<sup>132</sup> and at the same time the first work of the modern Janáček, situated in the junction of his stylistic metamorphosis. As Tyrrell (2006: 437) points out, *Amarus* was the first big work in a decade that had nothing to do with Moravian folk music, and the first one (together with the choral work *Hospodine*, 1896) showing Janáček's individual voice as a composer.

### I.2.1.2 Composing to prose: *Jenůfa*

Janáček's opera *Jenůfa* bears some hallmarks of folklorism but it does so more perhaps because of Gabriela Preissová's play *Její pastorkyňa* ("Her stepdaughter", 1890), on which it is based.<sup>133</sup> *Jenůfa* is the work by which Janáček first broke through in the musical life of Prague and later also on the opera stages of the world.<sup>134</sup> The long time of the composition of the opera (1894–1903) is usually connected to the emergence of Janáček's theory of speech melodies. Thus it reflects Janáček's efforts of finding his own way of expression as a

<sup>131</sup> One can also mention Janáček's other spiritually inspired works in this connection: the *Otče náš* ("Moravian Lord's Prayer" for tenor solo, choir and piano or harmonium) from the year 1901 and the cantata *The Eternal Gospel* (*Věčné evangelium*) from 1914.

<sup>132</sup> With the term "pre-Janáček" Jaroslav Jiránek (1995: 370) refers to the "empty" folklorizing period of the young Janáček. Jiránek (1985: 36–37) also refers to Janáček's early compositions in the spirit of folk music as ephemeral products of the school of Křížkovský.

<sup>133</sup> Outside of the Czech language area the opera is known by the name of its main protagonist.

<sup>134</sup> The success in Prague, however, came first in 1916.

composer. The prosaic text of Preissová's play also set its own requirements for the composition.<sup>135</sup>

The musical language of *Jenufa* deviates essentially from Janáček's earlier compositions. It does not include arias in the sense of a traditional opera, and also closed numbers are few (e.g., ensemble a cappella *Každý párek si musí svoje trápení přestát* in the end of act 1). As Tyrrell remarks (1985: 41–42), from *Jenufa* onwards, as the set number, the duet and the ensemble give way to the monologue, the operatic conversation and the symbolic chorus. And as Vogel (1997: 21) notes, none of Janáček's later operas includes such a traditional ensemble as in act 1 of *Jenufa*. The choir, instead, conveys symbolic meanings for example in *The Cunning Little Vixen* ("forest"), *Káťa Kabanová* ("Volga"), *The Makropulos Case* ("mankind") and Janáček's last opera *From the House of the Dead* ("the heavy breathing of the prisoners"). (Ibid.)

Gabriela Preissová, Bohemian by birth, tried to create the atmosphere of the Slovácko dialect in her play only after one year spent in Moravia. The language of the text has thus influences of the vernacular in the same way as in Božena Němcová's novel *Babička* (1855). However, as Pala (1955: 95–96) points out, from a linguistic point of view, the expression and phrases of the play and its formulations are quite heterogenous, representing rather linguistic exotism. Thus one cannot categorically say that the dialogue of *Její pastorkyňa*<sup>136</sup> would have been written in the Slovácko dialect. The same remark is made by Slavomír Utěšený (1957: 71) in his comment on Preissová's play.

Janáček first knew Preissová's play at the beginning of the 1890s (it was performed in Prague in November 1890 and in Brno in February 1892). The events of the play take place in a Moravian mountain village in the 19th century. Janáček perhaps connected its theme with corresponding stories in folk songs about jealousy and other human feelings. Janáček's composition *Žárlivec* ("The Jealous Man", 1888) for male choir and baritone was based on a tune with the same name in Sušil's collection *Moravské národní písně s nápěvy do textu vřaděnými*.<sup>137</sup> On the basis of this composition Janáček started to sketch an overture for his opera *Její pastorkyňa*. Only a few fragments of the original folk tune appear in the overture, but Janáček attaches extracts of its text to the piano score. For example, in the introductory *allegro* he adds the words *Na horách* ("On the mountains"), which refer to the milieu of Preissová's play. (Štědroň 1968a: 49.) According to the date Janáček made to his print of the play, the overture was ready on 31 December 1894. According to Štědroň (ibid. 47–48), the version for four hands was probably finished first, followed by an orchestrated version in the beginning of the year 1895. The style of the overture is half classic and half romantic, including some elements of folk music harmonies (ibid. 66).

The overture, which Janáček titled originally as "Prelude to Her Step-Daughter", was performed in Brno on 13 October 1917 by Karel Kovařovic. For the concert program Janáček wrote a comment where he says that the musical motives of the overture do not have much in common with the opera: it rather serves as its motto (ibid. 53).<sup>138</sup> The overture characterizes the key motives of the opera, jealousy and passion, thus outlining

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<sup>135</sup> Other composers of prose are, for example, Dargomyshky, Musorgsky, Strauss and Charpentier.

<sup>136</sup> Whereas the form 'pastorkyňa' is dialectal (cf. the literary 'pastorkyně').

<sup>137</sup> No. 124 "*Na horách, na dolách, co sa. . .*" from Břeclav (Smetana & Václavěk 1998: 115).

<sup>138</sup> "*Úvod sevřen těsně, je toliko heslem, mottem k Její pastorkyni*" ("Einleitung fest geschlossen, ist bloss Stichwort, Motto zu Jenufa") (Štědroň 1968b: 30).

the portrait of one of the protagonists, Laca (who spoils Jenůfa's face by a slash of knife).<sup>139</sup> (Ibid. 54, 72.) In 1906 Janáček added the subtitle “Jealousy” (*Žárlivost*) to the overture to illustrate the programmatic nature of the work. Even though the overture is usually not performed as a part of the opera, Janáček could have originally intended it as an integral part. (Ibid. 48.)

Another folk element relating to *Jenůfa* is the East-Moravian and Slovakian dance *Ej, danaj*. There were naturally many variations of this quick dance in the musical folklore of the area. Janáček had heard one version of it accompanied by two violins, double bass and bagpipes during his vacations in 1891 in Velká (however there are no recordings of this performance). (Štědroň 1970: 91.) In 1892 Janáček compiled a piece for piano, *Ej, danaj* (in the suite *Three Moravian Dances*) and a choral work with orchestral accompaniment, *Zelené sem sela* (“Green I Sowed”), based on this dance. This musical material became the core of the Recruits' scene in Act 1 of *Jenůfa*. In the scene Števa, who has managed to avoid service in the army, returns to the mill with other recruits. In the first speedy number of the scene Janáček uses words of folklore relating to recruiting: “Married they would all be, of war they are afraid, I shall not get married, I'm not afraid of war! He who has got riches can pay to stay at home, and I, a poor fellow, must be a soldier brave.”<sup>140</sup> The other number of the scene, *Daleko, široko do těch Nových Zámků*, has elements both of original folk tunes and Janáček's compositions *Ej, danaj* and *Zelené sem sela*. *Daleko, široko* is the ferocious dance that Števa orders from the folk musicians, throwing them money: “Why aren't you playing? You hungry hares!” (*Co nebrajete? Vy hladoví zajíci!*), and dragging Jenůfa with him.<sup>141</sup> (Ibid. 94–95.)

Act 3 involves still one number that is associated with folk tunes. It is the song *Ej mamko, mamko, maměnko moja*, which the girls of the village sing to Jenůfa before her wedding with Laca. The text of the song is the same as in No. 2090 in Sušil's collection (from Uhřice). As Bohumír Štědroň (1968b: 160–161) has pointed out, there are no congruences between the song (Sušil's collection No. 2091) and Janáček's music:

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<sup>139</sup> In addition to Kostelnička, Jenůfa's foster mother, Števa, Laca and Jenůfa form the main trio of the opera. In the beginning of the opera Jenůfa is expecting Števa's child. Act 2 culminates in the infanticide made by Kostelnička and her scruples about her deed: the act ends with Kostelnička's scream *Jako by sem smrt načuhovala!* (“The icy voice of death forcing his way in!”), when the snowstorm is rising outside of her house.

<sup>140</sup> *Všeci sa ženíja, vojny sa bóija, a já sa nežéním, vojny se nebóim. Kerý je bohatý, z vojny sa vyplatí, a já neboráček, mosím byt vojáček*, (Bartoš I, No. 18; No. 138 [*Nezbytnost*] in Bartoš & Janáček collection *Kytice z národních písní moravských, slovenských i českých*, 4th edition, Prague 1953: 92).

<sup>141</sup> Janáček compiles this dance from three different original sources: the words as such come from a dance called *Vrtěná* (the tune of which is completely different), the opening notes Janáček borrows from the song *Zelená sem sela* from Bartoš I collection (No. 22 from 1882), and the final rhythmic pattern is taken from a similar tune in the collection Bartoš–Janáček III (1901, No. 666). This structure already exists in the piece for piano *Ej, danaj* from 1892. (Štědroň 1970: 94–95.)

Sušil 2091:

Ej, ma-mo, ma - mo, ma-mi-čko mo - ja, ej, ma-mo,  
 ma - mo, ma-mi-čko mo - ja, kupte vy miře no - vé ša - ty, ja se bu - du  
 vy - da - va - ti, ej, ma-mo, ma - mo, ma-mi-čko mo - ja!

Jenůfa:

Ej, mamko, mam - ko, ma-měn-ko mo - ja!  
 Zje - dnej - te mi no - vé ša - ty,  
 ja se bu - du vy - da - va - ti.

In the tune No. 2091 (from Příbor) in Sušil's collection and Janáček's piece, one can see rhythmical similarities, but only in the first four bars. According to Janáček's own words, he did not want to borrow folk tunes in his works, because they also have a composer, although anonymous.<sup>142</sup> (Ibid. 153, 155.) The references to the folk tunes of these scenes were transmitted directly from the instructions in Preissová's play, but Janáček incorporated them musically into his opera anew from their original shapes.

The geneses of *Jenůfa* and Janáček's theory of speech melodies are closely related to each other, as will be discussed in Chapter III.1.1.2 ("The chronology of *Jenůfa*"). Due to this fact Černohorská (1957: 175–176) suggests that the actual work of composing *Jenůfa* would have started in 1898 or even after that. According to Černohorská (ibid.), a work of its kind could not have evolved before Janáček had become involved with speech melodies and the opportunities they can offer to opera. Moreover, Jiří Vysloužil (1985a: 13–14) dates the composition of the opera after the year 1897 and considers it as a turning point to true vocal thinking in Janáček's output. In his letter to Otakar Nebuška on 22 February 1917, Janáček recalls the process of composing *Jenůfa* and mentions that there was a long pause between the composition of the first and the second acts. According to Janáček, he could have started the work in 1896, but at that time he had so much work that it did not allow him enough time for composing, and the work was progressing slowly. (Vogel 1981: 136.)

<sup>142</sup> According to Janáček: "Anyway, every folk song is composed by somebody: the fact that he is not the owner of his melody does not make anybody justified to take his work!" (*Vždyť přece každou národní píseň složil kdosi: že nestojí majitel při svoji věci, není přece nikdo oprávněn si ji přivlastnit!*) (Vysloužil 1955: 69.)

## I.2.2 Departing from folklore

### I.2.2.1 Janáček and verismo

The first two operas starting Janáček's new compositional phase, *Jenůfa* and *Fate* [*Osud*], have stylistic convergences with verismo. (Straková 1968: 67.) As Straková (ibid. 75) and Štědroň (1968/69: 135) point out, as an opponent of Wagner, Janáček's conception of opera is generally related to Italian and French verismo, though not sharing their melodic characteristics. As evident in the term, verismo conveys truthfulness and an attempt to describe the reality of its subject matter plainly without setting it, for example, in a mythical veil. As Straková (1968: 68, 71) notes, fertile ground for verismo can be found in the French revolution and the following naturalistic musical drama until Jules Massenet. In the spirit of verismo, *Jenůfa*'s events take place in the 'periphery' among the people. In *Jenůfa* the veristic tendency is present particularly in the highlighted *couleur local*, conveyed for example by the mill. The mill, which dominates musically the first act, places the events exactly to Hornácko (Štědroň 1968/69: 33.)<sup>143</sup> Moreover, to understand the complicated relations of the main protagonists, one has to know also their social and psychological backgrounds; the characters of the opera are not mere roles.

Jaroslav Vogel (1981: 140) compares one of Preissová's characters, the blond Števa to Turiddu in *Cavalleria rusticana*. According to Vogel (ibid.), it is possible that Preissová knew the story of *Cavalleria rusticana* as the novella or the play by Giovanni Verga. *Cavalleria rusticana* was premiered in Rome on 17 May 1890—only half a year before the première of Preissová's *Její pastorkyňa* in Prague. As the model of Preissová's play one can also see the Russian poet Alexander Nikolajevič Ostrovsky, whose works were performed at the stage of the Prague National Theater in the 1880s (Pala 1955: 94). The Moravian theme in Preissová's play was favorable and close to Janáček, as was his attitude towards Italian verismo. He learned to know Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci* soon after their premières. *Cavalleria rusticana* was even performed in temporary opera stage of Brno only two years after its première in Rome in 1892 and *Pagliacci* in 1896.<sup>144</sup> (Straková 1968: 71; Štědroň 1998: 17.) On the performance of *Cavalleria rusticana* Janáček wrote a critique to *Moravské listy* on 9 March 1892, in which he praised the novelty of Mascagni's harmonies in particular (Alfio's aria *Il cavallo scalpita* as an example). (Straková 1968: 71; Štědroň 1998: 21; Zemanová 1989: 131–132, 174.)<sup>145</sup> Janáček was also acquainted with Gustave Charpentier's opera *Louise* (the Prague première in 1903 three years after the première in Paris) and with Puccini's operas (e.g., *Tosca* in Prague the same

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<sup>143</sup> At *Jenůfa*'s première in Prague in 1916 Janáček was not satisfied with the stage setting: he would have preferred a mill that assimilated one of the twelve or so, situated at the Jamný creek between Javorník and Sůchov. Janáček took Gabriela Horvátová, the performer of *Kostelnička*, to meet the 'prototype' of the role, Kateřina Hudečková-Zemanová (Martin Zeman's sister) in Velká, who was a master performer of folk songs. (Němcová 1994: 59–61.)

<sup>144</sup> As Straková (1968: 71) notes, no comments by Janáček on the performance of *Pagliacci* have survived, but it is probable that he heard the work.

<sup>145</sup> Mascagni and Janáček met later in Brno at the dinner arranged at Hotel Slavia at Mascagni's visit on 10 November 1927 (about which Janáček writes immediately—at half past two in the night—in his letter to Kamila Stösslová). At that time Mascagni conducted Verdi's *Aida* at the Brno National Theater, but apparently he did not arrive early enough to see Janáček's opera *The Cunning Little Vixen* that was performed one day earlier. (Přibáňová 1990: 245–246.)

year, *La bohème* in 1905 and *Madama Butterfly* in 1908).<sup>146</sup> (Racek 1955a: 21, 24; Straková 1968: 74.) Janáček appreciated *Louise* more than Musorgsky's *Boris Godunov*, because to his mind Charpentier managed to follow the originals of speech better than Musorgsky, who instead of speech melodies is closer to the songfulness of folk tunes. (Hanák 1959: 171.)

One can find some musical parallels with *Jenůfa* and the veristic opera. For example, Janáček's earlier overture to *Jenůfa* does not become a fixed part of the opera, but instead, it is replaced by a short *allegro* of a few pages.<sup>147</sup> As Miloš Štědroň (1998: 24) remarks, the shortening of the overture was the result of the merging of the melody or the through-composed larger (sonata-like) form into one motivic and thematic rondo. According to Štědroň (*ibid.*), it is possible that precisely the short veristic overtures of operas like Puccini's *La bohème* and *Madama Butterfly* had influence on this. Neither does Janáček apply the traditional operatic form with arias and ensembles. These are replaced by the dialogues and monologues of the characters and their short ariosos.<sup>148</sup> The whole-tone passages in *Jenůfa* can have a relation to the veristic tonal language, but as Štědroň points out, as an expressive means the whole-tone scale used by Janáček is rather related to the Lydian tetrachord (as an influence of folk music), being thus characteristic to Janáček's whole operatic output. (Štědroň 1998: 24–30.) Whole-tone scale in *Jenůfa* is expressively related to feelings of despair (*ibid.* 67–69).<sup>149</sup> As an example of this kind of situation is the musico-dramatical scene in Act 1, where Barena, the servant girl, describes the moment when Laca injured Jenůfa (*ibid.* 68):

Example 6. [. . . without wanting he somehow cut her cheek!]

<sup>146</sup> According to Holländer (1929: 33), Janáček's opera *The Excursions of Mr Brouček to the 15th century* (1917), based on Svatopluk Čech's satirical stories, is by its burlesque tone associated with Puccini's *Gianni Schicci* (1918). As Štědroň (1998: 77) remarks, musically one can see influences of expressionism and the instrumentation of Richard Strauss in this opera.

<sup>147</sup> Vilém Petrželka (1928: 30) recalls how one day in 1907, when the Organ School had moved from its dreary rooms at Jakubská street to what is today's Kounicova street, Janáček arrived to the composition class with the newly printed score of *Jenůfa*: he wanted to show it to his pupils as an example of the difference between the old opera overtures and the short introductions to the modern operas.

<sup>148</sup> As Štědroň (1998: 28) remarks, monologue boosted by dialogic features as an operatic means is typical also for Janáček's other operas. This kind of "monologue-dialogue", belonging to *Jenůfa*'s veristic milieu continues in the operas *Fate* (1903–06) and *The Excursions of Mr Brouček* (1917), in which, according to Štědroň (*ibid.*), impressionistic tone and expressivity are emphasized.

<sup>149</sup> According to Štědroň (1998: 67) the purely musical and structural logic of the whole-tone scale was foreign to Janáček, who in interpreting the most desperate moments of his operas resorted to the resources provided by it.



Jenůfa's line "I had other ideas about life and things, but now I feel I have reached its very end!" in Act 2 follows the whole-tone scale:

Example 7. (Ibid.) [*Já jsem si ten život jinak myslila, ale včil už jak bych stála u konce!*]

Also the semantics of the descending whole-tone intonation in the scene in Act 3, where Kostelníčka confesses the infanticide, is intertwined by the merging of two fibers, the musical and the verbal level. Kostelníčka's pitch accent refers here literally to her despair, which is reflected also in the choral and the orchestral parts:

Example 8. (Ibid. 69.)

As Štědroň (1998: 69) points out, in these examples the whole-tone material is exposed as a sonic pedal point. As such it functions as the most contrasting culminating means, illustrated in the light of the preceding and the following material.

*Jenůfa* is a tragic opera as are also the veristic ones. Tragedy, however, is not its key issue, but as usually in Janáček's operas, its end is cathartic. Many researchers see here the essential difference between Janáček and other verismo composers. (E.g., Racek 1961: 40–41, 44; Straková 1968: 72; Vogel 1981: 141.) Additionally, the realistic requirements of the speech melody principle develop the stylistic evolution of Janáček's operas beyond the

veristic hallmarks. Janáček's next opera, *Fate* [*Osud*, 1903–06], can still be regarded as veristic in its spirit, despite of its urban *art nouveau* atmosphere. In the speech melody principle Straková (1968: 72–73, 76) sees the difference between Janáček and verismo: it penetrates the whole score of *Jenůfa*, not only in its vocal, but also in the orchestral level. Musically Janáček had to rebuild his operatic expression totally independently, without veristic influences. According to Straková (ibid.) his opera style as a whole grows from the Czech national tradition than from verismo.

Janáček's ever-present national attitude is manifest also in the parallelism of his output and verismo. According to Štědroň (1998: 16), the Czech conception of national music and especially of opera a priori repulsed "foreign" subjects in the fear of losing authenticity and "Czechness". This consistent tendency of the Czech art to maintain the nationality and authenticity of the themes can be understood as a compensation for the lack of independent Czech politics (cf. also Vysloužil 1978/79: 30.)<sup>150</sup> It is precisely this background against which also verismo on the Czech opera stages must be seen. Verismo was welcomed especially by the composing conductors, e.g., Karel Kovařovic and František Neumann. It was relatively easy for the Czechs to accept verismo as a trend as it was not suspiciously labeled by German character or the official Austro-Hungarian politics. On the contrary, as an originally Italian phenomenon, it was hardly connected to German culture. (Štědroň 1998: 16.)

#### *I.2.2.2 In the proximity of Art Nouveau: Fate*

After the completion of *Jenůfa* early in 1903 Janáček began to look for a topic for his next opera. Plans for it evolved under the strain of his daughter Olga's death on February 26th the same year. Janáček had chosen the novel *Angelic Sonata* (*Andělská sonáta*) by Josef Merhaut as the basis for his libretto and even made an excursion to the places relating to the novel and jotted down characteristic local speech melodies. However he did not proceed into the actual work of composition. (Straková 1956: 210; Vogel 1997: 156.) Shortly before this excursion, on 21 May 1903, Janáček had heard Charpentier's new opera *Louise* in the National Theater in Prague. It attracted his attention because it contained street ditties, colourful depiction of the background, and also because Charpentier had written the libretto himself and called his opera 'roman musical'. (Straková 1994: 167.)

Janáček's three-week stay at the Moravian spa Luhačovice in August 1903 finally offered concrete surroundings for the new opera. In Luhačovice (which was to become Janáček's favorite holiday resort until his death) Janáček became acquainted with Kamila Urválková from Prague. Urválková offered Janáček an inspiration for a new opera by telling him about her recent relationship with the Prague composer and conductor Ludvík Vítězslav Čelanský. After their engagement had broken off Čelanský had written a one-act opera *Kamilla* in 1897, which was even performed at the National Theater. Urválková interpreted the opera as an insult and made Janáček to think over a new opera, where she would appear in a more favorable light. (Straková 1994: 166.) In the autumn 1903 Urválková and Janáček started a fairly intense correspondence, which was terminated by

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<sup>150</sup> As Vysloužil (1978/79: 30) points out, after the December 1867 Constitution, the Czech Lands lost for a long time any hopes to fulfill its political demands or wishes. That is why the Czech arts and sciences experienced a new golden age. It was as if the whole energy, efforts and talent of the people were aimed at cultural activities through arts and sciences (ibid.).

the wish of Urválková's husband in the early spring 1904. Janáček's last short regards to Urválková were sent from Warsaw (20 April 1904), where he was negotiating on the directorship of the conservatory. (Štědroň 1959: 183.)

Janáček started to work on *Fate* after 9 October 1903 when he had sent *Jenůfa* to the National Theater in Brno. According to a letter sent to Kamila Urválková the same day Janáček was looking for a librettist for the novelty, which he wanted to be “*modern, bursting with life and elegance—a kind of a novel of a child of our time*”. (Straková 1994: 166.) In November 1903 Janáček asked the friend of his daughter Olga, young writer and teacher Fedora Bartošová, to adapt his schemes for the libretto into metre. He even gave more accurate instructions: the metre should be in “*Pushkinesque verse, the one he used in Onegin*”. (Ewans 1977: 70; Štědroň 1959: 178; Straková 1994: 167.) Also the correspondence between Janáček and Urválková was inspired by Pushkin: in her preserved letters to Janáček Urválková signs herself as *Tat'ána* or only *T*, obviously suggested for her by Janáček himself. (Štědroň 1959: 165; Straková 1956: 211.) From the beginning Janáček seemed to have in mind *Eugene Onegin*, to which the name *Lenský* (derived from Čelanský) in Janáček's opera refers.

Bartošová's letter of 19 December 1903 concerning the libretto is filled with Janáček's enthusiastic notes: “1. *Fluent, melodious verses.* 2. *Fit to be published right now.* 3. *How new, new!* 4. *Not only the main characters are clear—but the minor ones too.* 5. *After great monologues, so much life before and after them—how can they stand each other—Act 1! Oh, Luhačovice!* 6. *For sophisticated audiences, even in Prague!*” (Straková 1956: 214, 216; 1994: 167.) At this stage Janáček had different suggestions for the title of the opera, such as “*Fiery Roses*” (*Plamenné růže*, typical for the literary style of the era) and “*Angelic Song*” (*Andělská píseň*). Also the question “*Mom, do you know what love is?*” (*Mami, víš, co je láska?*) by the son of the main couple was regarded as a suitable title, as well as the Latin word *Fatum*,<sup>151</sup> supplied with the subtitle “*Blind Fate*” (*Slepý osud*). (Pala 1955: 114; Štědroň 1976: 101.) The roses, which also appear in the libretto, remind of the roses sent by Urválková to Janáček's table in the very beginning of their acquaintance in Luhačovice. The planned title “*The Star of Luhačovice*” (*Hvězda Luhačovic*) referred to Kamila Urválková and the impression that her dazzling appearance made on Janáček. (Štědroň B. 1959: 165; Tyrrell 1992: 111; Vogel 1997: 157.) The location of the first act of the opera was clear for Janáček from the very beginning. In the letter for Urválková of 9 October 1903 he says: “*I want to have Act 1 completely realistic, copied from the life at a spa.*” (Straková 1994: 166–167.)

Janáček's opera is actually an opera about an opera composer, who is composing an opera about a composer, who has written an opera... Already this pattern provides an intertextual setting for the opera. Following the example of Charpentier's *Louise*, Janáček gave his opera the subtitle “*three novelistic fragments from life*” (*fragmenty románové ze života*) (Straková 1963: 289; 1994: 167). As Straková (1956: 226) and Vogel (1997: 166) suggest, with this statement Janáček probably rather wanted to defend the shortcomings of

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<sup>151</sup> The dramatic descending fifth of the word *Fatum* forms one of the central themes of the opera. As Jiří Vysloužil on his lecture on 8 March 2001 (Brno, Masaryk University) pointed out, in the same way as the modal motif of sun, its character is orchestral. Highlighting the orchestral part and enriching the timbre is, according to Vysloužil typical in Janáček's development especially starting from the opera *Fate*. At the beginning of the 20th century Janáček became acquainted with the operas of Richard Strauss, whose orchestration had an influence on him. Further, Vysloužil (lecture on 15 March 2001) has stated that *Fate* was orchestrally a preparatory work for example for Janáček's ballad *The Fiddler's Child* (1913).

the libretto and its fabule. In his article Vladimír Helfert (1924–25: 166) has presented a compact synopsis of the opera. The first act takes place in the spa town of Luhačovice. By chance composer Živný meets there his previous mistress, miss Míla Válková. The child that Míla has given birth to in the meanwhile brings them back together. The whole act is filled with memories and the vivacious life of the spa. The second act (four years have passed in between) takes place in Živný's apartment [Prague or Brno?]. Živný and Míla are married. The composition of a new opera calls forth new memories, interrupted only by the cries of Míla's insane mother. As the mentally disordered woman in a desire for revenge throws herself over the banisters into the staircase she drags with herself also Míla and the both women perish. In the third act the students are discussing the approaching première of Živný's opera in the conservatory hall [Janáček's Organ School in Brno] and playing parts of it. Živný enters and being asked by his students tells about the hero of his opera, composer Lenský. Lenský is a portrait of Živný himself and the pain of his love. In the midst of the greatest ecstasy the lightning and clapping of thunder stuns Živný, who is conducted away from the stage.

The operatic hero, poet Viktor, in Čelanský's opera *Kamilla* resembles the hero of Živný's ("Janáček's") opera, composer Lenský.<sup>152</sup> Like Janáček and Urválková, Živný and Míla also meet at the spa (their meeting commented by the other guests as a "*Luhačovice romance*"). Furthermore, the main character of Charpentier's opera, painter Julien, is an artist (there is a painter also in Janáček's opera, Lhotský). (Straková 1994: 167; Vogel 1997: 158, 160; Vysloužilová 1993: 48.) In addition to Charpentier, Puccini's *La bohème* (1896), which was performed for the first time in Brno on 18 March 1905, can be regarded as a model for Janáček's artist-opera. (Racek 1961: 47; Shawe-Taylor 1959: 58; Štědroň 1976: 102.) The theme of multiplication and the reincarnation of a composer could go on infinitely. As Straková (1957: 159–161) notes, in the character of Živný Janáček reflects himself as an artist and as an erotic personality, a dominant feature not only in Janáček's life but also in the majority of his compositions.

Živný's and Míla's meeting in the elegant high society of Luhačovice is also analogous to the ball scene in St. Petersburg, where Onegin and Tatyana meet. The love letters in the second act of *Fate* bring back the letter scene of Onegin and Tatyana by Pushkin. After the completion of *Fate* Janáček was seeking for inspiration for his next opera in Russian literature, namely Tolstoy's *Anna Karenina*. Through this path *Fate* becomes linked with Janáček's later operas with Russian topics, *Káťa Kabanová* (1921, based on Ostrovsky) and *From the House of the Dead* (1928, based on Dostoevsky). Some kind of a *fatigue* of folklore can be sensed in *Fate*: as Štědroň (1998: 34) remarks, there is no place for rustic type of country-side verismo anymore. Furthermore, as Straková observes (1994: 168), along with *Fate* Janáček leaves the positions of folk realism still prevailing in *Jenůfa*.

The waltz (example 9) that opens the first act is a deviation from the previous folkloristic settings in Janáček's compositions.<sup>153</sup> It has an important role in the scenic and musical depiction of the Luhačovice surroundings. As a characteristic reminiscent of a small town band, it is actually music about music: according to the libretto, *the first glittering chords of music are to be heard from the pavilion near the spa colonnade, roofed with airy blue glass*. With a light conversation, the spa guests promenade to the waltz in the

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<sup>152</sup> Tyrrell (1992: 111) makes a remark on the middle name of Čelanský: *Vítězslav* is the Czech equivalent for *Viktor*.

<sup>153</sup> Vysloužil (1993: 52) regards Dr. Suda's somewhat exotic modal praise to the sun in Act 1 as a folkloristic episode in a folklore-alienated framework.

colonnades and praise the sun. The waltz does not have a function of a traditional overture (already in *Jenůfa* the overture is cut short following the veristic models). It functions rather as a musical curtain, opening up immediately the milieu of the opera to the listener. Waltz will have an important semantic and characteristic function also later in Janáček's orchestral ballad *The Fiddler's Child* (*Šumařovo dítě*, 1913) and in the first part of the opera *The Excursions of Mr Brouček*. (Vysloužil 1993: 52.)

Example 9. Overture to *Fate*.

According to Straková (1994: 169), *Fate* opens a way for Janáček's further avantgarde operas. The element of the fantastic and the social motif find their way to Mr Brouček's excursions, where Janáček combines burlesque fantasy with scathing satire of petty bourgeoisie. *Fate* heralds the science-fiction opera *The Makropulos Case* (1925) with its overtly utopistic features. The theme from artistic circles returns in the first part of Mr Brouček's Excursions (to the Moon) (1917) and it also appears in *The Makropulos Case*. (Ibid.) *Fate* has a character of a lyrical suite rather than a musical drama, whereas it has a continuous line of development leading to the operas *The Excursions of Mr Brouček* and the lyrical *Káťa Kabanová*. (Helfert 1924–25: 166–167; Shawe-Taylor 1959: 58; Straková 1963: 291; Straková 1968: 74–75; Vogel 1997: 170.)

As Pala (1955: 113) remarks, compared with the dramatic characters in *Jenůfa* and in Janáček's later operas, Živný's and Míla's characters remain yet somewhat pale, rather narrating the past events than taking actions. In sketching a woman of the great world Janáček is not mature until his *Makropulos Case* (ibid.). According to Straková (1994: 165), if *Jenůfa* can be placed among works belonging to the stylistic watershed of the *fin-de-siècle*, the decisive step towards modern musical theater, to the close proximity of *l'art nouveau*, was not taken before *Fate*, Janáček's fourth opera. In *Fate* Janáček leaves the realistic basis for inspirations and enters the world of the fictitious and fantastic, ruled by psychoanalytical motivations (ibid. 168).

The connections between the opera and general features of *l'art nouveau* have been examined by Jiří Vysloužil and Věra Vysloužilová in particular. The features of Moravian *l'art nouveau* are especially visible in the works of architect Dušan Jurkovič, Janáček's friend (the founder of the Club of the Friends of Art [*Klub přátel umění*] in Brno in

1900).<sup>154</sup> Jurkovič had studied in Vienna and contributed to a great extent to the outlines of the spa town of Luhačovice (for example the Jestřabí house and the Jan's house, that is also mentioned in the stage instructions of the libretto to *Fate*). (Vysloužil 1993: 49–50.) The general artistic atmosphere at the turn of the 19th and 20th centuries and the decorativeness of the movement is also evident in the architecture of Prague and Brno. The Franz Joseph –railway station (J. Fanta, 1901–09) and the Prague Ceremonial House (Obecní dům, 1906–11) with allegorical paintings by Alfons Mucha belong to the great monuments of the time in Czech Lands. (Doubravová 1995: 567.)

Typical features of *l'art nouveau*, or Jugendstil, as stated by Jarmila Doubravová (ibid. 566), are mutual influences among the arts, rapprochement of poetry with music and painting, and of music with the fine arts. A common source of inspiration for the different arts were images and ornaments derived from nature, for example motifs of flowers (roses, water-lilies, poppies and tulips), birds (swan, cock, peacock's feathers, wings) and sea waves. (Ibid. 566, 568; Vysloužil 1993: 51; Vysloužilová 1993: 50.) There is also a wealth of these motifs in *Fate*, probably subconsciously designed by the librettists Janáček and Bartoňová in compliance with the general trends of the era. The images of nature and the moods of the characters (joy, love, laughter) in the first act of *Fate* are subordinated to the sun. The symbols of nature are quite opposite in the third act which is filled with clouds, obscurity and thunderstorm, the metaphor for death and loss of love. After Míla and Lenský in Živný's opera have been separated and their engagement has been broken off, Míla has become "a shadow", "a dry stalk whose fruit rustles in the wind". Lenský, "like a water-lily on a deep pool, was unable to take root, torn and hurled about by a storm, drowned by the rain of failures". Both operas, Janáček's about Živný and Živný's about Lenský, end with a thunderstorm. As the storm and lightening get more intense, Živný falls into an ecstasy of madness in which he sees the vision of dead Míla ("My eyes see you again! The face of an angel, ringlets of golden curls at the temples... and big, shining eyes"). As Míla for Lenský, Míla appears as a pale flower, with her sun died down and the last sob, the last groan to be heard from her pale lips. (Vysloužilová 1993: 50.)

According to Věra Vysloužilová (ibid. 48), following the demands of the poetry of the time, the course of the dramatical events in *Fate* is not intended to reflect logical connections as a firmly close-knit construction, clearly visible and understandable to the audience. Rather, the story gives way to lyrical impressions, inner subjective experience or psychological, more closely psychoanalytical depictions. The aesthetic climate of the period is described by Doubravová (1995: 566, 568) as an interest in symbolism, eroticism, sensualism and orientation towards poetic and musical ecstasy. According to the morbid interest of the decadent art it seems characteristic that Živný becomes more agitated about Míla's suffering and her weeping than her healthy beauty and smile. Also the pathological features of the deranged Mother are in keeping with the decadent atmosphere prevailing in the styles and life of those days. (Straková 1994: 168; Vysloužilová 1993: 51.) Robert Schollum (1993: 24) refers to the inclination of *l'art nouveau* to the unusual, scandalous and the world of the cabaret. Schollum (ibid.) also regards the use of folk music intonation as a part of the *l'art nouveau* characteristics.

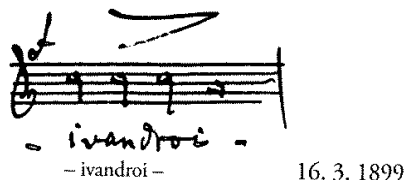
If the first act of *Fate* was to be realistic, drawn from life at a spa, the second and third acts exemplify delirious moods. As Janáček writes to Kamila Urválková: "Act 2 is to be

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<sup>154</sup> Known as 'secese' and as Jugendstil, secessio, *l'art nouveau*, style Metro or modern style in other cultures. According to Vysloužil (1995: 260), as an opposite to orientalist influences manifest in other cultures, typical for the Czech *secessio* was folklorism, especially in the Moravian works of Jurkovič.

actually a *hallucination*.” And: “Act 3 will be strange.” Furthermore: “Whether real or imaginary, the second act [of Živný’s opera about the composer Lenský] was downright psychopathic.”<sup>155</sup> (Tyrrell 1992: 113.) In sketching the character of Míla’s mother Janáček was observing mental patients in Prague and Brno. As discussed by Racek (1955a: 41) and Tyrrell (1992: 129), in 1905 (10 July) he had made a series of notations in his pocket diary at the sanatorium for the mentally disordered in Brno Černovice (*Mährische Landes-Irrenanstalt*). Among these notations one can find a speech melody to the words *žáden blázen* (“not a madman”) and *a včil pán císař mne zastřelí* (“and now the emperor shoots at me”). Perhaps there is a connection between these observations and the claim of Míla’s insane mother (she has no name) “*I’m not really crazy*” in the second act.<sup>156</sup>

According to a letter to an unknown doctor (undated, probably never sent, as Tyrrell [1992: 129] assumes)<sup>157</sup> Janáček still wanted to observe patients in a mental hospital in Prague sometime during the years 1907–08. In the letter he declares to be interested in the speech melodies of the insane in general. Secondly he is also looking for a particular case where miserliness was the cause of the illness. He had in mind a special type: a wealthy widow, who did not want to marry her daughter to a ‘beggarly’ artist, which matches the character of Míla’s mother in *Fate*. Janáček probably realized this visit to Prague in December 1907. (Racek 1955a: 41–42; Tyrrell 1992: 129.) One can run into a speech melody representing this “category” also earlier in Janáček’s notebooks. On 16 March 1899 Janáček had written down a melody of a “*lunatic on the street, holding a piece of wood in his hands as if he were playing an instrument*” (example 10, JA 523/Z 20, 83). (LD2: 200; Štědroň 1998: 95.)<sup>158</sup>



Example 10. (Autograph *Nápěvky mluvy* [Melodies of Speech], 1924. LD2: 200.)

As Vysloužilová (1993: 52) points out, the vision of Míla itself is after all nothing extraordinary for Janáček, whose works literally teem with fantastic supernatural phenomena such as angels, the soul of a dead fiddler, speaking animals or dreamlike inhabitants of the Moon and the distant Middle Ages. According to Vysloužilová (*ibid.* 53), even if Janáček in *Fate* identified himself at least to some extent with the poetry of

<sup>155</sup> Janáček describes the end of the [Živný’s] opera: “*They say that he went mad*, points out the professor. *His life story is not even well known—he was a mediocre composer.*” (Tyrrell 1992: 113.)

<sup>156</sup> Michael Ewans (1977: 90) offers a reason for the transformation of the sun motif just before these lines: Anticipating the approaching catastrophe of the second act this central motif (that Racek [1963a: 86] calls the *fate*-motif) is played here twice its original tempo therefore provoking a grotesque impression.

<sup>157</sup> According to Racek (1955a: 41–42), Janáček sent this letter to the central office of the mental hospital in Prague.

<sup>158</sup> On the connection with the Černovice studies Nováček (1983: 207) refers also to the male-voice chorus *Potulný šílenec* (“The Wandering Madman”, 1922) with soprano solo on the poem by Rabindranath Tagore.

symbolism and decadence, he also departed from it in the spirit of critical humanism. *Fin-de-siècle* gave way to new artistic themes from modern civilization, war-bound incidents and social tremors [of which there is evidence already in Janáček's sonata for piano I.X.1905, "From the Street"].<sup>159</sup> The falling into oblivion of *Fate* was partly caused by the socialist realism and Marxist literary criticism, which judged symbolism and decadence as insane products of putrid bourgeois culture, Vysloužilová (*ibid.*) notes.

In addition to the speech melodies of mentally ill people, *Fate* features some speech melodies recorded in Janáček's *feuilleton* "My Luhačovice" (*Moje Luhačovice*) from November 1903. In this article Janáček recalls the summer and the "playfulness of the carefree life" of the spa through the speech melodies that reached his ears from the tables at the spa restaurant.<sup>160</sup> According to Janáček these notations are just "notes, snatches of tunes from speech and overhead talks". (Tyrrell 1992: 109–110.)

The question of Živný's and Míla's son Doubek, "Mom, do you know what love is?" (*Mami, víš, co je láska?*; Ex. Doubek [1]) in scene 4 of Act 2, has its origin in the speech melodies Janáček collected during his vacation in Luhačovice. This question was also among the possible titles for the opera. Kamila's little boy had answered the question "What is love?" by "When Nana and Johan love one another!". This answer (Ex. Doubek [2]) is transformed in the opera into "Žán and Nána" (the servants at Živný's home). (Štědroň 1959: 169.) The speech melody has been here musically transformed, a typical feature of the so-called speech melody -principle in Janáček's musical language:



Doubek [1]: "Mom, do you know what love is?"



Doubek [2]: "When Nana and Johan love one another!"

Doubek's question appears in Act 3 as a quotation in Živný's fictitious opera. This "quotation" is cited again by Verva, Živný's student. On the day of the première of Živný's opera (in the opera) Verva tells the other students that he has learned something backstage. He sits down at the piano and with a child's voice imitates the conversation between a boy

<sup>159</sup> Janáček's sonata reflects the riots of the demonstrations for a Czech university in Brno. On 1 October 1905 Czech students of Brno had gathered in front of the Besední dům (Beseda House) to demonstrate for the founding of the university. Twenty-year-old worker František Pavlík died of injuries from the next day's conflicts with the Austrian soldiers.

<sup>160</sup> In October 1903 Janáček wrote to Kamila Urválková that he had just written a *feuilleton* about Luhačovice and that neither she was missing from it: "Enthusiastic admiration is devoted to the musicality of your voice." (Tyrrell 1992: 110.) In his autobiography from 1924 Janáček still recalls Mrs Urválková as one of the most beautiful of women whose low melodious voice was like that of a viola d'amore (*ibid.* 108–109). As Tyrrell (*ibid.* 109) remarks, this archaic instrument is hereafter smuggled into Janáček's scores as an erotic symbol.



and his mother. As Ewans points out, the passage played by Verva turns out to be identical with Janáček's Doubek scene in Act 2. There is no distinction between 'Živný's music' and Janáček's own style (whereas Lenský's music is not characterized), even if there is a rehearsal of 'another man's music'. (Ewans 1977: 94–95.) As Živný then narrates Lenský's new faith in life after falling in love, a horn call brings back the cadences of Doubek's childhood question (he is now among the other students at the conservatory hall). (Ibid. 99.)

In *Fate* Janáček for the first time brings a figure of a child into the stage. In fact children's speech melodies were among the first ones studied by Janáček (article *Nápěvky dětské mluvy*, "Speech melodies of children", 1904–06, feuilleton *Loni a letos* 1905, article *Rozbrání mluvy a zpěvu* 1906 and feuilleton *Alžběta* 1907). (Štědroň 1968b: 119–20.) Twenty years later Doubek's question has its equivalent from the animal world in the opera *The Cunning Little Vixen* (1923). From the viewpoint of the world of foxes and life in the woods at least as important as Doubek's question is the astonishment of the little vixen at the sight of a frog: "Mummy! Mummy! What's that? Is it edible?" When the forester catches the Fox Cub and separates it from its mother, its cries are as frightened (*Mummy, mummy!*) as those of Doubek who has just lost his mother.

Živný's vision of the dead Míla in the third act has been by many Czech musicologists related to the death of Olga, Janáček's daughter. At the end of the opera Živný's narration about Lenský, Míla and their love reaches its climax in the death that separates them. Živný and Lenský become united as the same person and Živný shouts with obvious pain: "How can I forget you? A last sob, a last groan. Snatches of melodies, snatches from lips grown pale." (*Jak zapomět vás? Ztrhané melodie, ztrhané ze zesinalých rtů!*). In the midst of a thunderstorm Míla's angelic face surrounded by ringlets of golden curls appears to Živný and he falls stunned. In the roaring and striking of thunder Živný hears a sorrowful note and intones it ("Ach—Can't you hear? That sorrowful note! That is her weeping!"). These last groans and sorrowful notes denote the speech melodies of Olga that Janáček notated just before her death. Thus, in the last moments of his opera Janáček had actually distanced himself to quite an extent from the figure of Kamila Urválková, the original source of inspiration at the Luhačovice spa. The composer Živný and Janáček become merged, and the last scene of the opera creates an elegy in commemoration of Olga. (Pala 1955: 114; Štědroň 1959: 183; Straková 1957: 161.)

## I.2.3 Out of the mists

### I.2.3.1 "In the Mists"

Even though Janáček had taken a step forward in *Fate*, his efforts to establish himself as a composer and to have his works performed in Prague as well proved to be insufficient. In the spring 1903 his score of *Jenufa* had been sent back from the National Theater in Prague. The director of the opera, Karel Kovařovic, had refused it ("for Your own good", as he put it) with the explanation that there were technical faults in the score.<sup>161</sup> (Štědroň 1955: 99;

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<sup>161</sup> Personal reasons might also have influenced Kovařovic's negative attitude: in his *Hudební listy* (15 January 1887) Janáček had written about Kovařovic in a criticizing tone. (Vogel 1997: 141.)

1968b: 173; Trkanová 1998: 77.) *Fate* also received equal treatment. The modern libretto that Janáček was so enthusiastic about proved to be a difficult touchstone for Prague. Through the contacts of his acquaintance Artuš Rektorys Janáček wished that his opera would be performed in the newly opened Vinohrady Theater (the Town Theater in the Royal Vineyards, opened in 1907),<sup>162</sup> which was after the National Theater the second important Czech theater in Prague. Its conductor Ludvík Čelanský was interested in the work, but the theater would have liked to change the libretto. First trying himself to remedy the shortcomings of the libretto, Janáček was looking for help, without results, from several partners including the writer and literary critic František Skácelík.

Skácelík wrote to Janáček on 27 September 1907 that in the present circumstances, when the music has been written, the reworking of the libretto of *Fate* would perhaps have no practical value. Accordingly, the problem was that it comprised mainly conversations which tell the story, but they themselves afford little opportunity for action. The uncertainty and unclearness of the first act was according to Skácelík the curse of the others, chiefly the beginning of the third, which comes *out of the blue* and is in no way motivated by the events of the past. More drama was needed, more life, less decorativeness. (Tyrrell 1992: 141–142.) The score was left lying at the Vinohrady Theater from 1907 to 1914 and Janáček was kept waiting with empty promises. After years of waiting Janáček sued the theater, but the case never came to anything. (Štědroň 1955: 138; Tyrrell 1992: 150.) After the theater held the rights to the score of the opera and its libretto, it could not be performed either in Brno. Since even afterwards Max Brod was not willing to rewrite the libretto, Janáček forgot the piece and it was performed only after his death on Brno Radio in 1934. Since that performance, the opera has experienced its second come-back only after its première in Dresden (directed by Joachim Herz) in 1991.<sup>163</sup>

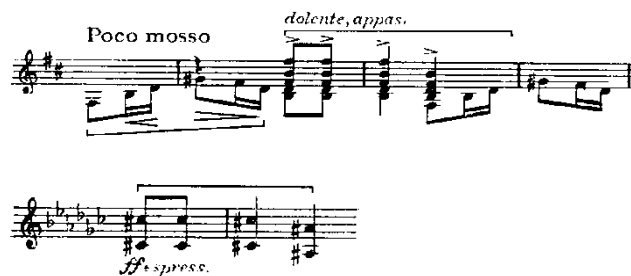
Due to these events Janáček's faith in himself as an artist was deeply shaken. This state of mind is revealed in the name of his composition for piano, *In the Mists* (*V mlhách*, 1912), which is generally considered to reflect psychological moods rather than impressions of nature.<sup>164</sup> The composition echoes the theme of the owl, which Janáček used already in the tenth piece *Sýček neodletěl!* ("The Barn Owl has not flown away!") of his cycle for piano *On the Overgrown Path* (*Po zarostlém chodníčku*, 1908). As Vogel (1997: 198) points out, the hammering triplet motif is recognizable also in the third and fourth piece of the piano cycle *In the Mists*:

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<sup>162</sup> *Městské divadlo na Královských Vinohradech*.

<sup>163</sup> *Fate* was performed on stage for the first time in Brno in 1958 simultaneously with Kurt Honolka's direction at Stuttgart. In these performances, the opera started with its last act (taking place at the conservatory), followed by Acts 1 and 2. According to F. Bartořová, Janáček himself even considered this arrangement during the composition of *Fate* (Tyrrell 1992: 123).

<sup>164</sup> Ideological connotations are smuggled into Kundera's (1955) otherwise meritorious study on Janáček's output for piano, where *In the Mists* has been characterized as a fight against the "mists" of the capitalistic society (ibid. 322).



The hooting of an owl refers to Silesian folklore, where it conveys the atmosphere of misfortune and death. If one manages to chase the owl away, the misfortune will stay away. (Horsbrugh 1981: 95; Hurník 1958: 759.) In the composition *Sýček neodletěl!* the hooting motive refers to the death of Janáček's daughter Olga, as does also the preceding piece, No. 9 *V pláči* ("In Tears").<sup>165</sup> The return of the motive in the last pieces of *In the Mists* would thus involve multiple connotations.

### 1.2.3.2 Late fame

Although Janáček had on several occasions tried to establish himself as a composer in Prague as well, the timing for the breakthrough of *Jenůfa* became propitious only during the First World War.<sup>166</sup> The personal contacts of Janáček's friends, doctor František Veselý and his wife Marie Calma-Veselý, played also a role in the acceptance of the work by the National Theater. National and political reasons had equally a decisive share in the process. During the war and in the changing political circumstances it was important to preserve the national unity of the Czechs (also in Moravia) and the Slovaks. Janáček's opera corresponded well to this purpose in cultural politics. In 1915 the director of the National Theater, Gustav Schmoranz, and conductor Karel Kovařovic (who had earlier turned down the opera) decided to produce *Jenůfa*, and it was premiered in Prague on 26 May 1916.

<sup>165</sup> The first pieces of the cycle (No. 1 *Naše večery*, No. 2 *Lístek odvanutý* and No. 10 *Sýček neodletěl!*), originally composed for harmonium, were published without titles in 1901 in the fifth volume of the harmonium series *Slovanské melodie* ("Slavonic melodies"), edited by Emil Kolář. Pieces No. 4 (*Frýdecká Panna Maria*) and No. 7 (*Dobrou noc!*) were published in the sixth volume in 1902. (Kundera 1955: 315–316; Tyrrell 2006: 490.) The rest of the pieces (No. 3 *Pojďte s nami!*, No. 5 *Štěbetaly jak laštovičky*, No. 6 *Nelze domluvit!*, No. 8 *Tak neskonalé úzko* and No. 9 *V pláči*) were composed in 1908 when the editor of the Prague B. Kočí company, Jan Branberger, asked from Janáček on 15 April 1908 small pieces for piano, violin or voice, ranging 8 to 16 pages altogether. Janáček sent the pieces to the editor on 23 May 1908 and added titles to them. (Rektorys 1954: 639.) The pieces were published as a cycle by the Brno publisher A. Piša in 1911. By that time the titles were also finally settled (Kundera 1955: 318). On 6 June 1908 Janáček, again on request of Branberger, sent a letter where he described the contents or programmatic character of the pieces. According to Janáček, in the penultimate piece (No 9, "In tears") there is a premonition of a certain death, and in the last piece, an ominous motif of an owl is heard in the intimate song of life. (Rektorys 1954: 639; Tyrrell (2006: 492.) See Table 38.1 in Tyrrell (ibid.) for the evidence of date of composition of individual pieces and their titles.

<sup>166</sup> Janáček had sent the score of *Jenůfa* in 1904 even to the director of the Vienna opera, Gustav Mahler, and asked him to come to see the performance of the opera in Brno. Mahler did answer Janáček and showed his interest, but in addition to the score he wished to have the German translation of the text. (Vogel 1997: 218–219).

Nevertheless, Kovařovic still wanted to revise the score of the opera, on which Janáček agreed, although he later opposed the revisions. (Tyrrell 1992: 72–74, 100; Vogel 1997: 214–215.) Kovařovic’s revision (which Vogel considers as “romanticizing”) has remained part of the history of *Jenůfa* in that Universal Edition published its score originally in the form refashioned by him.<sup>167</sup> In addition to deleting some repetitions, Kovařovic partly changed Janáček’s orchestration. As noted by Tyrrell (1992: 100–101), for example by woodwind doubling and smoothening out Janáček’s rough orchestration Kovařovic obviously tried to approximate the work to an audience that was more likely acquainted with Strauss and his Czech imitators.<sup>168</sup>

After the première in Prague success was to follow also in Vienna. Partly this was the result of the propaganda made on behalf on Janáček by the writer and journalist Max Brod. After a performance of *Jenůfa* he wrote an article in *Berliner Schaubühne* on 16 November 1916, titled *Tschechisches Opernglück*. When Janáček got hold of his article he contacted Brod to express his gratitude, which was the beginning of their co-operation. Advised by Brod the director of Universal Edition, Emil Hertzka, travelled to Prague in March 1917 to see *Jenůfa*, which lead to the preparation of the opera for its première also in Vienna. After Brod had finished the translation of the libretto,<sup>169</sup> the première took place on 16 February 1918.<sup>170</sup> Starting from *Jenůfa* Brod translated also other new operas of Janáček into German (*Káťa Kabanová* 1921, *The Cunning Little Vixen* 1923, *The Makropulos Case* 1925, *From the House of the Dead* 1928). The performance in Vienna was also marked by political reasons. Austria endeavored to strengthen its position by a new concept of integrative federalistic politics, in which Moravia was considered to have a strong status. (Štědroň 1998: 103, 234.)

Despite the culturo-political connotations the performances of *Jenůfa* in Vienna and Prague had an epoch-making meaning for Janáček’s fame. The première of *Jenůfa* in Prague had an influence on his identity as a composer, as well, as Janáček writes:

“I feel as though I were living in a fairy-tale. I compose and compose, as though something were urging me on. . . . I had become convinced that no one would ever notice anything of mine. I was quite down—my pupils had begun to advise me how to compose, and how to orchestrate. I laughed at it all, nothing else remained to me. I now feel that my life is beginning to have some purpose, and I believe in my mission.” (A letter to Josef B. Foerster, 24 June 1916). (Štědroň 1955: 118.)

The recognition of *Jenůfa* paved the way for Janáček’s music which thus gained nationwide and worldwide importance. (Jareš 1978: 358; Štědroň 1955: 117–118.) After

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<sup>167</sup> This led to a complicated legal tangle in the 1920s. In addition to the royalties sought by Kovařovic’s widow, the opera was performed abroad in the printed version revised by Kovařovic. This version was used still in the 1980s, when Charles Mackerras recorded the original version of the opera. (Tyrrell 1992: 107.)

<sup>168</sup> In fact Richard Strauss can be connected quite concretely to the 1916 performances of *Jenůfa*: he was in Prague on 15 October 1916, where he conducted the Czech Philharmony (the program included also his *Don Juan*). In the same evening he still managed (on the initiative by Josef Suk) to go to the National Theater with the director of the Philharmony, V. Zemánek, to follow the performance of *Jenůfa* from the middle of its second act. As Vogel (1997: 216) mentions, Janáček and Strauss discussed the opera at the railway station before leaving Prague.

<sup>169</sup> The conductor Hugo Reichenberg would have liked the translation to be written in the dialect of Tyrol (Vogel 1997: 216).

<sup>170</sup> The role of Jenůfa was sung in the Vienna performance by Marie Jeritza (1887–1982; Marie Jedlitzková, originally a native of Brno).

Prague and Vienna *Jenůfa* was performed in Berlin (1924), at the Metropolitan Opera in New York (6 December 1924), Bremen and Magdeburg (1925), and in Hamburg (1926).<sup>171</sup> As Tyrrell (1985: 49) writes:

In his last decade, Janáček had the satisfaction of seeing himself regarded as Czechoslovakia's leading composer. By his death, *Jenůfa* was established as a repertory opera in Czechoslovakia and in German-speaking Europe, but despite the advocacy of such conductors as Klemperer, Kleiber and Horenstein, none of his later operas achieved more than a few performances outside Czechoslovakia before World War II. It was not until Felsenstein's Berlin production in 1956 that *The Cunning Little Vixen* aroused much interest abroad.

Along with the success of *Jenůfa*, Janáček, who was already in his 60s, started a new intensive cycle of compositions, still creating four major operas and his most important chamber works (including the two string quartets). He also developed his music theory and published the second edition of his harmony textbook in 1920 ("Complete Theory of Harmony"). In 1921 he examines Debussy's *La Mer* and writes an analysis of it.<sup>172</sup> Because of its whole tone scales the opera *The Cunning Little Vixen* has been regarded as Janáček's most impressionist work. In addition to whole tone scales (which Janáček had used already in *Jenůfa* and towards which he showed criticism in his Complete Theory of Harmony), there are also other impulses in Janáček's music of the 1920s in the form of a complex combination of neoclassicism and German expressionism. (Štědroň 1968/69: 145–146.)

In the 1920s Janáček's works were performed at the festivals of the International Society for Contemporary Music, where he was also himself present. The festival in Salzburg in 1923 performed Janáček's *Sonata for violin and piano* (1921), his opera *Káťa Kabanová* (1921) in Prague during 1924, and the choral work *Sedmdesát tisíc* ("Seventy Thousand") (1909) (the other part of the festival took place in Salzburg in August 1924, but Janáček did not participate in it). The opera *The Cunning Little Vixen* (1923) and the choral work *Maryčka Magdónova* (1908) were premiered in Prague in May 1925. The ISCM festival in Venice in September 1925 performed Janáček's 1st String Quartet (*Kreutzer Sonata*, 1923) and his *Concertino* for piano (1925) in Frankfurt during 1927. (In the festival in Zürich in 1926 Janáček did not take part.) At these festivals he heard among others works from Honegger, Stravinsky, Prokofjev, Milhaud, Schoenberg, Ravel, Bartók (*Konzert für Klavier und Orchester*) and Berg (*Kammerkonzert für Klavier und Orchester und Geige mit 13 Bläsern*). (Racek 1975: 102.) He can well be characterized as being two generations ahead of his age class at the ISCM festivals: for example in Frankfurt, his grey head surprised the audience, who expected a young hot-head to receive the thunderous applause. (Štědroň 1955: 194; Štědroň 1998: 234.)

In the spring of 1926, Janáček travelled to London upon the invitation of Rosa Newmarch, where his 1st String Quartet, the *Sonata for violin and piano*, wind sextet *Mládí* [Youth] and *Pohádka* [Fairy-tale] for piano and cello were performed. Janáček also received an honorary doctorate at Masaryk University in Brno on 28 January 1925. In his speech given on this occasion, Janáček mentioned a scientist important to him, the German

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<sup>171</sup> *Jenůfa* was premièred also in Helsinki in 1928. Janáček was delighted about the news of this prospective performance, but, as he wrote to Universal Edition: "What a shame that Helsinki is so far!" (Tyrrell 2007: 752). The role of Jenůfa was sung by Karin Ehder and the opera was conducted by Leo Funtek.

<sup>172</sup> Janáček acquainted himself with Debussy's compositions (*Suite Bergamasque*, *Children's Corner*) between 1910 and 1912 and more intensively at the beginning of the 1920s. (Štědroň 1998: 63–65.)

psychologist Wilhelm Wundt, and also the modernism of Schreker, Schoenberg and Debussy. In the 1920s, Janáček had risen to the most radical class of European music. Whereas Janáček's output in the 1920s often has been characterized as a period of his "second classicism" (referring to his early traditionalist and classical phase and to the influence of neoclassicism in compositional forms such as string quartet, sinfonietta, concertino, or sonata), he had gone through a metamorphosis to an "old avantgardist" (to use an expression by Miloš Štědroň).<sup>173</sup> This is also part of the complex picture of Janáček the composer, who has become one of the classics of 20th century music.

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<sup>173</sup> The roots of this characterization go back to the expression *mladý stařec*, "a young old man", used already in 1925 of Janáček by Vladimír Helfert. (cf. Helfert 1949: 56.)

## PART II

### JANÁČEK THE SCHOLAR

#### II.1 An overview of background and sources

##### II.1.1 Janáček as a reader

Introducing a chapter that focuses on Janáček the scholar implies the existence of Janáček the theorist besides Janáček the artist and the composer. Although it could be argued that all composers are also scholars to a certain extent, in Janáček's case this aspect is of peculiar importance. It is not only the mere number of his theoretical studies on harmony, aesthetics, speech melodies and folk music that makes this aspect worth examination—it is also the intertwining of his theoretical outlook with his artistic and creative views that motivates the closer examination of Janáček as a scholar and theorist. The fact that he appeared to be always thoroughly influenced by the scientific literature he was studying makes the examination of the scholarly aspect in his personality interesting. Because of the way Janáček recorded his sources in his own writings, it is sometimes possible to trace the inspiration of his theoretical thought quite exactly. Consequently, the notion of Janáček the composer as a scholar requires a closer examination of the particular sources concerned. In this connection, both the specific scientific literature read by Janáček and his own theoretical writings are considered as belonging to these sources. As is quite evident, besides Janáček the theorist, the presumption of Janáček the writer implies also Janáček the reader.<sup>174</sup> This is the principal order that guides the present part of the work. Whereas its first chapter introduces Janáček as a reader, Chapters 2 and 3 go deeper into the disciplines that influenced him. Finally, an overview of Janáček's scholarly and theoretical writings will be presented, while Janáček the theorist will remain as the emphasis of Part III.

Before analyzing the theoretical and intellectual tradition that had an influence on Janáček's views on music theory and aesthetics, Chapter 1 outlines the literary materials and orientation which shed light on Janáček the scholar. The lack of relevant sources is not the reason for the theorist in Janáček's identity as a composer remaining commonly unknown. Like Janáček's theoretical output, the framework out of which it grows has also been an unknown area partly for two reasons. The first is access to the remains of the composer's personal library (kept in the Janáček Archives in Brno) and the second is the inevitable necessity concerning the knowledge of the Czech language. Many Czech scholars and musicologists have conducted research into Janáček's musico-theoretical ideas but the language barrier has been a practical reason for this valuable research to remain unknown to the wider audience. The first reason, concerning access to Janáček's personal library, is of primary importance since it provides documentary of Janáček as a reader. As Vladimír Helfert (1928: 22, 24)<sup>175</sup> in his early study points out, the essence of the composer

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<sup>174</sup> I adopt Vladimír Helfert's (one of the first "Janáček scholars") term *Janáček-čtenář* ("Janáček the Reader") in his article of the same name in *Hudební rozhledy* IV/1928, 22–26.

<sup>175</sup> *Janáček-čtenář* ("Janáček the Reader") was also published in 1949 in the collection of Helfert's articles *O Janáčkově* ("About Janáček", Hudební Matice Umělecké Besedy, Prague).

is not only revealed in the subject matter of the books but also the way in which Janáček read them. As Michael Beckerman (1983: 392) writes some sixty years later (leaning, inter alia, on Helfert's article):

We have extensive documentation in the form of marginalia, underlinings, and marks of emphasis in many of the books in his [Janáček's] personal library and can determine not only his reaction to a particular work, but precisely when he read it. We are thus able to follow carefully all stages of his thought.

Janáček often commented sarcastically or protested intensely on the books' contents. The value of some of his marginalia notes is added further by the fact that they include a date: Janáček was accustomed to note down precisely where and when he read the individual parts of the books he had been studying. As Helfert (1928: 23–24) observes, from the dates of these notes we can also learn that Janáček read books dealing with scientific topics everywhere, in his journeys and vacations.

Even as a student of music, Janáček proved to be a diligent reader of theoretical matters. During his studies at the Prague Organ School (1874–75) he studied in detail Josef Durdík's book *Všeobecná Aestetika* ("General Aesthetics", Prague: J.L. Kober, 1875). At that time, Janáček routinely noted down when (and often also where) he had started to read the books, which parts he had been reading and when he had finished the book. For example, he started the reading of Durdík's (1837–1902) 681-page opus *General Aesthetics* immediately after it had been published, had reached page 336 on 7 July 1875 and finished the book in Brno on Monday 27 November 1876 at 10 o'clock in the evening. Janáček's marginal notes as a student in Durdík's book are still few in number and not nearly as marked and conspicuous as later: Durdík's *Aesthetics* is mostly filled with underlining of important sentences or paragraphs. Simultaneously with Durdík, Janáček studied Robert Zimmermann's *Allgemeine Aesthetik als Formwissenschaft* (Wien, 1865) (in March 1875 he was on page 232), comparing Zimmermann's and Durdík's ideas. According to Helfert (1928: 23), Janáček studied Zimmermann more critically, even though he read only parts concerning rhythm and epic poetry and dramatics. As Vogel (1997: 52) points out, the connection that Zimmermann's book had on Durdík had its effect also on Janáček.<sup>176</sup> In January 1875 in Brno Janáček started to study Zimmermann's *Geschichte der Aesthetik als philosophische Wissenschaft* (Wien, 1858). He started to read it again on 26 October 1879 in Leipzig and finally returned to it for the third time in 1923–25, starting the reading on 25 November 1923 and finishing it at the spa of Luhačovice on 17 June 1925. (Helfert 1928: 23–24; Racek 1968a: 11–13.)

As Helfert (*ibid.*) remarks, the books that have remained in the study of Janáček's library are essential for a deeper understanding of Janáček the theorist. However, they do not represent all the literature or current of ideas read or known by Janáček.<sup>177</sup> For

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<sup>176</sup> Vogel (1997: 52) mentions that Janáček even intended to translate Zimmermann's book into Czech language.

<sup>177</sup> Quite much is known, however, of the belles-lettres that Janáček read and which inspired his compositions. This matter has been dealt with earlier in the chapter concerning Janáček's Russophilia (I.1.3.2). However, it seems he was not as precise with fiction: for example, he did not leave dates in either his Russian or his Czech edition of Dostoevsky's *Memoirs from the House of the Dead*, as Tyrrell (1992: 330) points out. In addition to his admiration of the Russian literature (in addition to the general Pan-Slavic attitude, the realistic tendency of Russian literature especially appealed to Janáček), Janáček carefully



example, German philosopher Johann Friedrich Herbart's (1776–1841) aesthetic views were mediated to Janáček by the formalistic aesthetics of Robert Zimmermann and Josef Durdík, whose avid admirer Janáček was in the beginning of his theoretical career already at the Prague Organ School in 1875 and, as it seems, even earlier in Brno. However, there are no books by Herbart in Janáček's personal library. Zimmermann's *Geschichte der Aesthetik* inspired young Janáček to contemplate on Plato and Aristotle. According to Helfert (ibid.) Janáček's choice of literature was often one-sided, especially in relation to aesthetics.

There is some unclarity concerning the time when Janáček got involved with the scientific works of Wilhelm Wundt (1832–1920), the trailblazer of German experimental psychology, who had a significant influence on Janáček's theoretical thinking. For example, in the second edition of his book on harmony (1920), Janáček currently quotes Wundt's major work, *Grundzüge der physiologischen Psychologie* ("Principles of Physiological Psychology", Leipzig: Engelmann, 1874), which he thoroughly studied in 1913–15. However, it seems that he had become acquainted with Wundt already earlier. In her memoirs, Janáček's wife Zdenka mentions that Janáček would have studied Wundt's psychology already around the year 1910.<sup>178</sup> Vogel (1997: 192) quotes the memoirs followingly: "At that time he spent a lengthy time studying Wundt's Psychology of Nations;<sup>179</sup> he said that it helped him much in his studies on phonetics."

Janáček the reader appears in his most characteristic form in the pages of Hugo Riemann's *Musikalische Dynamik und Agogik—Lehrbuch der musikalischen Phrasierung* (1884).<sup>180</sup> According to Racek (1968a: 12–13), Janáček had known the book already in 1884. In 1904 (June 8) he bought Riemann's book in Barvič's bookstore in Brno, started the reading on June 11 and finished it on August 3. There is a marginalia note on page 98 where Janáček has written: "15/VI 1904, when in Port Arthur 30,000 Japanese were fallen" (*'když padlo u Port Artura 30000 Japonců'*; the note testifies that Janáček was attentively following the course of the Russo-Japanese War). In locating the reading of Riemann to its context it should be reminded that at the beginning of the 20th century Janáček was working on his theory of speech melodies, and that he was especially employed with an essential aspect of it, namely the aspect of rhythm (*časování*).<sup>181</sup> Only a few years earlier he had written his significant introduction to the collection of folk songs published by the

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followed the contemporary Czech and especially Moravian literature, including poetry and drama, of which many of his compositions testify. But as Professor Jiří Vysloužil pointed out to me in a discussion in Brno on 1 December 2004, it is interesting to note that Janáček did not follow the avant-garde literature of the 1920s, for instance, though he has himself been regarded as an "avantgardist" by many scholars.

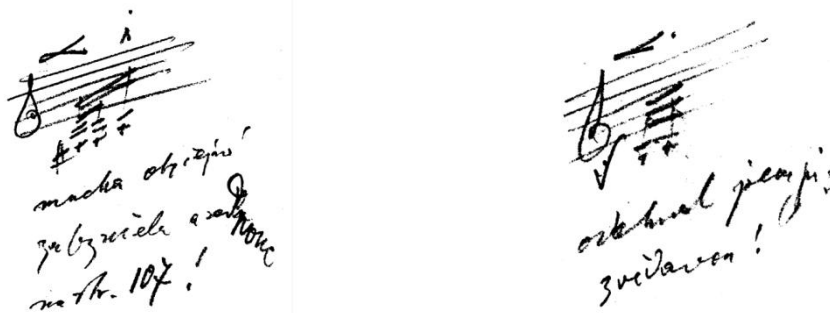
<sup>178</sup> In the memoirs of Zdenka Janáčková the book in question is not specified: "*Tehdy dlouho studoval Wundtovu Psychologii: říkal, že mu velmi napomáhá při jeho studiu ve fonetice.*" (Trkanová 1998: 84.) The year 1910 represents in the memoirs a turning point in the lives of the Janáčeks: on 2 July 1910 they moved to their new apartment in Brno. In the *art nouveau* type villa built in the connection to the Organ School at the corner of Kounicova (Giskrova) and Smetanova streets, Janáček created later on his most important works, except *Jenůfa* that was finished in 1903. (Trkanová 1998: 81; Vogel 1997: 191.)

<sup>179</sup> Wundt: *Völkerpsychologie*; Vol. I, 1900, revised 1904, revised and expanded into Vols. I and II 1911 and 1912 respectively; Vol. II, 1905–06, revised and expanded into Vols. III and IV 1908 and 1910 respectively; Vols. V to X, 1914, 1915, 1917, 1917, 1918, 1920 respectively. (Boring 1950: 345.)

<sup>180</sup> In addition to his many musico-theoretical and musico-historical works Riemann (1849–1919) is known also for his *Grundriss der Musikwissenschaft* (Leipzig: Quelle & Mener, 1928).

<sup>181</sup> Janáček derived his term *časování* from his neologism *časovka*, which is closely connected with his idea of speech melodies and their rhythmic elements.

Czech Academy.<sup>182</sup> Janáček obviously grasped Riemann's book in the hope of getting support for his own theories. The result was, however, quite the opposite. Janáček attacked Riemann with furious comments. As Karbusický (1983: 46) notes, Janáček's marginal notes are downright belligerent: he is on first name terms with Riemann, writing in many places expressions like "don't talk piffle" (*'neplkej!'*), "fraud", "pseudo-science", "wasteland", "sophistry", etc. On page 98 one finds a note with cyrillic доволно! (*'dovol'no'*, "enough!"), and the marginalia of the pages are filled with Janáček's own notations, as to make a protest against Riemann. As a manifestation of the superiority of life over learned sophistry, Janáček has recorded a rhythmic notation of the humming of the fly, which decided to sit down on page 107 of Riemann's book (belonging to Chapter III, *Rhythmische Bildungen durch Unterteilung einzelner Zählleinheiten*, § 23, where Riemann analyzes the forms of triple time).<sup>183</sup> To illustrate his notation, Janáček wrote: "An ordinary fly sat down buzzing on page 107!—I wiped that curious one away!" (Helfert 1928: 24–25; Karbusický 1983: 46.) (This "speech melody", curiously, lacks the date!) Here is this example of the handwriting of Janáček the reader:



On the page 111 of the fourth chapter in Riemann's book<sup>184</sup> Janáček has written a comment that emphatically seems to defend his own conception of harmony: "Accordingly he does not know the harmony of rhythms!" (*'!!! harmonii sčasovek tudíž nezná'*). On the last pages of Riemann's book Janáček convinces himself of the importance and uniqueness of his own ideas concerning rhythm. When Riemann expresses his wish that his book would have given at least some ideas and clear grounds, Janáček answers him triumphantly: "You are not the first one—I am here independent of you—and before!" (*'Nejsi první—jsem tu já bez tebe—a dříve!'*) (Helfert 1928: 25.)

<sup>182</sup> *O hudební stránce národních písní moravských* ("On the Musical Aspect of Moravian Folk Songs"), Prague: Česká akademie, 1901.

<sup>183</sup> Flies are captured also later in the readings of Janáček: in July 1923 when he was reading Karel Čapek's *Věc Makropulos* ("The Makropulos Affair", 1922) in preparation for his next opera, he notated his surroundings in Štrbské pleso at the Tatras in his copy of the play. At the end of Act 1 he captured the low buzzing of the 'gigantic flies' with a few tremolo notes (Tyrrell 2007: 457). Flies also join the characters of the opera *Příběhy lišky Bystroušky* (*The Cunning Little Vixen*, 1923). In his letter to Kamila Stösslová (dated in Hukvaldy 23 April 1925) Janáček reports, apparently seriously, that he has completed a concerto for piano (*Jaro*, "Spring", actually, the *Concertino*) and that there are cricket, flies, roebuck, fast-flowing torrent, and of course, human being in it (Příbáňová 1990: 145 [302]). However, as Vladimír Lébl (1978: 307) remarks, it is quite futile to look for these extramusical equivalents in *Concertino*, or even, in *Sinfonietta*.

<sup>184</sup> *Uebergreifende Zusammenziehung untergeteilter Zählleinheiten*, § 24 *Engere Verkettung der taktglieder durch Ueberbrückung der Scheiden der Unterteilungsmotive, zunächst im zweitheiligen Takt.*

As Helfert (ibid. 22) notes, there were always two personalities in Janáček: an artist and a theorist. Mostly the one was not aware of the other. However, the way Janáček appears in the marginalia of his readings provides an interesting supplement for both of his personalities.

## II.1.2 Music theory and beyond

Impressions about Janáček as an autodidact and dilettante especially in the field of music theory have been formerly quite common.<sup>185</sup> The reasons behind these erroneous impressions have partly stemmed from Janáček himself and to a great extent from the lack of knowledge of the original sources and the composer's writings.<sup>186</sup> It was mainly his orientation towards folklore which labeled Janáček as a composing folklorist, a lowly worker in the field of folk heritage, a primitive, a natural-born or barbarian talent etc., as Fukač (1992: 151–152) aptly has pointed out.<sup>187</sup> In spite of his critical attitude towards Janáček's theory of harmony, Volek (1961)<sup>188</sup> concedes Janáček's extraordinary talent for theory and rejects all speculations about him as "a brilliant dilettante" (cited in Kulka 1990: 30). Due to its peculiar characteristics (which are discussed later), Janáček's literary output is a challenging topic for research since it does not provide an unambiguous picture of the qualities of Janáček's scholarship. However, in addition to Czech musicological research,<sup>189</sup> lately Michael Beckerman (1994) has paid attention particularly to Janáček's musico-theoretical output. Beckerman (1983: 388) aptly remarks, echoing the words of Jiří Fukač above, that this intellectual side of the composer has been overshadowed by the caricature of the impassioned eccentric Slav. Beckerman (1994: xi) nonetheless points to the difficulties involved in the topic by commenting that the average reader may be inclined to dismiss Janáček's theoretical works as muddle, and the entire enterprise as a waste of time. These frustrating impressions are not created only by the verbal peculiarities of the composer: the difficulty is often combined with disorganization, inconsistency, and at times, incoherence in Janáček's writings (ibid.). Nevertheless, this does not mean that a researcher who is interested in Janáček's theoretical thinking should be deflated. Even though Janáček's literary style can be rather obscure and sometimes even unintelligible, it

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<sup>185</sup> It is emblematic that already in the 1928 jubilee issue on Janáček, Otakar Nováček writes in *Hudební rozhledy* that Janáček has commonly been regarded as a scientific dilettante ("Mínilo se obecně, že Janáček je vědeckým diletantem a proto se jeho teoretické názory přezíraly i snad odsuzovaly co do jejich vědecké kompetence."). As Nováček says, Janáček's autodidactic features to some extent handicapped the scientific activities in his career. However, Nováček reminds us that Janáček's ideas exhibit thought-provoking and sparkling originality nonetheless. ("Arciť. Ale i v tomto diletantském počínání najdete mnoho jiskrných podnětů více méně originálních, svižných i života schopných vedle několika polovědeckých sloučenin.") (Nováček 1928: 26.)

<sup>186</sup> Kulka (1990: 3) considers that the shadow of misunderstanding, often bordered on ignorance, blurred Janáček's theoretical work. Thus a great number of his thoughts have still not been elucidated.

<sup>187</sup> Fukač refers here chiefly to Zdeněk Nejedlý's well-known criticism in the 1920s and 30s on Janáček as an artistic primitive and folklorist. As discussed by Rudolf Pečman (2006: 224), Vladimír Helfert completely disagreed on this matter with Nejedlý even in the 1920s: whereas Nejedlý blamed Janáček of naturalism, Helfert saw the essential realism in Janáček's works. Cf. also Kulka (1990: 15) on the claimed autodidactic features of Janáček's music: "This characterization would be quite in place, if it referred to Janáček as a scientist."

<sup>188</sup> Jaroslav Volek: *Novodobé harmonické systémy z hlediska vědecké filosofie*. ("Modern Harmonic Systems as Viewed from the Standpoint of Scientific Philosophy.") Praha 1961.

<sup>189</sup> E.g., Blažek 1968a; HTD1 and HTD2; Kulka 1990; Volek 1961.

is possible to find some fundamental features that unite the wide-ranging theoretical output of the composer.

In addition to its fragmentary nature and inconsistent and perplexing style Janáček literary output includes a highly original terminology. Roughly speaking these characteristics seem to apply to Janáček's music as well.<sup>190</sup> These characteristics and the congruities between the composer's musical and literary style are discussed further in due course. Due to the unconventionality and novelty of Janáček's musical "grammar", at the beginning of his career he was held as an autodidact even as a composer and as a musician. This attitude is reflected also in the revisions that Karel Kovařovic saw necessary to make in the orchestration of *Jenůfa* before its première in Prague in 1916. By these manoeuvres *Jenůfa* was to be converted into a version that would be more digestible (by the audience), more Strauss-like and more fitting to the late romantic repertoire.<sup>191</sup> The sixty-year-old Janáček was still not acknowledged as a composer who had created a significant and highly personal style. The innovations created by him were understood rather as a deviation from the norm than an original musical content to be reckoned with.

As has been demonstrated in the previous chapter dealing with Janáček's musical profile, the characterization of Janáček as an autodidact is not relevant at least regarding his musical background. As we know, Janáček went through a quite thorough and extensive musical education both in practical musical subjects and in music theory and composing (not to mention his musical childhood and youth). Helfert reminds that the idea that Janáček was an autodidact is quite false and in direct conflict with historical truth. On the contrary, Janáček exhibited a degree of strict compositional technique in a manner almost unique for his time. (Cited in Beckerman 1994: 10.) When studying in Leipzig and Vienna he passed the necessary courses in a "record time" (it can be noted that he was then already a twenty-five-year-old young man). Despite a tight study schedule in Leipzig (1879–80), he had time to read up, among others, on Hector Berlioz's text book on orchestration<sup>192</sup> independently, especially the part concerning brass instruments.<sup>193</sup> (Knaus 1972: 469; Pečman 1983: 123; Racek 1968a: 12; Vogel 1997: 67.) Already in 1884 he had acquainted for the first time with Hugo Riemann's *Musikalische Dynamik und Agogik* (Leipzig 1884) and in 1896 with Tchaikovsky's text book *Rukovodstvo k praktičeskemu izučeníju garmonii* (Moscow 1891). According to Racek (1968a: 14), Janáček read Tchaikovsky's book again by 29 April 1904, "from a linguistic point of view".<sup>194</sup> As Kulka (1990: 15) points out, Janáček was largely occupied with the study of harmony. At the end of the 19th century he

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<sup>190</sup> In Jan Racek's (1968a: 20) words: '... jeho teoretické vývody nepostrádají osobitou zákonitost a logiku, která zase odpovídá osobité zákonitosti a logice jeho hudby' ("... his theoretical arguments do not lack inherent laws and logic that in turn are in accordance with the idiomatic laws and logic of his music").

<sup>191</sup> As Jiří Vysloužil (1963: 372) points out, from the harmonic point of view *Jenůfa* is among Janáček's first works which deviate from the ground of functional harmony. Characteristic to this breakthrough in Janáček's development as a composer are totally new chord progressions in which varied and dissonant tones wander from the melody to the harmony.

<sup>192</sup> *Instrumentationslehre*, 2nd edition, Leipzig 1875.

<sup>193</sup> Jakob Knaus (1984: 58) has pointed out that the first symptoms of Janáček's interest in the melodies of spoken language seem to be connected with Berlioz: in his letter to Zdenka on 25 November 1879 Janáček describes that in the same way as Berlioz includes in wind instruments also the voices of men, women and children, also the strains (*Töne*) of wind instruments continuously sound in his ears—especially the voice of his Zdenka. According to Racek (1968a: 12), Janáček's marginal notes between the dates 25 November 1879 and 13 January 1880 show that he did not study Berlioz's book systematically.

<sup>194</sup> On Tchaikovsky's book's page number 14 Janáček has put down a comment 'zastaralé' ("outdated").

studied also older and traditional harmony text books, for example Gottfried Rieger's *Theoretisch-practische Anleitung, die Generalbass- und Harmonielehre in 6 Monaten gründlich und leicht zu enlernen* (Brno 1839). In addition to these works, his private library included books by Jan Kypka (*Náuka o souhlasu obsahujíc nejdůležitější pravidla generálního čili očísleného basu*, Brno 1861), Friedrich W. Schütze (*Praktische Harmonielehre*, 4th ed., Leipzig 1865), Riemann (*Musikalische Syntaxis. Grundriss einer harmonischen Satzbildungslehre*, Leipzig 1877), Leopold Heinze (*Theoretisch-praktische Musik- und Harmonielehre nach pädagogischen Grundsätzen. Eingerichtet von Franz Krenn*, 4th ed., Breslau 1891) and Arnold Schoenberg (*Harmonielehre*, Leipzig—Wien 1911). (Jiránek 1978: 193; Racek 1968a: 12–14.)

The subjects that interested Janáček and the scientific and theoretic literature read by him were very wide-ranging. In addition to music-theoretic writings he often consulted non-musical literature on aesthetics, psychology, physiology, acoustics, phonetics, linguistics and prosody. Interest in science became the basis of Janáček's role as a music theorist. Merely on the grounds of his knowledge on musico-theoretical literature and on the grounds of his own theoretical output many Czech scholars have regarded him as one of the most scholarly personalities in the history of Czech music. For example, Kulka (1985: 173; 1990: 14) states that Janáček was interested in various musicological problems through all his life and is numbered among the most educated Czech composers.<sup>195</sup> In his introduction to Janáček's musico-theoretical works, Jan Racek (1968a: 9, 12) points out that Janáček was undoubtedly one of the theoretically and historically most scholarly Czech composers, who exercised his theoretico-critical interest and talent in every smallest occasion. Vladimír Helfert (1928: 23) notes that in aesthetics, in 1875–76 Janáček belonged to the most educated Czech composers. He reminds that this fact is very illuminating since Brno at Janáček's time was not regarded as a cultural center at all. Helfert (*ibid.*) points out that even in his youth Janáček proved to be far from a provincial character [another common stereotype attached to Janáček]. Equally, Bohumír Štědroň (1958: 106) disputes that Janáček even in an artistic sense would have lived in any kind of isolation. On the contrary, he followed the creative contribution of all international composers, including Richard Strauss, Claude Debussy,<sup>196</sup> Vladimir Rebikov,<sup>197</sup> Igor Stravinsky<sup>198</sup> and from

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<sup>195</sup>Janáček was interested in musicology during his studies at the Leipzig Conservatory, where his teacher Oskar Paul reports: "with a great praise it is to be emphasized, that Mr Janáček devotes an utmost interest in musicology and enthusiastically attends lectures in the history and theory of music at the university" (Paul's recommendation from 6 December 1879) (Štědroň 1946: 52). – These lectures attended by Janáček were taught by Paul himself (Drlíková 2004: 29).

<sup>196</sup>Janáček became familiar with Debussy's compositions around the years 1909–10. M. Štědroň (1968/69: 146–147) presents a table of compositions Janáček possibly could have heard—though even if there had been a concert including Debussy's works either in Prague or Brno and the program of the concert has been preserved does not necessarily mean that Janáček was present at the concert (for example, a performance of *La Mer* in Prague in 1910 by the Czech Philharmony, conducted by Vilém Zemánek [LD2: 137]). However, there are documents that Janáček was involved in the arrangements of an evening of Debussy's songs in Brno in 1909 (*ibid.* 145). The second time he obviously studied Debussy's works closer was in the beginning of the 1920s. He wrote an analysis of Debussy's *La Mer* (a manuscript from 11.3.1921) and studied the suite *Children's Corner*, which has Janáček's marginalia notes (1920–21). Even though there is no direct evidence of Debussy's influence on Janáček, the opera *The Cunning Little Vixen* (1923) with its wholetone structures and impressionistic features in its orchestration point to this interrelationship (*ibid.*).

Czech composers such as Vítězslav Novák (1870–1949) and Josef Suk (1874–1935). In his lectures for masterclasses of compositions (that have recently been published in critical editions of Janáček's literary and theoretical works) one can encounter familiar names of contemporary music, even a notion about Italian futurism (LD2: 163). As a preparation for his own Complete Theory of Harmony (1920), Janáček announces that he has been studying the latest harmony books during the last year (Štědroň 1964: 239).<sup>199</sup>

From physiology and acoustics Janáček studied the book of Leonard Landois, *Lehrbuch der Physiologie des Menschen* (11th ed., Berlin 1905), but only the pages concerning the physiology of ear. Already earlier Janáček had been studying Hermann von Helmholtz's *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (Braunschweig 1870, 3rd ed.) and Otakar Hostinský's *Die Lehre von den musikalischen Klängen* (1879).<sup>200</sup> In the second decade of the 20th century he plunged into Wilhelm Wundt's *Grundzüge der physiologischen Psychologie* (Leipzig 1874, 6th edition of the three volumes published in 1908, 1910 and 1911).

In 1888–89, Janáček started to show an interest in phonetic and prosodic problems of Czech language (this professional literature has been preserved in his private library). (Pečman 1983: 125; Racek 1968a: 17.) Among books concerning these topics are Otakar Hostinský's *O české deklamaci hudební*,<sup>201</sup> František Sušil's *Krátká prosodie česká*,<sup>202</sup> Oldřich

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<sup>197</sup> Rebikov (1866–1920) visited Brno in December 1906 when his works were performed in the Beseda house. From Janáček's article *Moderní harmonická hudba* ("Modern harmonic music", *Hlídky* XXIV/1907, 6–14) it is evident that he knew Rebikov's style. (Štědroň B. 1958: 106.)

<sup>198</sup> Janáček became acquainted with Stravinsky's music at the festival of the International Society for Contemporary Music (ISCM) in Venice in September 1925, where he heard Stravinsky perform his Piano Sonata (1924). Janáček was presented at the festival by his 1st String Quartet ("*Kreutzer Sonata*", 1923), performed by the Zika Quartet. According to Štědroň (1998: 118) Venice is the only probable occasion where these two composers could have met, but there is not evidence of it, as in the case of Schoenberg, R. Strauss or Bartók. Acquaintance with Stravinsky's music (Janáček may well have been present for the performances of Stravinsky's *Three Pieces* in Prague 2 October 1925 and *Petrushka* in Brno 15 May 1926, and he bought the score of *Sacre du Printemps* in October 1926) could have influenced Janáček's instrumentation and tone color in certain compositions, such as his *Concertino* for piano and chamber orchestra (1925), *Nursery Rhymes* (*Říkadla*, 1925–26) and *Capriccio* for piano (left hand) and chamber orchestra (1926). Štědroň (ibid.: 118) points to the use of clarinet and some changes Janáček made to its part in *Nursery Rhymes* and *Concertino*. However, Štědroň (ibid. 116) remarks that unconventional instrumental grouping or preference for small ensembles was not foreign to Janáček even before, but getting to know Stravinsky may have strengthened Janáček's willingness to compose for untypical chamber ensembles. Janáček wrote about his impressions on the festival and Venice in his feuilleton *Basta!* in *Lidové noviny* 8 November 1925.

<sup>199</sup> A letter to the director of Universal Edition, Emil Hertzka, dated 14 September 1920. In this letter Janáček tells Hertzka that for his work he has studied all works on harmony, from Reicha to "Schönberger". However, as Štědroň (1964: 241) remarks, Janáček could not study Schoenberg's *Harmonielehre* earlier than after March 20 1920, that is, when he got the book (after his own request) from Universal Edition. As for Reicha (Czech-born composer Anton Reicha [1770–1836]), it is difficult to say, which parts of Reicha's extensive theoretical output Janáček studied, probably the part dealing with melody (ibid. 241).

<sup>200</sup> According to Kulka (1990: 15), Janáček's studies on Helmholtz took place in 1876, which means directly after reading Durdík, and according to Racek (1955: 17; 1968a: 12) in 1878. Helfert (1928: 24) notes that Janáček studied Helmholtz from August 1877 to January 1879 and that he returned to Helmholtz later in 1924. Blažek (1968a: 22) mentions only that Janáček studied Helmholtz carefully over three years. This is in accordance with Janáček's own records to Max Brod in 1924, according to which he had diligently studied Helmholtz's work from 16 February 1876 until 22 January 1879 (Beckerman 1983: 397).

<sup>201</sup> "On Czech Musical Declamation" (Prague 1886/*Dalibor* 1882).

<sup>202</sup> "Brief Prosody of Czech" (Brno 1863).

Kramář's *O původu časomíry*,<sup>203</sup> Josef Chlumský's *Pokus o měření českých zvuků a slabik v řeči sovislé*,<sup>204</sup> Jan Gebauer's and Václav Ertl's *Krátká mluvnice Česká*<sup>205</sup> and František Novotný's *Historická metrika*,<sup>206</sup> where Novotný quotes Janáček (page 16). (Helfert 1928: 24; Kulka 1990: 16; Racek 1968a: 17–18.) Janáček studied also the works of the Norwegian Slavonist Olaf Broch (*Slawische Phonetik: Sammlung slavischer Lehr- und Handbücher*),<sup>207</sup> Jean Pierre Rousselot (the founder of experimental phonetics), and Czech Antonín Frinta. He was acquainted with D. J. Blaikley's summary *The musical nature of speech and song* of the article *Nature et Origine du Language humain* by Richard Paget (Institute of General Psychology, Paris 1925, Nos. 1–3) (Nováček 1928: 26; Pečman 1983: 125–126.) In a letter to Janáček on 23 January 1923<sup>208</sup> the Czech physicist Dr. Vladimír Novák describes in detail the actual situation of world and Czech experimental physics and phonetics, especially in France (Rousselot), Czechoslovakia (Chlumský), America (Scripture, Flowers), and England (Perett). (Racek 1968a: 18.)

## II.1.3 Janáček and Czech Herbartism

### II.1.3.1 Background and outline of Czech intellectualism in the 19th century

The stagnation that reigned in the Czech national and political life under the Habsburgian hegemony<sup>209</sup> started to break down among the Czech intelligentsia in the beginning of the 19th century. Still in the middle of the 18th century this cosmopolitan group of scholars, few in number, that knew the traditional languages of science, Latin or German, communicated with each other independent of national or linguistic borders. Many of them spoke both Czech and German, although Czech existed mostly only as a colloquial language, since all education was taught in German or Latin. Many a scholar was a Jesuit, as for example the mathematicians and physicians Joseph Stepling (*Differentiarum minimarum quantitatum variantium calculus directus vulgo differentialis*, 1765) and Jan

<sup>203</sup> “On the Origin of Quantitative Verse” (*Česká mysl* 1904).

<sup>204</sup> “An Attempt at Measuring Czech Sounds and Syllables in Continuous Speech” (Praha 1911).

<sup>205</sup> “Short Czech Grammar” (Prague 1920).

<sup>206</sup> “Historical Meter” (*Listy filologické* 1923).

<sup>207</sup> “Slavic Phonetics: Collection of Slavic Text- and Handbooks” (Heidelberg 1911). In his feuilleton *Ticho* (“Silence”, *Lidové noviny*, 26 August 1919) Janáček reports that in Broch's Slavonic phonetics he likes best the commentary on groups of phonemes common to all Slavonic nations. In these Janáček sees certain common emotional characteristics. (LD1: 455; Vogel 1981: 160.)

<sup>208</sup> Stored in the Janáček Archives in Brno under call number A 1045.

<sup>209</sup> After the Battle of the White Mountain (*Bílá Hora*) in Prague in November 1620 and the final defeat of the rebellious protestant Bohemian Estates, the Czech Lands were incorporated into the Austrian Empire. The defeat also marked the end of the independence of Bohemia for 300 years. As described by Štědroň (1955: 150), the rebellious movement that had started as a reaction against the burning of the Czech reformer Jan Hus at the stake (6 July 1415 at the Council of Constance [Konstanz]), and continued by the Hussite revolutionary movement led by Jan Žižka of Trocnov, has left deep traces both in music and in other works of art in Bohemia and abroad.

Tesánek (*Isaaci Newtoni Libri I. principiorum mathematicorum philosophiae naturalis Sect. I–V exposita*, 1769; *Versuch über einige Stellen in Newtons Principiis*, 1776).<sup>210</sup> (Marek 1998: 54.)

In the 18th century the focus of science in the Czech Lands was in the first place in natural sciences, as well as in Europe in general (where the classical era of the natural sciences was represented by the 17th century). In addition to universities,<sup>211</sup> scientific societies and journals were established, among others *Prager Gelehrte Nachrichten* in 1771 and *Societas Scientiarum Bohemica* (“Böhmische Gesellschaft der Wissenschaften”, *Česká společnost nauk*) in the 1780s.<sup>212</sup> The activity of the societies outside of Prague was focused particularly on the need for practice, like agriculture and industry. For example, the *Brno Gesellschaft zur Beförderung des Ackerbaues, der Natur- und Landeskunde* (*Moravská přírodovědná a vlastivědná společnost*), founded in 1794, brought together many interested persons coming from different language groups. (Marek 1998: 58.)

The first signs of the Czech National Revival were manifested in the increasing interest in Czech language as an expression of national identity. However, even the research exhibited in this aspect was at first published in other languages rather than Czech. For example, the grammarian and language historian Josef Dobrovský (1753–1829), who is named as the founder of Slavonic languages and literatures, still wrote in Latin and German (*Geschichte der böhmischen Sprache und Literatur*, 1792).<sup>213</sup> During the National Revival at the beginning of the 19th century, the translator and lexicographer Josef Jungmann (1773–1847) considered the Czech language as the most important factor uniting the nation in the German oppression. This view derives from the philosophy of history of Johann Gottfried Herder (1744–1803) and his idea of a nation as a linguistical and cultural unit, which appears as most genuine and distinctive in folk poetry and folk song. (Marek 1998: 62; Štědroň B. 1977: 284.) In this respect Herder echoes Rousseau’s ideas, being his German counterpart, as is pointed out by Lippman (1994: 121).

In the middle of the 19th century, the poet and journalist Karel Havlíček Borovský and the historian and politician František Palacký played an important role in the formation of Czech national and intellectual identity. They also launched the beginning of Czech journalism and politics proper. The press became the characteristic rostrum of Karel

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<sup>210</sup> Another example of the German science of the 19th century and its emphasis on natural sciences is Gregor Johann Mendel (1822–1884), the famous Augustinian who gave his lecture *Versuche über Pflanzen-Hybriden* (“Experiments in Plant Hybridization”) in Brno in 1865. This lecture is considered as a point of departure for modern genetics. Mendel, who was a native of Heinzendorf in Moravia (a village near Nový Jičín, known in Czech as *Hynčice*) and belonged to the German part of the population, gained his scientific education in Brno and at the Vienna University.

<sup>211</sup> In addition to Prague there was a university in Olomouc (the Austrian Olmütz) from 1573 to 1853. It ceased to exist as a victim of political tensions between Czech nationalists and Sudetan Germans.

<sup>212</sup> To make a comparison, The Royal Society had already been founded in 1660 in Britain and the Académie des Sciences in 1666 in France. The Berlin Akademie was founded in 1700 and supported by Frederick the Great.

<sup>213</sup> It was typical for the historicism of the Czech National Revival and its search for models in the past that Dobrovský took as an ideal for the Czech literary language the language of the “golden era” of the 16th century (e.g., *Bible of Kralice*, 1579, and the *Gramatika česká*, 1571, created by Jan Blahoslav.) Thus, a gap of three hundred years came into existence between the standard language (that was the colloquial Czech) and the literary language. Soon this created a need for a reformation in the vocabulary, which was reflected in Jungmann’s five volume Czech-German dictionary (1835–39). (Marek 1998: 63–64.)



Havlíček Borovský (1821–1856) in particular.<sup>214</sup> In 1846 he started to edit *Pražské noviny* (“The Prague News”), which involved changing the attention of the paper from literature to politics. In 1848 he started to publish *Národní noviny* (“The National News”) and in 1850–51 in *Kutná Hora Slovan* (“The Slav”), where Havlíček wrote his most critical and radical articles. (Marek 1998: 71, 108, 129–130.) According to Marek (*ibid.* 130), the great names of Czech literature have since Havlíček’s times been also the classics of Czech journalism. Furthermore, Palacký’s (1798–1876) significance to the Czech National Revival was unique—already during his lifetime, he was called the Father of the Nation. As an historian he created his reputation with his monumental work *Geschichte Böhmens*.<sup>215</sup> Palacký was also unique in the sense that he put forward his own plan for a federal Austrian state that would consist of autonomic national federations (expressed in the pamphlet *Idea státu rakouského*, “The Idea of the Austrian State”, 1865.) Palacký had also a great influence on Tomáš Garrigue Masaryk, the first president of the independent state of Czechoslovakia. (Marek 1998: 73, 114; Moravcová 1993: 150; Pokorný 1993a: 99.)

As Marek points out, the tendency of Czech intellectual thought towards utilitarianism and practice and its distrust of metaphysics manifested itself in the moment when the Czech cultural horizon of the 1840s expanded outside of the artistic domains as well. The making of Czech science and politics started a debate on whether the Czech society needs philosophy and to what extent. For example, Havlíček considered German philosophical thought foreign to Czech mentality. This attitude and a preference for intellectualism orientated towards practice explains partly also the popularity of Herbart’s philosophy among the Czech intelligentsia. (Marek 1998: 109.) As Kulka (1990: 16) notes, Czech aesthetics of the late 19th century conformed most to formalism in particular (as modified by Herbart, Zimmermann, Durdík and Hostinský), psychologism (Fechner, Helmholtz, Wundt, Neumann) and sociologism (Taine, Hennequin, Guyau). As has been pointed out by Marek (1998: 138) and Payzant (2001: 5–7, 10–11), the establishment of Herbartism in the Czech philosophical climate had also political reasons: from the viewpoint of the authorities the cultivation of Hegelian revolutionist philosophy was precarious, and its proponents were persecuted and oppressed.<sup>216</sup>

Herbartism, that had adopted a critical stance towards metaphysics, was in concordance with the traditionally utilitarian, pragmatic and reformatory character of Czech intellectual thought. As a philosophy it represented realism, and its eclectic contents made it applicable in most versatile ways. It also prepared ground for positivism, which had an influence on

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<sup>214</sup> In addition to Prague, Havlíček had studied in Německý Brod (“German Shallow”), a town that was renamed after him in 1945 as Havlíčkův Brod, which can be seen as a new kind of Czech political nationalism. Havlíček himself adopted a very critical attitude towards any pan-national movements. His lengthy stay in Russia and his pondering over panslavism made him disillusioned enough to utter in his essay *Slav and Czech* in 1846: “I can say: I am a Czech, but never: I am a Slav.” He was critical of the oppressive nature of the Russification that lay behind Pan-Slavic nationalism. In this connection I would like to mention a correspondent event in the national revival of Finland. The Finnish journalist, historian and nationalist spokesman Adolf I. Arwidsson (1791–1858) presented his idea of the identity of the Finns with a phrase that has since then become a common tag: “Swedes we aren’t, Russians we will not become, so let us be Finns!” Ironically enough, these words he uttered in Swedish.

<sup>215</sup> Five volumes, 1836–67; published in Czech in 1848–76 (*Dějiny národu českého v Čechách a v Moravě*).

<sup>216</sup> The philosophers Bernard Bolzano and Ignaz J. Hanuš stand as an example of the censorship practised by the Austrian government. Both were expelled from their teaching positions at Prague University: Bolzano in 1819 because of his pacifist beliefs and his concern for social justice (he was also accused of being a Kantian), Hanuš in 1852 for lecturing on Hegel’s philosophy.

the methodology of the late-19th-century Czech science. The approach provided by positivism (even though Comte's<sup>217</sup> philosophy could remain fairly unknown) equaled the methodical nature of research, respect towards empiricism and prudence regarding hypotheses. It was also a synonym for science and an alternative for the speculations of the science of the Romantic era. Herbartism maintained its position as virtually the only official philosophy up to the time Czech thought, mediated by the return of Masaryk, gained contact with the philosophical currents of Western Europe. The debate on the orientation of the Czech culture that was still going on in the 20th century was based on these intellectual focuses. (Marek 1998: 110, 138, 204.)

### *II.1.3.2 On Janáček-research and Herbartism*

Since Herbartian philosophical tradition had consequences on Janáček's aesthetical and theoretical thinking, it is necessary to illustrate the basic lines of Herbart's philosophy before moving on to the aesthetical formalism represented by his Czech and Austrian followers. They formed the primary channel through which Janáček absorbed Herbartian thought in his early critiques and writings. Herbartian influence subsequently remained part of Janáček's attitude towards art, and Herbart's philosophy was fundamental for another important source in Janáček's music theory and aesthetics, namely the new scientific psychology elevated later by Wilhelm Wundt into experimental psychology that justified its results with the help of exact technical and experimental methods. Whereas in his twenties and thirties Janáček was an eager adherent of aesthetical formalism, the mature Janáček sought confirmation to his theory of harmony and speech melodies in Wundt's psychology. The span between Herbart and Wundt is discussed in Chapter II.3.3.2 ("Wundt and the morphology of mind") that deals with Wundt's conception of consciousness and his disputable connection with the British associationism.

A deeper insight into Herbartian philosophy with its many consequences is important not only for outlining the scientific and historical contexts of the late 19th century. Equally important and fascinating is the relationship between Janáček the theorist and his time. Janáček's theoretical writings are also dependent on the cultural and scientific climate of their time: they have not emerged unconsciously in total isolation. In fact, as will be apparent later, they sometimes openly reveal their sources of inspiration. However, it should be recognized that Janáček the theorist, as any creative thinker, came up with new connections and contents and developed the original impulses in his inherent way. Thus, the principle task of the researcher is not so much to look into the backgrounds of the texts but, being aware of this connection, to analyze and interpret the texts themselves (in a semiotic framework the concept of a text contains here artistic texts, as well). This aspect is especially explicit in the output of Janáček the artist. This is the goal of the present study, particularly in its last chapters that are based on the historical, in places even "empirical", contexts provided by the first half of the study. Let us take a look at a few of these historical facts relevant at the moment.

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<sup>217</sup> The French philosopher Auguste Comte (1798–1857) developed an empirist, positivistic philosophy paragon to the growth of the natural sciences (*Cours de Philosophie positive*, 6 vols., 1830–42). According to Comte this philosophy meant an improvement to humankind, which in its development thus can break away from its theological and metaphysical stages.

Michael Beckerman (1983: 388) begins his article “Janáček and the Herbartians” with a citation, where Janáček defends, in a strongly formalist spirit, the ideas of Helmholtz, Zimmermann and Herbart “against musical poets who have not received the thorough musical training necessary to perfectly control the medium of composition and result in true musical creativity”. The writing including this citation was published in Janáček’s journal *Hudební listy* (“Musical papers”) in 1885. According to Beckerman (ibid. 394), the impression the Herbartians made on Janáček was heightened because he was already inclined to think in such a manner and was trying to formulate so many of the same ideas on his own. As Beckerman (ibid.) notes, the evidence suggests that in the Brno of the 1870s the Herbartian approach to philosophy and education was inescapable; it was as pervasive as Freudianism in the twenties, structuralism in the sixties, and semiotics today. One of the town’s most prominent and avid Herbartians was Emilian Schulz, Janáček’s future father-in-law and the head of the Brno Teacher’s Institute (ibid.). Herbartian thought gained popularity in pedagogical reform, which also makes Emilian Schulz’s enthusiasm in Herbartian views understandable. In fact, Herbart’s philosophy survived later mainly among educationists and pedagogs. Its influence and stature began a rapid decline after the end of the 19th century. (Ibid. 389.) For the posterity Herbart has remained in history commonly known as the father of scientific pedagogy.

In the research undertaken on Janáček the theorist, Herbart and Herbartism are usually mentioned, at least, as a point of departure, but Herbart’s philosophy and its conceptual apparatus and the range it had on Janáček’s music theory has not been thoroughly scrutinized. Beckerman (1994: xiv) aptly remarks that Herbart’s system of abstract formalism has unjustly been neglected.<sup>218</sup> He emphasizes that it nevertheless had essential influence on Janáček’s intellectual and creative personality:

Janáček’s involvement with this philosophy, as presented by Herbart’s Czech followers, was so passionate and so complete, and its influence on him so profound and varied, that it must be counted one of the major shaping forces of his life; and it is surely a key to a richer understanding of his creative personality. . . . his response to these studies in such disciplines as aesthetics, physiology, and experimental psychology can only be fully understood against the background of Herbartism. (Beckerman 1983: 388–389.)

Beckerman (1994: xiv) also remarks that Herbart’s name in this connection is often ignored and that the philosopher’s impact on Janáček has been unexplored, as also in Hanslick’s case (ibid. 102). For example, in his introduction to the first volume of Janáček’s theoretical works, Racek (1968a, pages 11 and 19) mentions Herbart only incidentally in connection with Zimmermann, although in fact from the Herbartians it was Josef Durdík who perhaps had the most profound influence on Janáček.

In the following from Herbart’s system, mainly his conception of perception, apperception and the limen of consciousness have been selected for a closer analysis. These concepts are also essential for experimental psychology, thus converging also with the conceptual apparatus of Janáček’s theoretical output. The connection of Herbart’s

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<sup>218</sup> As for the development of psychology it had fairly far-reaching impact, as has been demonstrated in Chapter II.2.2 (Herbart and the evolving of experimental psychology). Boring (1950: 257) emphasizes Herbart’s connection with dynamic psychology by mentioning that there was still a use for some of his psychology fifty and even hundred years afterwards.

philosophy with the psychology of Wilhelm Wundt also justifies this conceptual survey. My intention is not a thorough analysis of the related questions that are essentially epistemological in nature. Rather, I attempt to reset this philosophical system into its historical and philosophical relations. As with the previous chapter, the modest aim is here to prepare the ground for a general view of the particular “zeitgeist” behind Janáček’s theoretical thinking and peculiar terminology.

## II.2 The philosophical psychology of Johann Friedrich Herbart and its implications

### II.2.1 Herbart in the history of philosophy: The relation of ideas. Perception and apperception.

German philosopher Johann Friedrich Herbart (1776–1841) represents a realistic tradition in the history of philosophy. After studying philosophy in Jena under J. G. Fichte, Herbart started to work toward his own philosophical system. Following a period of a few years experience as a private tutor at Intelaken in Switzerland (where he made the acquaintance of J. H. Pestalozzi, as referred in le Huray & Day 1981: 452), Herbart defended his dissertation on philosophy in Göttingen (1802) and was thereafter appointed in 1809 to the chair at Königsberg formerly occupied by Kant (1724–1804). Herbart’s main works include *Allgemeine Praktische Philosophie* (1808), *Lehrbuch zur Psychologie* (1816), *Psychologie als Wissenschaft* (1824–25) and *Metaphysik* (1828–29). Although Herbart’s outline of philosophy psychology and metaphysics did not include distinct subject-matters, Herbart was an anti-idealist, unlike his predecessor Kant. Moreover, he is generally regarded as a follower of the line of British empirism and associationism (as represented by Locke, Berkeley and Hume). According to this epistemological approach, which was initiated by Thomas Hobbes, a contemporary of Descartes, there is no knowledge *a priori*. All information on the world is empirically acquired through the senses in the processes of perception and sensation.

In the Introduction of his *Psychologie als Wissenschaft* (passage VI, *Blicke auf die Geschichte der Psychologie seit Des-Cartes*) Herbart reflects upon the different solutions offered in the philosophical tradition to the relationship of mind and world, or the perceptions of the former of the latter. He takes a stand in favour of Locke as compared to Kant or Descartes by quoting Locke in English:

Er hatte auch keinen kategorischen Imperativ; sondern der Satz: *no innate practical principles!* gehörte wesentlich zu seiner ganzen Ansicht. Worin das Wesen des Geistes bestehe, wiefern unsre Gedanken von der Materie abhängen, sind ihm: *speculations, which, however curious and entertaining, I shall decline, as lying out of my way.* (Herbart 1890: 216.)

According to John Locke (1632–1704, principal work *An Essay Concerning Human Understanding*, 1690), the mind is an empty table, a *tabula rasa*,<sup>219</sup> which is gradually filled

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<sup>219</sup> Herbart wholeheartedly agrees with this view in his *Psychologie als Wissenschaft* (1890: 215).

by the sensations that flow into it. Sensations also bring about reflections, which form a central concept in Locke's epistemology. Locke, who was educated as a physician, thought that knowledge is an empirical matter. The senses form the main avenue of contact between the mind and the external world (Boring 1950: 174). Ideas, that are units of mind, are not innate but derived from experience. In his doctrine of ideas Locke incorporated two kinds of ideas: sensations and reflections. Sensations, that are conveyed to the mind by the senses from external bodies, form the primary source of ideas and produce perceptions. With the conception of reflections Locke attempts to answer the question of how the mind obtains knowledge of its own operations. Reflections as the operations of the mind form the second source of ideas—of ideas about ideas and the manner of their occurrence. (Boring 1950: 170, 172–173).

Locke's immediate successor in British philosophy was George Berkeley (1685–1753, principal work *A Treatise Concerning the Principles of Human Knowledge*, 1710). Berkeley claimed that the act of consciousness, that is, perception, is the reality (*esse est percipi*), for the existence of an idea consists in being perceived (a claim which also includes ideas that can be perceived potentially). When in the empirism of Locke, matter generates mind, in the empirism of Berkeley, mind generates matter. (Boring 1950: 184.) For Berkeley, Bishop of Cloyne in County Cork, Ireland, God who creates and perceives ideas is their ultimate cause, a view characterized by Jones (1969: 295) as Christian Neoplatonism. (According to Jones Berkeley is an empiricist in spite of himself.) Perception as a process of consciousness presupposes the concept of the substance of the soul, which in Berkeley's philosophy equals consciousness. (Hartnack 1978: 112–114; Jones: 1969: 295.)

David Hume (1711–1776, principal work *A Treatise of Human Nature*, 1739), whose philosophical system can be discussed here only superficially, continued to scrutinize the concept of perception. His conception of perception included both impressions (*sensations* and *reflections*) and ideas, a distinction which according to Jones (1969: 299) did not involve Hume in metaphysics.<sup>220</sup> Also for Hume impressions are the cause of ideas, every idea in turn being derived from a preceding perception. (Selby-Bigge 1928: 241.) Like Locke, Hume thought that every item (impressions or ideas) in consciousness is a distinct, separate, isolated unit. This assumption, called as “psychological atomism”, was to dominate psychology for more than a century to come. (Boring 1950: 190, 193; Jones 1969: 299, 301.)

Being in accordance with this line, Herbart's system of philosophy stems from the analysis of experience. The attributes added to the title of his major work *Psychologie als Wissenschaft* (1824–25)—*neu gegründet auf Erfahrung, Metaphysik und Mathematik*—clearly indicate the fundamental points of departure in Herbart's approach to science. Accordingly, psychology as a science is empirical, for it is grounded upon experience. Herbart emphasized the importance of observation as a method of scientific research, for new science (as it was understood after Galileo and Newton) could hardly fail when

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<sup>220</sup> In *A Treatise of Human Nature* (Book I, *Of the Understanding*, iv, 6) there is an illuminating passage in which Hume describes the connection between perceptions and mind. In an argument for the impossibility of perceiving the idea of self he states the following: . . . *I may venture to affirm of the rest of mankind, that they are nothing but a bundle or collection of different perceptions, which succeed each other with an inconceivable rapidity, and are in a perpetual flux and movement. . . . nor is there any single power of the soul, which remains unalterably the same, . . . The mind is a kind of theater, where several perceptions successively make their appearance; pass, re-pass, glide away, and mingle in an infinite variety of postures and situations.* (Selby-Bigge 1928: 252–253.)

founded upon experience. However, Herbart did not imply that philosophy should be excluded from psychology (at that time all philosophy seemed to have acquired a psychological cast). Boring (1950: 252) remarks that by claiming that psychology has a metaphysical nature, Herbart specifically wanted to differentiate psychology from physical science: psychology was metaphysical, physics experimental. To Herbart psychology was also mathematical, for this provided him with another scientific method. Mental life was by Herbart still located under the general concept of soul, consisting of presentations, states, or impressions. Since mind (soul) is a unified whole it cannot be experimented or separated into pieces. Following the Cartesian dualism<sup>221</sup> Herbart disputed the idea that brain or physiological matters could equal the mind or that physiology could provide an approach to the problem of the mind.<sup>222</sup> (Boring 1950: 253–254.)

Herbart's conception of mind and matter has also certain affinity with the basic features of Leibniz's philosophy. Herbart greatly appreciated his German predecessor, and according to Boring (1950: 257), there are plenty of grounds for saying that Leibniz, and not Kant, was Herbart's tutor. Hilgenheger (2000: 1) remarks that in his metaphysics Herbart draws to a remarkable extent on Leibniz's theory on monads. As for Herbart the mind was indivisible, the ontology in Leibniz's thought is based on his concept of monads, which are metaphysical and indivisible singulars. The assemblage of monads forms a hierarchical system that is governed by the monad of monads, God, an infinite monad. Consequently on the highest stages of this hierarchy also the grade of consciousness increases. Monads thus present a hierarchical epistemological capacity. Whereas human beings are capable of self-reflection, God has an absolute, universal consciousness. Therefore, all existence is ultimately spiritual in essence. (Ibid.).

With his theory of pre-established harmony Leibniz explained the problem of psychophysical parallelism: the existence of mind and matter is taken for granted, but there is no interaction between the two. As characterized by Robinson (1982: 135–136), according to the view of pre-established harmony, mental life runs parallel to the cerebral, and mind and body are related to each other as two (by God) synchronously set clocks designed to tell the same time. They run their respective courses in parallel, displaying perfect correspondence but without ever interacting. Leibniz maintained that due to the principle of the pre-established harmony, the world in which we live is the best possible.

According to Boring however (1950: 254–255), in comparison with Leibniz Herbart did recognize the relation between mind and body. In his conception of ideas he included three principles of connection between these two realms: bodily conditions may hinder the arousal of an idea (for example in sleep), which Herbart names as repression (*Druck*). They may also facilitate the arousal of an idea (in intoxication or passion), identified as reinforcement (*Resonanz*). Furthermore, in cases where ideas cause movement, cooperation between soul and body is apparent.

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<sup>221</sup> According to Descartes, all interactions between mind and body are one way, with the mental realm standing as cause and the physical as effect. (Robinson 1982: 134.)

<sup>222</sup> In his *Lehrbuch zur Psychologie* Herbart says: "Psychology cannot experiment with men, and there is no apparatus for this purpose. So much the more carefully must we make use of mathematics . . . All mental life, as we observe it in ourselves and others, is shown to be an occurrence in time, a constant change, . . ." (Robinson 1982: 129.)

As stated in Herbart's doctrine of *Vorstellungen*, ideas<sup>223</sup> are distinguishable from one another in respect of quality, in which they are invariable and individual, thus making *a* different from *b*. However, ideas have two variables: time and intensity. Every idea may vary in intensity or force, an attribute equivalent to clearness. In relation to other ideas, each idea makes an effort to conserve itself. This makes ideas active, especially when there is opposition between them. If the ideas did not on account of their opposition inhibit one another, all ideas would compose only one act of the soul. In turn, those ideas which can constitute a single mental act collectively do not resist each other. Despite this, in Herbart's view inhibitions resulting from mutual opposition are seen to be the rule of consciousness (Boring 1950: 253, 255–256). As Boring (1950: 255) remarks, this kind of activity between the ideas represented for Herbart the fundamental principle of mental mechanics much in the same way as gravitation is the fundamental principle of physical mechanics. Thus permutations, interactions and combinations of ideas constitute the entire fibre of our mental life. This is also where Herbart could use his mathematical method. As noted by John G. Benjafield (2001: 92), consciousness was understood by Herbart to consist of a set of ideas that mutually facilitate each other. Because all mental life is the “result of the action and interaction of elementary ideas”<sup>224</sup> it was the relations between ideas that mattered in Herbart's philosophy rather than the intrinsic properties of ideas themselves, which he believed to be too evanescent to be part of a scientific psychology (ibid.). The attempt to use mathematics in establishing quantitative laws of the mutual interactions of ideas and presentations was later carried on by the experimental investigations of Fechner, Weber and Wundt.

As for the British empiricists who consider sensations and ideas as *perceptions*, Herbart extended his conception of idea further to cover the word *apperception*. As Boring (1950: 257) notes, this was a concept that Herbart adopted from the preceding German philosophy, especially from Leibniz. In Leibniz's view the concepts of perception and apperception are closely interlocked with the doctrine of monads, i.e., soul substances. In his essay *Principles of Nature and Grace, Based on Reason (Principes de la nature et la grace, 1714)* Leibniz defines the monad as follows:

*A simple substance is that which has no parts. A composite substance is a collection of simple substances, or monads. Monas is a Greek word signifying unity, or what is one. Composites or bodies are multitudes; and simple substances—lives, souls, and minds—are unities.*<sup>225</sup> (Ariew & Garber 1989: 207.)

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<sup>223</sup> Herbart's concept of '*Vorstellung*' as a kind of a psychological entity is quite difficult to translate. For example, Murray and Bandomir (2002: 2) use the equivalent '*idea*' or '*presentation*', but continue to use the original German term throughout their article. Boring (1950: 255) comments that it is possible to use the word '*idea*' in Locke's sense, remembering that the German word includes both perceptions and ideas, as the modern English usage goes. Professor Dr. Josef Švancara reminded me in a personal discussion on Herbart at the Department of Psychology, Masaryk University, Brno on December 14th 2004, that the appropriate translation of '*Vorstellungen*' should be *images*. I have at this point decided to keep to Boring's term *idea*.

<sup>224</sup> Benjafield quotes J. Ward in his definition on Herbart's system in *Encyclopaedia Britannica* (1910, 11th ed., Vol. 13, p. 337).

<sup>225</sup> In his *Monadology*, point 6, Leibniz states: “Thus, one can say that monads can only begin or end all at once, that is, they can only begin by creation and end by annihilation, whereas composites begin or end through their parts.” (Ariew & Garber 1989: 213.)

Leibniz further distinguished between perception and apperception of the monads:

. . . *perception*, which is the internal state of the monad representing external things, and *apperception*, which is consciousness, or the reflective knowledge of this internal state,<sup>226</sup> something not given to all souls, . . . (Ariew & Garber 1989: 208.)<sup>227</sup>

Leibniz named the former type of perceptions as *petites perceptions*, which represent the lower degrees of consciousness. The conscious actualization of these perceptions is thus *apperception*. It involves also the act of recollecting as a part of consciousness. Leibniz illustrates the qualitative difference between these perceptions by a metaphor of the sea and its waves: the sound of the breakers on the beach is apperception, whereas the falling drops of water or the particular noises of each wave (*petites perceptions*), of which the whole noise is composed, are not distinguishable and cannot be conscious alone. (Ariew & Garber 1989: 211; Boring 1950: 167.)

As pointed out by Boring (1950: 257), Herbart derived his conception of inhibited ideas from Leibniz's concept of *petites perceptions*. The principal mental action that is going on all the while is inhibition. The activity of the combination of ideas is thus mostly negative. However, Herbart introduced a concept that functioned as a unifying element between the ideas: the *apperceptive mass* of ideas selects new constituents by suppressing all but a few, which come up into consciousness of their own force, when not opposed. (Boring 1950: 257–258.) In Herbart's philosophy the apperception of an idea is thus more important than just the making of it conscious. The totality of compatible ideas in consciousness determines what new thoughts may enter consciousness and thus be assimilated into it.

This aspect of the apperceptive mass provided also a significant basis for Herbart's educational philosophy. Herbart's whole theory of education can be seen to be founded on his doctrines of apperception and interest. All progress in knowledge after the first percipient act is a process of apperception, and the character of each new perception is determined by those which have gone before. The facility and completeness with which new ideas are assimilated depends therefore on past perceptions. The kinds of ideas and the order in which they are presented are of utmost moment in Herbart's educational theory. Ideas or objects are assimilable or apperceivable when they are partially familiar. Herbart was the first scientist to distinguish instructional process from subject matter and to combine the concepts of "education" and "teaching". According to Herbart, interest develops when already strong and vivid ideas are hospitable towards new ones, thus past associations motivate apperception of current ones. This led him to stress the study of the psychological processes of learning as a means of devising educational programs based on the aptitudes, abilities, and interests of students. Herbartianism,<sup>228</sup> in predicting that learning follows from building up sequences of ideas important to the individual, gave

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<sup>226</sup> *L'Apperception est la conscience, ou la connaissance réflexive de l'état intérieur.* (Cited in Herbart 1890: 218.)

<sup>227</sup> According to Leibniz, all monads do present perceptions, but inanimate, inorganic monads belonging to nature show only perceptions that they are unable to become aware of. Accordingly the soul is the only monad capable of apperception. Every monad has its own perceptions and is thus unable to recognize the perceptions of other monads. As expressed by Leibniz, monads are closed worlds with no windows outward. (Hartnack 1978: 100–101.)

<sup>228</sup> In the connection of educational philosophy, the term "Herbartianism", instead of "Herbartism", has become an established term.



teachers a semblance of a theory of motivation. The success of Herbart's methods led to their adoption in the teacher-training systems of numerous countries. (Clark 1999; Hilgenherger 2000: 2–8.)

## II.2.2 Herbart and the evolving of experimental psychology. Degrees and limen of consciousness.

As long as psychology was still understood as an affiliated science with philosophy, its main function was epistemological: it was mainly concerned with human beings' manner of obtaining their knowledge. With the increasing independence of psychological research and its orientation towards the processes of perception and knowledge, the methods applied by it became differentiated according to the consequent requirements of empirical knowledge as well. The English tradition of empirism and associationism, that Boring considers the philosophical parent of experimental psychology, became thus first embodied in physiological psychology. (Boring 1950: 168–169.) According to Boring (ibid. 246), from the German philosophers Kant, Herbart and Lotze had the greatest influence on the emergence of the new scientific psychology. Moreover, in comparison with Kant, Fichte and Hegel, Herbart represents a transition from the pure speculative philosophy to the antimetaphysical experimentalism of Helmholtz, Fechner and Wundt. Boring claims that Herbart's effect upon experimental psychology was not generally through the Herbartians at all. In fact, his work directly influenced Fechner and Wundt both in respect of what they borrowed from it and also in respect of what they positively rejected. (Ibid. 261.)

In his objective to measure as accurately as possible the elemental psychical occurrences Gustav Fechner (1801–1887, thirty-one years Wundt's senior), professor of physics at Leipzig University, was directed towards mathematics and, above all, towards physics. In his work *Elemente der Psychophysik* (Leipzig, 1860)<sup>229</sup> Fechner attempted to indicate the way sensory perceptions vary according to the change of the sensory volume and to describe the connections of psychical phenomena to physical phenomena including their conformities with mathematical formulas. (Boring 1942: 34.) This work can still be considered to lie at the basis of the new psychology and its methodology.<sup>230</sup> According to Fechner, it is meant to be a text of the “exact science of the functional relations or relations of dependency between body and mind” (Boring 1950: 281). Before Fechner, the notion of measuring and mathematizing mind in psychological research was already made respectable by Herbart, although he was against experimental measurement in psychology. According to Boring (1942: 35), this was due to Herbart's inclination to Cartesian dualism, which held that mind is incorporeal and does not occupy space. Thus also sensation was immeasurable. Even psychophysical parallelism, which was coming more and more to represent the

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<sup>229</sup> Even before this Ernst H. Weber, also a Leipzig scholar, had published his texts *De tactu: annotationes anatomicae et physiologicae* (1834) and *Der Tastsinn und das Gemeingefühl* (1846), in which he aimed at the experimental investigation of the psychophysiology of tactual stimuli and common sensibility. (Boring 1950: 110.)

<sup>230</sup> In consequence of a period of ailment that interrupted his academic career, Fechner began to show interest also in philosophical questions (*Nanna oder das Seelenleben der Pflanzen*, 1848; *Zend-Avesta, oder über die Dinge des Himmels und des Jenseits*, 1851). Fechner's program of psychophysics was already molded in the latter work. (Boring 1950: 278–280.)

thinking of experimental psychologists about mind, seemed to leave sensation on an unquantifiable side of a dichotomy.

As Boring (1942: 34) nevertheless points out, there was in the 19th century the general awakening of science, the experimental investigation of everything, the invention and improvement of instruments of observation, including the telescope and the microscope. The development of science thus brought along also the refinement of observation and measurement. This also resulted in the re-evaluation of the concept of the limen of consciousness, a crucial element in Fechner's psychological investigations. It was actually through Herbart that Fechner was supplied the concept of the limen. This concept in turn is detectable in Leibniz's doctrine of different levels of perception and consequently also different degrees of consciousness, as discussed in the previous chapter. A weak idea, in competition with stronger ideas, does not, as Herbart thought, enter consciousness. It is not apperceived, but, being inhibited, remains in a state of tendency. (Boring 1942: 35.) This corresponds to the idea of a potentially conscious substance, that is, the relative unconsciousness of the *petites perceptions* in Leibnizian sense. This can be seen as the philosophical background for the conception of the limen of consciousness that was to become fundamental in psychophysical investigations.

In his *Psychologie als Wissenschaft* (1824–25) Herbart argued mathematically how ideas of different strengths interact with one another. As Boring (1950: 256) has identified, Herbart was offering a mechanical explanation for the fundamental fact of the limited range of consciousness. In being under opposition the weaker ideas only lose in intensity or clearness and shift to a state of tendency. This transitive conception of the ideas was expressed by Herbart as follows: "By the limen of consciousness I mean those limits that an idea seems to overleap in passing from a state of complete inhibition to a state of real idea." In preserving themselves the strong ideas are above the limen and therefore conscious, whereas the inherently weak ideas may lie below the limen and be thus unconscious.<sup>231</sup> According to Herbart's psychology, only those ideas that fit in with the apperceptive mass can have the possibility of rising above the limen and becoming conscious. In other words, to become conscious the ideas need to be in consonance with each other. (Ibid.)

Fechner adopted from Herbart the notion of the measurement of the magnitude of conscious data and the notion of the limen, as he himself had stated (Murray & Bandomir 2002: 6).<sup>232</sup> In measuring the psychophysiological sensations Fechner limited himself to the intensities of sensations. According to Fechner sensations themselves could not be measured, but it was possible to measure the threshold values of the stimuli behind these sensations. He distinguished between absolute and differential sensitivity, which correspond respectively to the absolute and differential limens. (Boring 1950: 286–287.) The absolute limen is the critical point that marks the end of a sensory scale—the threshold for intensity, the limits of audible frequency for sound, or the limits of visible spectral wave-length for light. The differential limen stands for a just noticeable difference in the

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<sup>231</sup> In Herbart's view, if all active ideas are driven below the threshold or the limen, we have the unconsciousness that is deep sleep.

<sup>232</sup> Herbart's term for the "threshold" or "limen" is '*Schwelle*'. As Murray and Bandomir (2002: 4, 6) note, Herbart himself thought that this concept was not spatial: the threshold can be seen as a purely mathematical boundary condition determined by the '*Vorstellungen*' currently in consciousness, and not by all the '*Vorstellungen*' that a person has ever experienced. Although the level of the threshold is very low, Herbart explicitly said that a '*Vorstellung*' never has a negative value. Boring (1950: 253) remarks that the concept of the limen, or threshold, was in fact one of the major reasons that made psychophysics possible.

intensity between the stimulus. (Boring 1942: 41–42.) Consequently, Fechner also established new methods of measurement in psychological experiments. These were the method of just noticeable differences (method of limits), the method of right and wrong cases (method of constant stimuli), and the method of average error (method of adjustment or reproduction). Although Fechner’s views were criticized later among others by William James, Boring (1950: 293) points out that these methods have actually stood the test of time in psychological research.

Reminiscent of Leibniz’s *petites perceptions* and Herbart’s inhibited ideas are sensations that Fechner defined as “negative sensations”. The intensity of the negative sensations remains below the limen. This is caused either by the fact of the limited range of consciousness or the weakness of the sensory stimuli. When the attention of consciousness is already directed towards other sensations, a new sensation can not enter until it overcomes the limen. Boring illustrates the latter case of the negative sensations by the example of the invisibility of the stars in daylight. (1950: 286, 293.) The diagram given below, known as Fechner’s law ( $S = k \log R$ , Fig. 1), exemplifies these different values of the stimuli and their sensations. Accordingly, the negative sensations have in the diagram a subliminal value.<sup>233</sup> When  $S$  (sensation) in the diagram is zero,  $r$  represents the limen. When  $R$  (stimulus) varies between  $r$  and 0,  $S$  passes through an indefinite number of negative values before reaching the stage of perception (Boring 1950: 290):

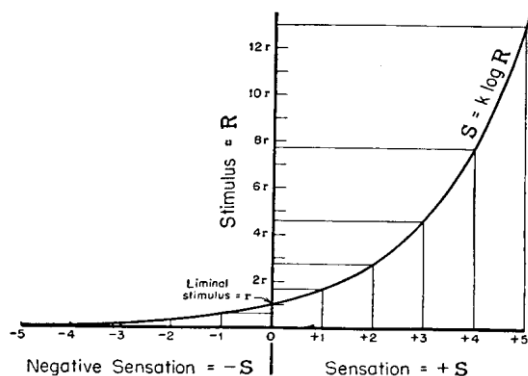


Figure 1. Fechner’s law:  $S = k \log R$

Hermann von Helmholtz and Wilhelm Wundt conducted further psychophysiological investigations to these studies, as examined in due course during Chapter II.3. Wundt elaborated on the concept of the degrees of consciousness in his doctrines of long- and short-term memory. Helmholtz and Wundt inspired Janáček particularly to apply the scientific-experimental approach to examine psychological and musical phenomena.<sup>234</sup>

<sup>233</sup> This conception of subliminal, unconscious psychical values can together with Leibniz’s and Herbart’s views on the degrees of consciousness be considered as belonging to the precursors of the doctrine of the unconscious. As Boring (1950: 257) puts it, Leibniz foreshadowed it, but Herbart actually began it.

<sup>234</sup> As Racek (1968a: 15) and Gardavský (1963: 99, fn 6) mention, Janáček’s interest in experimental psychology became apparent already during his studies at the Teachers’ Training Institute in Brno (1869–1872), where this subject formed part of the curriculum. Josef Parthe who lectured on psychology was an important figure for the arousal of Janáček’s intensive interest in particular.

## II.2.3 Herbart's influence on aesthetic formalism

### II.2.3.1 Herbart and the Kantian heritage in 19th century aesthetic formalism

In addition to the development of psychology and educational sciences, Herbart's influence on the supporters of aesthetic formalism was remarkable especially in the Austro-German cultural areas. Thinkers from diverse fields represent this philosophical tendency: the Austrians Robert Zimmermann (who was based in Prague and Vienna) and Eduard Hanslick, the Czechs Josef Durdík and Otakar Hostinský, and even Gustav Fechner, as far as his investigations on the Golden Section is concerned. In this section I will make a brief review on the backgrounds of Herbartian aesthetics and examine how its configurations were transmitted to the aesthetic thinking in the mid-19th century. In the history of aesthetics Benjamin (2001: 92) regards Herbart as "(a) founder of formalism" and Lippman (1994: 293) as "the first significant proponent of formalism in nineteenth-century aesthetics".

However, in the philosophy of art, Herbart does not stand alone as an isolated originator of aesthetic formalism. As Lippman (ibid. 292) remarks, 19th-century formalism in aesthetics doubtless has its chief source in Kant's *Critique of Judgment* (*Kritik der Urteilskraft*, 1790).<sup>235</sup> In consistency with his philosophical outlook, Kant set the importance in aesthetical judgement on form instead of the material that is formed. The apprehension of form, therefore, is judged to be the ground of aesthetic pleasure. Thus, the determining ground of a judgment concerning taste or "free beauty" (as opposed to "adherent" or "dependent" beauty) is solely the purposiveness of the form of the object (ibid. 129). The task of aesthetics is to deal with this judgment (ibid. 292). In addition to providing a substantial foundation for the development of aesthetic formalism, Lippman considers *Critique of Judgment* as the definitive foundation of the whole circle of 19th-century formalist conceptions (ibid. 293, 296). As Lippman (ibid. 293) and Jones (1975: 100–162)<sup>236</sup> point out, on a general level in the history of philosophy, Kant's influence is often quite conspicuous by the authors who followed him.

In their review on music and aesthetics in the eighteenth and early-nineteenth centuries, le Huray and Day (1981: 214) consider Kant as the first German thinker of world significance who devoted a considerable part of his philosophical system to the theme of aesthetics.<sup>237</sup> In Kant's philosophy beauty stood for a symbol of moral virtue, and aesthetics was an aspect of ethics (ibid. 216). For instance, music remains a mere entertainment if it is intended to give only pleasure. As Kant formulates it in his *Critique*:

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<sup>235</sup> The two major works by Kant were published earlier: *Kritik der reinen Vernunft* ("Critique of Pure Reason", 1781) contains his views of epistemological problems, and *Kritik der praktischen Vernunft* ("Critique of Practical Reason", 1788) discusses problems concerning ethics. As le Huray and Day (1981: 215) note, the university at Königsberg, where Kant was educated, was strongly influenced by Leibnizian rationalism.

<sup>236</sup> According to Jones (1975: 107, 158), Kant's exclusion of the possibility of metaphysical knowledge—the knowledge of things-in-themselves (*noumena*)—merely prepared the way for the development of a new metaphysics—especially that of Hegel and Schopenhauer. Jones further remarks that a more or less directly Kantian starting point became manifest also in the secularistic bias of the post-Kantian thinkers and their efforts to write metaphysics off as a massive delusion (ibid. 160–161).

<sup>237</sup> Le Huray and Day (1981: 214) mention A. G. Baumgarten (*Meditationes philosophicae de nonnullis ad poema pertinentibus*, 1735; *Aesthetica*, 1758) as the promoter and initiator of the term *aesthetics* from the Greek 'aistheta' (things perceived as opposed to things known, 'noeta').

Pleasurable arts are those intended merely for enjoyment.<sup>238</sup> . . . Fine art,<sup>239</sup> on the other hand, is a manner of representation that is an end in itself.<sup>240</sup> It is one that promotes the development of the personality and its capacity for social communication, regardless of ulterior motive. (le Huray and Day 1981: 220.)

Chiefly because of its enjoyable nature and its effect on us by means of mere sensations without concepts, Kant regards music to be of less value than the other fine arts. However, as the language of the affections (*Affekten*), music can communicate in its most intensive form. According to Kant, these affections have an affinity to speech and its tonal modulations, which music can imitate. The forms of music (harmony and melody), in which emotions are arranged, shape the aesthetic idea in all its inexpressible fullness, devoid of concepts or definite ideas (le Huray and Day 1981: 221–222). Kant emphasized also the role of mathematical relationships between notes or sounds and the vibrations of the air at a given instant and their effect on the elastic parts of the body, perceived by the senses (ibid. 221–222). This conception seems to conjoin to that of Leibniz, as he stated in his *Monadology* that even the pleasures of sense are really intellectual pleasures confusedly known. According to Leibniz, the beauty of music is found only in the harmonies of numbers and in the counting of the beats (of which we are unconscious but which nevertheless the soul does make) or the vibrations of sounding bodies (le Huray and Day 1981: 15).

However, by the early years of the 19th century, reason—not only having been reinterpreted in the light of empiricism—had been dethroned in favour of Romantic speculation and the creative imagination stimulated by the emotions (ibid. 16). Nevertheless, Kant’s view of the play of tonal sensations as a condition for musical beauty suggests a formalist ingredient of aesthetics that belongs to the future, as Lippman points out. There is no question that Kant conceives music in its own terms, as absolute rather than vocal (Lippman 1994: 133).

Kant’s influence is significant in the eclectic aesthetics of Friedrich von Schiller<sup>241</sup> (1759–1805), who set a decisive role to form in his conception of beauty. Schiller believed that music conveys only the form of feelings. In his *Briefe über die ästhetische Erziehung des Menschen*<sup>242</sup> (1795, the twenty-second letter), he defined the work of art as follows:

In a truly beautiful work of art the content should do nothing, but the form everything. . . . However sublime and comprehensive it may be, the content always has a restrictive action upon the spirit, and only from the form is true aesthetic freedom to be expected (Lippman 1994: 134).

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<sup>238</sup> For example *Tafelmusik*, background music at a banquet, cannot be described as the source of aesthetic experience, because such music has a function beyond the experience itself, namely to relax the guests, encourage conversation and aid the digestion (le Huray and Day 1981: 1, 220).

<sup>239</sup> Kant divides the fine arts into three kinds: the arts of *speech* (rhetoric and poetry), the *formative arts* (sculpture, architecture, and painting), and the art of the *play of sensations* (music and the art of color) (Lippman 1994: 131).

<sup>240</sup> “Purposiveness-without-purpose” (Jones 1975: 96–98).

<sup>241</sup> As le Huray and Day (1981: 235) remind, Schiller is best known to musicians as the author of the ode *An die Freude* (1785) and through his plays that were transformed into operas by Donizetti and Verdi.

<sup>242</sup> Usually referred to as the *Erziehungsbriefe* (ibid.).

According to Lippman (ibid.), Schiller's conception of beauty as a necessary stage in the education of man was pressed on him by the reign of terror that followed the French Revolution. Just as the freedom of form, so would aesthetic freedom pave the way for moral and political freedom. (Lippman 1994: 133–134.) Lippman (ibid. 136) regards the aesthetics of the era, especially that of Christian Gottfried Körner's (*Ueber Charakterdarstellung in der Musik*, 1795), as the aesthetic counterpart to the mature Classical style of Haydn and Mozart. Körner (1756–1831) was intimately acquainted with their music, and he tried to apply Schiller's theories to music. (le Huray and Day 1981: 236; Lippman 1994: 134, 136.) This combination of an ideal and edifying moral character with a unity based on thematic workmanship and the integration of motives was achieved for the first time in the instrumental music of Viennese Classicism, as Lippman (1994: 136) points out. These features still reflect the proximity of the Age of Enlightenment in the late-18th-century formalist aesthetics.

Herbart's philosophical output does not include a major aesthetic work, but his considerations in aesthetics follow those outlined by Kant. Lippman (1994: 293–294) mentions two works that include Herbart's aesthetic views. These are his *Schriften zur Einleitung in die Philosophie* (1813) and *Kurze Enzyklopädie der Philosophie aus praktischen Gesichtspunkten* (1831). In consistency with his philosophical views, Herbart's interest in aesthetics focuses on the relationships between the aesthetic elements of the objectively beautiful. For example, in music these elements are tones and the combination of their relations.

John Benjafield (2001: 92) reminds us that Herbart's psychology naturally seems to lead to the view that it is the relations between the various parts of an aesthetic experience that determine how beautiful or ugly it will be by its observer.<sup>243</sup> According to the Herbartian view, aesthetics were exclusively concerned with relations. This view implies the meaning of a work to be irrelevant to its beauty. The Herbartian aesthetic program involved searching “for relations, indefinite in number, of variable elements” (Benjafield quotes Gilbert and Kuhn 1972, p. 514). This idea is put by Herbart himself in the following words:

Aesthetic philosophy, as the establishment of *aesthetic principles*, would properly be bound not to define or to demonstrate or to deduce, nor even to distinguish species of art or argue about existing works, but rather to *put us in possession of all* the single relations, however many they be, which in a complete apprehension of anything produce approval or distaste.<sup>244</sup> (Benjafield 2001: 93).

Naturally, this view of indefinite relations (ultimately, of ideas, i.e., the Herbartian *Vorstellungen*) is also in harmony with the mathematical background and construction of Herbart's philosophical and psychological system.

This argument on “simple relations, however many there might be”, is also pointed out by Beckerman (1994: 17). As Beckerman points out, this consisted of articulating elements into their smallest possible components, which accordingly are understood as fixed and

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<sup>243</sup> Benjafield himself refers to K. E. Gilbert's and H. Kuhn's *A history of esthetics*, New York, 1972, p. 515.

<sup>244</sup> This quotation comes from Herbart's text *Practical philosophy* (1808), published in English in E.F. Carritt's (ed. & trans.) *Philosophies of beauty* (Oxford: Oxford University Press, 1931, p. 154). The italics come from the original text.

unchanging entities. It was this reduction and atomism which was the most characteristic feature of Herbartian philosophy, the idea that reality must be understood in terms of the relations of simple entities. (Ibid. 16.) This idea converges some features in Janáček's speech melody theory and his peculiar outlook on the psychology of composition.

As le Huray and Day (1981: 452) write:

Herbart's philosophical system involves a remarkable attempt to reconcile metaphysics, logic and aesthetics. . . . Throughout his investigations, he emphasizes the need to prove his points from empirical data. . . . Formal beauty in music, for instance, although being capable of arousing powerful emotions, could be established as an empirical fact by careful analysis of the mathematical relationships between notes and note-sequences. In his *Psychologische Betrachtungen über die Lehre des Tons* (1811) and *Psychologische Untersuchungen* (1839) Herbart investigated mathematical principles on which harmonic relationships and music's effect on us might be based. Consequently, the capacity of the ear to distinguish between intervals along a continuum of frequencies is based on the mathematical relationship between the frequencies. In any given relationship of pitches to one another the ear perceives two forces. The tensions between the two tendencies in these relationships can be empirically measured: one of these forces tends towards unity, the other towards contrast and conflict. The successive impressions in the mind are determined by the vertical (harmonic) and the horizontal (melodic) context of the notes. (Ibid.)

In his *Kurze Enzyklopädie der Philosophie aus praktischen Gesichtspunkten entworfen* (1831), Herbart argues that in the assessment of the artistic value of a work of art, only associated perceptions, prior to incidental or simple perceptions, play an essential role. However, as Herbart remarks (ibid. 453), an incalculable amount must be read into every work of art, without exception; its effect depends much more on the inner reactions of the beholder than on outside stimuli. This inner reaction is dependent mainly on the level of apperception, as is the case of a numismatist who is eagerly inspecting an ancient coin. "Because humans in general are most familiar with the human form and we all are experienced in interpreting expression and gesture", Herbart ranks the plastic arts as having "the most immediate, the surest and most universal impact upon us" (ibid.).<sup>245</sup> According to Herbart, the greater the part played by apperception of a work of art, the more correctly the artistic value of a work will be assessed and the more that work will be a coherent whole.

Consequently, the assessment of the artistic value of a musical work can be discounted of all inessential or incidental apperception. Among these incidental elements or perceptions in the appreciation of beauty, for example in a musical style such as fugue, Herbart lists dynamics, without which the performer could perfectly well manage. According to Herbart, "in strict composition (in the fugue, for instance), music does not even depend on *forte* and *piano*, which the performer or the instrument (say, the organ) can dispense with; the tones need simply to be heard, indeed the notes only to be read, and yet they please." Essentially, this argument means that the beauty of music rests on tonal relations, which are numerical. (Lippman 1994: 296.) It is clear that any performer might

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<sup>245</sup> This idea is reflected also in the opinion of the Finnish sculptor Ville Vallgren (1855–1940), perhaps best known as the creator of the fountain *Havis Amanda* (1906), one of Helsinki's symbols. According to Vallgren: "Surely sculpture must be the oldest of the arts, for isn't man a sculpture, not a painting." (Exhibition at Ateneum, Helsinki, 2.9.2003–11.1.2004.)

be frustrated with formalism that has been elaborated this far. According to Herbart, the great artists of ancient times did not wish to express anything at all when they explored the forms of fugue or when they created the various architectural orders; their ideas were limited to an investigation of the art itself. Herbart argues that the foundation of music, likewise, is laid on the universal laws of simple and double counterpoint. (Ibid.; le Huray and Day 1981: 453–454).

Herbart's influence particularly on 19th-century formalist aesthetics lead further to the emphasis on forms instead of matters dealing with contents. In his philosophical psychology Herbart underlined the role of empiria in the research on human mind. In this research, mathematics provided a sector where the operations of mind could be measured and scrutinized with scientific exactitude. This aspect had a crucial effect on the paradigm of new scientific psychology. Metaphysics as understood by Herbart (the undivisible essence of mind), however, did not have a place either in this new branch of science or amongst the supporters of aesthetics that based its ideas on Herbart's philosophy.

As Ch. D. Green et al. (2001: *xii–xiii*) note, in the 19th century, and especially its second half, there was a profound transformation in the nature of psychological study which made scientific psychology commonplace. Asking why it was considered so important that psychology be “scientized”, the authors show that the prevailing scientific paradigm extended its influence also to the human sciences. Discussing mainly the situation in America, the authors point out that Kant's distinction between *apodictic* certainty (proper science) and *empirical* certainty (improper science) rapidly lose ground to fallibilism—the belief that scientific knowledge is forever tentative, subject to being overturned by new discoveries. The problem was again reflected in the question whether the *human* sciences were significantly different from the *natural* sciences, and whether one type of science could account for all knowledge produced. Thus, religion and art, at least by the 19th-century German academics, were considered sciences (*Wissenschaften*), as long as their subject matters were investigated, described, and presented systematically (ibid.). From this perspective, aesthetic formalism of the 19th century seems to find its proper ideological anchorage as well.

### *II.2.3.2 Robert Zimmermann*

Philosopher Robert Zimmermann (1824–1898) and critic Eduard Hanslick (1825–1904) make perhaps the most remarkable pair of their time in terms of aesthetics. Both men were educated in Prague where they entered the Juridical Faculty at Prague University. Both continued their studies in Vienna, Zimmermann read so-called “natural philosophy” (physics, chemistry and astronomy) and Hanslick studied law (Payzant 2001: 7–8).

In musical aesthetics Hanslick's name has remained more familiar for the posterity than that of Zimmermann's. As Payzant (ibid. 1–2) mentions, Zimmermann has been all but obliterated by the passage of time. He made no major philosophical discoveries, devised no philosophical system, but he was the author of the very first comprehensive history of philosophical aesthetics in any language. After receiving his doctorate from the University of Vienna in 1846, Zimmermann held a few minor positions. In 1849 he was appointed to an associate professorship at the University of Olmütz (Olomouc) in Moravia. At the time, the Austrian educational system had become under a strict control of Herbartian administrators, therefore there were openings for “clever, young, secular, well-connected,



opportunistic philosophers” (ibid. 3). Due to political and ecclesiastical reasons, it was forbidden to teach Kantian critical philosophy at the University of Vienna at the turn of the 18th and 19th centuries. The authorities considered Kantian philosophy superfluous and dangerous, and its teaching was considered downright underground activity (ibid. 6.) This was the situation when Zimmermann started his academic career in Olomouc.

However, due to political tensions between Czech nationalists and Sudetan Germans the University of Olmütz ceased to exist in 1853. In the previous year, Zimmermann had become Professor of Philosophy at Prague University, proclaiming the proper business of philosophy dealing with concepts and the analysis of concepts. Zimmermann’s predecessor at this chair had been Ignaz Jan Hanaš, who had been dismissed from his professorship for giving lectures on the philosophy of Georg Wilhelm Friedrich Hegel (1770–1831). As Payzant points out, it is easy to see the connection with Zimmermann’s interest in secular philosophy, excluding all speculation about wisdom, truth or the good, let alone about the existence and attributes of God. In post-revolutionary Austria, however, the displacing of Hanaš could not be so easily kept away from the public view as it had been earlier with Bernard Bolzano (1781–1848).<sup>246</sup> Hanaš was allowed to work as the director of the Prague University Library (where Eduard Hanslick’s father had also made his career), but was removed permanently from all teaching duties. (Ibid. 10–11.)

In Prague, Zimmermann started to write his two-volume book on aesthetics (*Aesthetik*). The first part, *Geschichte der Aesthetik als philosophische Wissenschaft* (Wien 1858) deals with the history of aesthetics, while the second part, *Allgemeine Aesthetik als Formwissenschaft* (Wien 1865)<sup>247</sup> aims at a more systematic presentation of the field of modern aesthetics and its concepts, concentrating especially in the forms of art works. Zimmermann has defined the first part of his book as “historic-critical part” (*erster, historisch-kritischer Theil*) and the second as “a systematic part” (*zweiter, systematischer Theil*). The first part covers the history of aesthetics, or rather, the history of philosophical concepts about beauty and arts, from the ancient Greeks (Plato, Aristotle, Plotinus) until Herbart, Bolzano and Lotze. The last chapter in the first part is dedicated to Herbart and “the aesthetics of realism” (*Die Aesthetik des Realismus*). The chapter concerning Kant examines his influence on later aesthetics, however, excluding that of Herbart.<sup>248</sup>

The second part of *Aesthetik* is in particular openly Herbartian, which is evident immediately by the structure of the contents that introduces the different aspects to forms.<sup>249</sup> In his preface, Zimmermann emphasizes the importance of the Herbartian school in defining what can and should be the basis of art and the science of aesthetics. According to Zimmermann (1865: VII), the answer remains largely in the Herbartian concept of form, which represents aesthetic relations. In addition to acknowledging Helmholtz’s ingenious discoveries as the guiding principle for his own aspiration for empirical argumentation, Zimmermann concludes his preface with a firm belief in Herbart. Referring to F.W.J.

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<sup>246</sup> Bolzano was dismissed from his Professorship at Prague University in 1819 by the Ministry of Education in Vienna, that accused him, among other things, of being a Kantian (Payzant 2001: 6).

<sup>247</sup> By the time of writing the second part of his “*Aesthetics*” Zimmermann had already made his way to the chair in philosophy at the University of Vienna in 1861.

<sup>248</sup> *Einfluss dieser selbst [Kant] auf alle spätere Aesthetik mit Ausnahme Herbarts*. Zimmermann investigates Hegelian aesthetics mainly through the aesthetics of Friedrich Theodor Vischer.

<sup>249</sup> As a motto, Zimmermann (1865, page preceding the Preface [*Vorrede*]) quotes Schiller (letter XXII) in his second part of the *Aesthetik*: “*Die Vertilgung des Stoffs durch die Form ist das wahre Kunstgeheimniss des Meisters.*” (“Destroying matter by the form is the real artistic secret of a master”.)

Schelling's criticism on Herbart's *Allgemeine Praktische Philosophie* (1808) as "aesthetical nonsense-talk", Zimmermann in turn beats off the attack of the "idealists" by proclaiming that if philosophy again has to make a mistake, he will rather be in the company of Herbart (ibid. X).<sup>250</sup>

### II.2.3.3 Eduard Hanslick's *On the musically beautiful*

In the 19th-century philosophical discussion on musical aesthetics, Eduard Hanslick's treatise *Vom Musikalisch-Schönen* ("On the Musically Beautiful", 1854) has a specific place. Lippman (1994: 298) considers it as "the most impressive and influential expression of formalism in music". Hanslick's work reflects the universal confrontation between the proponents of idealism and realism; Hanslick is linked with Herbart's philosophy mostly by the philosophers Friedrich E. Beneke and Robert Zimmermann, both adherents of Herbart. Beneke, who to a great extent influenced the educational philosophy of Hanslick's father, Josef A. Hanslick, built his philosophy on the grounds of empiricistic psychology. Zimmermann was Hanslick's close friend and colleague at the Universities of Prague and Vienna, as demonstrated by Hanslick's dedication of his study *Vom Musikalisch-Schönen* to Robert Zimmermann, yet as Payzant (1986: xv) claims, it is not essentially Herbartian.<sup>251</sup> Hanslick expresses his adherence to Herbart mainly for utilitarian reasons, as one can read in his application for a teaching position at the University of Vienna, addressed to the Ministry of Education on 27 April 1856. As Hanslick writes, he assures to be "most compatible with the philosophical system of Herbart". Hanslick himself was a lawyer, an administrator and a part-time musical journalist although he maneuvered himself into a teaching position (*Privatdocent*) in the history and aesthetics of music at the University of Vienna.<sup>252</sup> To convince the jury of his philosophical orientation he pleads to "the Herbartian professor" Robert Zimmermann's review of his book *Vom Musikalisch-Schönen*:<sup>253</sup>

*Am nächsten stehe ich jedoch dem philosophischen System Herbart's, das ich als bevorzugter Schüler Exners genau kennen zu lernen Gelegenheit hatte. Als Beweis dieser meiner philosophischen Grundrichtung zitiere ich die Kritik des Herbartianers Prof. Rob. Zimmermann in den österr. Litteraturblättern 1854, Nr 47 und den Ausspruch des Aesthetikers Dr. Ambros der in seiner Schrift*

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<sup>250</sup> Wenn daher nach einer neustens beliebt gewordenen Meinung in der Philosophie nun einmal ‚geirrt‘ sein muss, so möchte der Verfasser für seine Person am liebsten mit Herbart geirrt haben.

<sup>251</sup> Payzant (2001: 17) assures that "VMS is an eclectic work, by no means exclusively or even significantly Herbartian."

<sup>252</sup> As Payzant (2001: 17) notes, Hanslick was quite innovative in that he was illustrating his lectures by playing an upright piano that was brought to his lecture room. According to descriptions by his students, Hanslick was a boring lecturer, but he played always from memory, with his short, blunt fingers moving at astonishing speed over the keys.

<sup>253</sup> Hanslick announces to have been closely acquainted with Herbart's philosophy "as a favorite student of Exner's". (Payzant 2001: 15.) Franz Exner was Hanslick's tutor in philosophy at Prague during his "Philosophical Years" (which according to Payzant [1986: xv] in Hanslick's case were actually more theological than philosophical). Students were supposed to study these two years before eventually choosing to continue in law or medicine etc. Exner was also the teacher of R. Zimmermann and later an enthusiastic administrator in Herbartian spirit at the ministry of Education in Vienna (Payzant 2001: 4).

„Die Grenzen der Musik u. Poesie“ (Prag 1856, S. 10) auf die „grosse Befriedigung“ hinweist, welche „die Herbartische Philosophie“ über meine Schrift empfand. (Strauss 1990: 145.)

Indeed, as Lippman (1994: 311–312) remarks, Zimmermann’s review of Hanslick’s treatise is largely an enthusiastic presentation and endorsement of Hanslick’s ideas. In opposition to representing feelings, music can convey ideas that are expressed in tonal relations. These tonal relations, in their most abstract level, are the “sounding forms in motion” („Der Inhalt der Musik sind tönend bewegte Formen“) that Hanslick discusses in his treatise. (Payzant 1986: 95.) Hanslick does not deny the presence of feelings in musical experience. However, he refuses to admit them as aesthetically relevant; belonging to the realm of subjectivity, they have nothing to do with objective musical beauty. By pleading to a physiological order or laws, Hanslick tries to explain the emotional effect that music is capable of arousing. (Lippman 299–301.)

As Payzant (1986: xv) summarizes, Hanslick’s aim was to prove that “an exact science of aesthetics was possible”. In the seventh chapter of his book, titled “Content” and “form” in music Hanslick—after the initial question “Has music a content?”—gives an account of “eminent people, mostly philosophers”, who have affirmed the lack of content in music: Rousseau, Kant, Hegel, Herbart, Kahlert, etc. Of physiologists, he names Lotze and Helmholtz. In connection with Herbart, Hanslick mentions [in footnote of the 1891 8th edition of which Payzant worked out his edition and translation] that “Robert Zimmermann has most recently, in his *Allgemeine Aesthetik als Formwissenschaft* (Vienna, 1865),<sup>254</sup> on the basis of Herbart’s philosophy, rigorously worked out the formal principle for all the arts, including music.” (Payzant 1986: 77.)

Payzant (2001: 4–5) points out that Herbartian philosophy was the official philosophy of Austria, much as Hegelianism had been of Prussia. The whole administrative policy at all levels of education was based on Herbart’s doctrines, so that if one sought a teaching position in Austria, one had to be a Herbartian. In this aspect, Hanslick’s case is very illustrative. According to Payzant (ibid. 13–14) the actual hotbeds of Herbartism in its heyday, roughly from 1845 through 1865, were Prague and Leipzig (where Hanslick’s treatise was published). The most productive and influential of all Herbartian philosophers, Austrian or German, was Robert Zimmermann of Prague and Vienna, against whose musical aesthetics also Eduard Hanslick with his work *Vom Musikalisch-Schönen* should be portrayed, Payzant argues.

As characteristically Herbartian feature in Hanslick’s *Vom Musikalisch-Schönen* Payzant (ibid. 17) ranks the insistence that the differences among the arts are more important than the similarities, as opposite to the Hegelian doctrine of one unifying principle, the Idea. However, in Hanslick’s first edition of *Vom Musikalisch-Schönen*, Herbart is neither quoted nor named (ibid. 18). This is the main argument why Payzant (ibid.) calls critical attention to Zimmermann’s comment of Hanslick’s work.

#### II.2.3.4 The formalist program and the golden section revival

The idea of a universal proportion that is in relation to a “golden section” has a long history in Western aesthetics. Shapes defined by the golden ratio have long been considered

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<sup>254</sup> This is also the book that Janáček wanted to translate into Czech. He seemed also to have been well aware of Hanslick’s position in Vienna, as I have briefly illustrated in Chapter I.1.1.3.

aesthetically pleasing in Western cultures. As described by Benjafield (2001: 90), “the golden section is a simple idea, easy to understand, and has been applied to an enormous range of phenomena in both nature and culture.” In geometrical terms, this mathematical idea was introduced by the Pythagoreans<sup>255</sup> of Ancient Greece, with Euclid’s *Elements* being the oldest extant text in axiomatic geometry.<sup>256</sup>

In examining the cultural characteristics of this idea, Benjafield (2001: 92) makes a connection between the Renaissance and the 19th century: “Whereas neo-Platonism<sup>257</sup> provided the context for the interest in the golden section during the Renaissance, it is Herbart’s mathematical psychology that provided the background for the golden section revival in the 19th century.” In fact, Benjafield considers the 19th century as the golden age of the golden section.

The idea of the golden section had lived through the Middle Ages in so-called Fibonacci numbers (according to the 13th-century mathematician, who introduced also the Arabic number system into Europe), where the ratio of any two successive numbers (starting from 0, 1, 1, 2, 3, 5, 8 etc.) rapidly approximates the golden section, as Benjafield (ibid. 89) describes. Benjafield remarks that in the Renaissance period mathematics was still not separated from aesthetics and had many extra-scientific connotations.<sup>258</sup> In the history of science, many outstanding figures, for example Johannes Kepler, were theorizing about Fibonacci numbers and the golden section. In Renaissance mathematics the best-known example of the interest in the golden section is undoubtedly Franciscan friar Luca Pacioli’s *Divina Proportione* (1509),<sup>259</sup> with illustrations of Leonardo da Vinci (who was probably the first to call this proportion in Latin “*sectio aurea*”). In this book, which discusses the theorems of Euclid concerning this ratio, Pacioli states:

Just as in the divine there are three persons in the same substance . . . likewise a proportion of this kind always involves three kinds. . . . Just like God cannot be properly defined, nor can be understood through words, likewise this proportion of ours . . . always remains occult and secret, and is called irrational by the mathematicians. (Ibid. 88–91.)

Before examining the golden section in its connection to Herbartian formalism, let us briefly repeat the principal idea of this concept. As Benjafield (ibid. 87) represents it in his illuminating study, the golden section is the proportion that obtains between two

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<sup>255</sup> Pythagoras lived circa 560–480 B.C.

<sup>256</sup> The term *axiom* is used of self-evident starting points or conclusions derived from a set of first premises or known geometric theorems.

<sup>257</sup> Neo-Platonism appears here particularly in the belief in eternal forms. In his *Timaeus*, Plato distinguishes between a form and a sensible thing that is its “image”. Thus forms are independent of their reflections, the images we sense, and analysable into the various relationships and transpositions of certain elementary geometric shapes and, ultimately, into numbers. (Jones 1970: 147–153.)

<sup>258</sup> The Renaissance scholars used to point to passages in Plato’s writings (for example the *Republic*, 509 D6–8, describing a “*divided line*”), where he was taken to refer to the golden section (Benjafield 2001: 90). Janáček refers to the golden section in his study on naturalism (1924), quoting a definition in Plato’s *Timaeus*, which he borrows from Zimmermann’s book of 1858. He points also to the studies of Durdík and Wundt on this topic, as will be demonstrated later.

<sup>259</sup> Pacioli is also famous of his book *Summa de arithmetica, geometria, proportioni et proportionalita*, which was published in Venice in 1494.

quantities when the smaller is to the larger as the larger is to the sum of the two.<sup>260</sup> As has been mentioned above, the oldest text where this ratio is presented is Euclid's<sup>261</sup> *Elements*, which is a collection of thirteen books on geometry, written about 300 B.C. The problem of cutting a given finite straight line *in extreme and mean ratio*,<sup>262</sup> i.e., the problem of the golden section, appears in the sixth book of Euclid's *Elements* in proposition 30. With the help of squares (BC and AD) and parallelograms, Euclid shows how to divide a line AB according to this ratio. Discussing the proposition 10 in book IV, Heath (1956: 99) assumes that the idea that Plato began the study of the "golden section" as a subject in itself is "not in the least inconsistent with the supposition that the problem of Eucl.II.11 (which appears again in Eucl.VI.30), was solved already by the Pythagoreans". This consideration might also be supported by the fact that Euclid places these problems among other propositions, which are clearly Pythagorean in origin (ibid.).

As Benjafield (2001: 92–93) points out, Herbart's formalist program suggested finding mathematically definable ratios that would automatically give rise to aesthetically pleasing experiences. According to this view, the golden section represented the most beautiful of all relations. The German philosopher Adolph Zeising was the most devoted champion of the golden section revival, but also Fechner became interested in philosophical and aesthetical questions in later phases of his career. His first paper on the field of "experimental" aesthetics dealing with the golden section (*Ueber die Frage des goldenen Schnittes*) appeared in 1865 (Boring 1950: 282).

Zeising (1810–1876) is uniquely associated with the doctrine of the golden section. According to Benjafield (2001: 93), more than anyone else, he was responsible for the creation of what has been called *golden numberism*. In accordance with this doctrine, the golden section regulates both natural phenomena and cultural products. Zeising presented his system in his book *Neue Lehre von den Proportionen des menschlichen Körpers* ("A New Theory of the Proportion of the Human Body", 1854) and in his posthumously published *Der golden Schnitt* ("The Golden Section", 1884). In the latter work Zeising, being concerned about the declined interest in the golden section since the Renaissance, is determined to make people once again aware that the golden section represents the eternal law of form. Perhaps the best-known proposition in Zeising's work is the idea that the human body can be divided in golden section relations. For Zeising, this law could be found actually everywhere one looked. Not only human body, but also other entities are in golden section relations to their various parts. Among these entities, or wholes, Zeising lists the most basic relationships, including "the inorganic and organic, vegetative and animal, animal and human" (ibid. 94–95). The followers of Zeising have claimed that in the case of an aesthetic judgment, pleasant experiences should constitute 62 % of the whole. This percentage would thus represent the ratio of the golden section. (Ibid. 95.) It has been

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<sup>260</sup> Pacioli has described it with the formula  $a : b = b : (a + b)$ .

<sup>261</sup> Euclid was a Greek mathematician who lived in the time of the first Ptolemy (that reigned from 306 to 283 B.C.). As Heath (1956: 1–2) estimates, it is most probable that Euclid received his mathematical training from the pupils of Plato in Athens. Thus he was younger than the pupils of Plato (who died in circa 347/6 B.C.) but older than Eratosthenes (circa 284–204 B.C.) and Archimedes (287–212 B.C.), who mention Euclid. It is known that he founded a school at Alexandria, where he taught.

<sup>262</sup> A Greek definition of this ratio is given in Heath's edition (1956), page 189 ("A straight line is said to have been cut in extreme and mean ratio when, as the whole line is to the greater segment, so is the greater to the less"; ibid. 188).

later become common use to refer to this ratio by the Greek letter  $\varphi$  (*phi*), which denotes an irrational and indefinite number:<sup>263</sup>

$$\varphi = \frac{1 + \sqrt{5}}{2} = 1.6180339887 \dots$$

Gustav Fechner began his studies of the golden section in his sixties, after his psychophysical researches. His purpose was to demonstrate that the golden section had experimentally relevant aesthetic advantage and he felt that Zeising's work was lacking certainty in this respect. As Benjafield puts it, Fechner's use of the experimental method was a way of subordinating aesthetic experience to the methods of the emerging psychological science. The relevant experimental question in Fechner's study was which formal relationship is the most pleasing relative to "other relations regardless of purpose and meaning"? (Ibid. 96.)

In his experiments about the golden section, Fechner provided his participants with 10 different rectangles and asked them to choose the one that made the most pleasurable impression and the one that made the least pleasurable impression. The results of this experiment were consistent with the hypothesis that the golden rectangle exhibits the most pleasing proportion. A square was taken to be among the least pleasing rectangles. Fechner's conclusion of the outcome was that people of "good taste" preferred the golden section, since the experiments he did with "less educated" participants ("tradesmen" and children) did not show any preference. Fechner did not appear to have been critical at all of the fact that preference for the golden section and aversion for the square seem to go along with social class, Benjafield remarks. (Ibid. 97–99.)

Referring to the study of Davis and Hersh (*The mathematical experience*, 1982, Boston: Houghton–Mifflin), Benjafield (ibid. 91) reminds that aesthetic judgment, and thus also the tradition of the golden section, can be cultivated, passed from one generation to another and tends to vary with cultures and generations. Aesthetic judgments may be transitory and located within the traditions of a particular mathematical age and culture. As Davis and Hersh have pointed out, the experience of mathematical beauty is often borne out of a certain naiveté about mathematics. The belief in the universality of the golden section is one representative of such widely-shared naïve forms of mathematical experience. (Benjafield 2001: 99.) Also the rectangle that has its sides in the golden ratio (and its applications to art) should be considered as a product of a specific social context and

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<sup>263</sup> This number is named after the Greek sculptor Phidias (or Pheidias, circa 500–432 B.C.), who was believed to have used the golden ratio in his designs. Phidias was one of the main designers of the Parthenon temple in Athens, and the creator of the statues of the goddess Pallas Athena and her father Zeus, the originals of which have been lost. The golden numberists, if they were witnessing it, would certainly be thrilled with the latest discoveries in science that continued the tradition of referring to the Greek alphabet. Indeed, there is a number that relates to the "eternal laws" of matter, and thus, also of form, so to say. In astronomy the number  $1/\alpha = 137.03599958$  denotes a fundamental constant in electromagnetism, symbolized by the Greek letter alpha. This quantity represents a fine structure constant, which plays an absolutely fundamental role in the strong and weak nuclear forces and in the working of atoms, as has been illuminatingly explained by Michael Murphy (<http://www.ast.cam.ac.uk/~mim/res.html>). With the expansion of science, however, the united ground of the natural and human sciences, of which the Herbartians dreamt, has grown smaller and smaller. The idealistic background of this particular period in the history of science becomes more visible once put in the framework of the overall development in science.

cultural tradition. According to Benjafield (ibid.), Fechner's investigation is also a good example of this practice, where the *divine* proportion had become merely the *noble* proportion (an indicator of "good taste").

Edgar (1997: 321) discusses Herbartian formalism in examining the history of "silent structures" in music from Greek philosophers to Renaissance and the 19th century. The analytical strand of Renaissance thought (Edgar refers especially to the conceptions of music and music analysis typical of the "rationalization" of music by Greek and medieval scholars) was in the 19th century submerged by concern with the emotional, affective or mimetic properties of music. However, the neo-Kantian aesthetics were articulated anew by Herbart. As has been already pointed out before, in Herbartian aesthetics apperceptions, the true perception of the work of art, or the work's essence is not evident in the emotional responses it gives rise to, or in its subject matter, history or price. Benjafield (2001: 93) crystallizes this statement by a quotation of Herbart:

Each element of an approved or distasteful whole is, in isolation, indifferent, in a word, it is the material that is indifferent. Only the form, the relations formed by a complexity of elements, comes under the aesthetic judgement.

As Edgar (1997: 321–322) remarks, according to this kind of formalism, specifically musical beauty is ultimately grounded in the mathematical relations between sounds and their exploitation in composition. A particular composition is merely the manifestation, exploration and illustration of pre-existing relations. A perfect work is a justification or explanation for the existence and position of any given element within the work (like a Beethoven sonata). According to Edgar (ibid. 323), contemporary analysis and composition in the spirit of Herbart's aesthetic judgement is grounded in a renewed Pythagoreanism ("music of the spheres"). This tradition is known to us already from Boethius, whose term 'music' is reserved first and foremost for something other than sound.<sup>264</sup>

#### II.2.4 The Czech Herbartism: The controversy between Smetana and Dvořák

As the discussion in the previous chapters has shown, Herbart's philosophical system had a strong influence on contemporary Czech intellectual life. Herbartism, particularly in the Czech Lands, became the dominant philosophy of the 19th century, representing the official philosophy of Prague University<sup>265</sup> from 1832 until 1902 (the year of Durdík's death). To its main advocates there belonged Josef Durdík and Robert Zimmermann, who also had a remarkable influence on contemporary Czech musical climate, taking a stand for

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<sup>264</sup> Boethius's (c. 480–524) *De institutione musica* ("The Principles of Music") divides music into the spheres of *musica mundana* ("cosmic" music or macrocosm), *musica humana* (harmonious relations in the soul and body of man, the "microcosmos") and *musica instrumentalis* (audible music which exemplifies the order of the other *musicas* particularly in the acoustical ratios of musical intervals) (Grout 1981: 24).

<sup>265</sup> Prague University (founded in 1348 by Charles IV, the Holy Roman Emperor and King of Bohemia) was converted after the Thirty Years' War and the re-Catholicisation of the Czech Lands into German Charles-Ferdinand University (more precisely, after the Hussite wars only the arts faculty of the old Czech University existed). In 1882 the university was divided into two separate, independent universities, one functioning in Czech language and the other in German. The German university existed until the year 1945. (Marek 1998: 199–200.)

Dvořák's music and rejecting Smetana's music-dramatic art and his sympathy for Wagner. Durdík's colleague Otakar Hostinský, who was also leaning on Herbartism, supported Smetana in his effort to reconcile Wagnerian art and formalist aesthetics. In addition to these academic personalities, Beckerman (1994: 17) lists Hanslick, Mukařovský, and Janáček among characters influenced by Herbartism in the Austrian cultural sphere. Janáček became acquainted with this formalist trend in aesthetics mainly through Durdík and Zimmermann. These patterns and "forms" of thought gave him an impetus to his own identity as a theorist.

#### *II.2.4.1 Josef Durdík as Janáček's scientific paragon*

Josef Durdík (1837–1902), Professor of the Prague Czech University, was the most influential representative of Herbartism in the Czech cultural sphere. He endeavored to develop aesthetics as a systematic branch of science, following the example of natural science and Darwinism. As a first scientist he also started to create philosophical terminology in the Czech language. His main opus, *Všeobecná Aesthetika* ("General Aesthetics", 1875), consists of two parts, one dealing mainly with poetics and language,<sup>266</sup> the other with aesthetical forms,<sup>267</sup> following the lead of Herbart and Zimmermann. As Pala (1963: 245) notes, Durdík's book is totally dependent on Zimmermann both on the level of contents and the concepts applied. Adopting the Herbartian, i.e., formalist, view on aesthetics meant also a certain aversion towards opera, and especially that of Wagner's art. Let us here repeat Zimmermann's words: "the opera is precisely not a work of a *single* art but of a joint action of *all* the arts" (Lippman 1994: 312). According to the formalist program, opera is simply not part of the aesthetics of pure music. Hence, it was also very clear for Durdík to show on who's side he stood in this question: he was a prominent supporter of Dvořák's music, and took a negative stand on Wagner and Smetana (Pečman 1978: 175–176; 1985: 161).

This dispute had also a remarkable influence on the young Janáček, who started to read Durdík's book<sup>268</sup> intensively at the time he graduated as a teacher of music from the Brno Teachers' Training Institute, and became friends with Dvořák after coming to Prague. This might well explain the reason why Janáček in his student years did not show interest towards opera (see discussion in Chapter I.1.1.3 "Leipzig and Vienna"). Referring to Helfert, Pala (1963: 244)<sup>269</sup> observes that when Janáček moved to study abroad, he already had, to a great extent, assimilated the orientation concerning aesthetic matters.

As Miloš Štědroň (1998: 232) remarks, the controversies Dvořák—Smetana and Brahms—Wagner were not, however, actual anymore after Janáček acquainted himself with Moravian tradition of folk music: all reminders of the interest on "the chromatic school" are nullified as the result of the work focused on folk music. According to Štědroň (ibid.), Dvořák speaks to Janáček more than Smetana for other reasons: it was easier for him to identify with Dvořák's social habitus and way of social elevation.

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<sup>266</sup> Část I. *Poetika, jakožto aesthetika umění básnického.*

<sup>267</sup> Část II. *Všeobecná Aesthetika a rozpravy filosofické.*

<sup>268</sup> See Chapter II.1.1 ("Janáček as a reader").

<sup>269</sup> Pala's article deals essentially with the role of the young Janáček as the critic of the Brno National Theater, opened in 1884, particularly as he appears in his *Hudební listy* (1884–88).



Regardless of this change in Janáček's life, Durdík became a far-reaching paragon for his theoretical career. For Janáček he represented the exactitude of scientific research and the belief in the omnipotence of science. Štědroň (ibid.) assumes that by absorbing this attitude Janáček wanted to compensate for the lack of a university-level education in his own environment. This ambition for "scientificity" only gained new forms in the light of the investigations of Helmholtz and Wundt. The persuasion about the correctness of experimental knowledge and exact measurements was thus transformed also to the personality of Janáček the folklorist,<sup>270</sup> which he naturally would not have become without his friendship with František Bartoš (Helfert 1949: 80; Štědroň 1998: 233).

The acquaintance with Moravian musical tradition and folk life represented a turning point in Janáček's ideological development. Fundamentalist formalism and classical ideals gain minor attention in Janáček's activities beginning from the 1880s. Helfert (1949: 80) remarks that the opera *Šárka* (1887) is the first sign of this change. It is as if a whole new world is opening to Janáček: the folk song tradition, demotic mode of speaking and rural culture as a whole including the characteristic environment, peasantry, country and nature, without idealizing embellishment (ibid.). Also, Janáček's childhood environment might have played its role in opening this direction. According to Helfert (ibid.), few Czech composers have grown with so close contact with country life and folk song as Janáček. Helfert (ibid.) sees these elements as the beginning of the realism typical of Janáček.<sup>271</sup>

#### *II.2.4.2 Form and its components in Durdík's General Aesthetics*

Durdík's book on aesthetics is a classic as it represents the first treatises on this topic in Czech language. In accordance with the general ideological and cultural climate, it expresses very clearly the philosophical soil on which it is anchored. According to Durdík, the aesthetical views of the "rival" party are just a mere unbridled delirium on contents and straying with the patterns of form. Strictly speaking, Durdík names Hegel and Schelling as representing the nonsense of the aesthetics of contents, and Herbart and Zimmermann as the ones representing the aesthetics of form. Durdík sees a direct connection with Herbart's research and the old tradition based on Plato's philosophy, which, as he particularly wants to point out, always had touched on questions of deepness and truth.<sup>272</sup> (Durdík 1875a: 8–9.)

##### II.2.4.2.1 The musicality of speech

Durdík considers speech akin to music, since it has musical elements. Even though speech conveys meanings, it involves also many other elements that deepen these meanings. The emphasis of a word ('*důraz*') is according to Durdík mere strengthening of the voice. Additionally, the most important signifying element in the vocalizing of a word or

<sup>270</sup> A "folklorist of a modern type", as characterized by Miloš Štědroň (1998: 233).

<sup>271</sup> This outlook has been, however, questioned by Fukač (1992), as discussed in Chapter I.1.1.

<sup>272</sup> *Na základě Platonských starých náhledů vyvinulo se vedle hlubších a vždy něco pravdy obsahujících pomyslův také nezřízené blouznění v obsahu a bloudění stran formy, estetické blabolení, jemuž nastala reakce v střízlivém věci milovním bádání Herbartově. Jako Vischer poetiku Hegelovu přijímá, tak zas na směru Herbartovském trvá R. Zimmermann hlavních stránek téže nauky se stanoviska estetiky formové se dotknul, tak že v jeho knize též poetika obsažena jest.*

sentence is the use of a certain kind of color or tone, which can express joy, sorrow, gratitude and admiration, shame, dislike, anger, in brief passion or emotion. This use of the tone of voice serves as the effects of emphasis. Both in the emphasis of the word and in its accent or tone it is important to understand the advantage of the spoken language as compared with the written language. These often most important verbal meanings are not even manifest in the code of the written language, but instead come to the foreground only in speech, Durdík remarks. The differentiations of the durations of voice, the tempo of speech, the strengthening and diminishing of speech sounds, ascending and descending of intonation and the changes of its color, in other words, the progression of the voice, accent, emphasis and meaning [transmitting of emotions] evoke, according to Durdík, so-called “modulation” of speech.<sup>273</sup> (Ibid. 505.)

As Pečman (1985: 163) and Kulka (1990: 62) mention, Durdík compared the sounds of speech and vocal actions to sounds produced by musical instruments. They quote Durdík’s words in *General Aesthetics* (p. 239):

We know sufficiently well that a question, exclamation, laughter, etc. have their special tonal patterns which can be executed in music. Besides that, natural sounds such as a whoop, sigh, weeping, groaning, have a color which can also be produced by means of music. The instruments themselves . . . more or less suggest the human voice: so at some time the sound of a horn, at another time the touching tone of the violin seem to speak to us, due to their colors, i.e., their harmonic tones. Thus the colors and cadences of human speech offer us a large field in which the composer’s task may indeed be that of faithful imitation.

According to Durdík the succession of vowels of different colors create a certain melody, and melody is singing. Indeed, all live speech makes an impression of a kind of singing on us. However, Durdík reminds us that in all cases where the musicality of speech is proposed, we should use the term in a diminished dimension—not even the lengths of the syllables are so strictly determined as in educated art song, so the statement should not be taken quite literally. However, these kind of intonations, melodic fragments and manifold tonal intervals can be heard very well in the living speech of the people, Durdík says. We can observe the change of the musical cadences in the speech of a compatriot, who has lived a long time abroad, and who didn’t hear Czech spoken for a long time, when he is conveying foreign intonations into his maternal tongue. (Durdík 1875a: 506.)

Durdík gives special emphasis to the Czech language in the awakening and revival of a nation that has been “stunned by a dreadful misfortune”. He addresses the fact that the prolific community of writers have exclaimed and still are exclaiming its indefatigable motto “And it still lives!” against authorities, who regarded or wished the Czech language to be dead, and against the advocates of the Veleslavian times,<sup>274</sup> who along with their ideals wanted to stop or devitalize the development of the language. According to Durdík, this motto can be proved true also by everyday experience: by the young people on the streets

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<sup>273</sup> Rozdělování dob, trvot i rychlost řeči, sesilování a zeslabování hlasu, stoupání i klesání tonu jakož i rozličné zabarvování jeho, čili kratším slovem p o s t u p, p ř í z v u k, d ů r a z i e m f a s e způsobují tak zvanou m o d u l a c i mluvy. The emphasis given to the last qualities or elements of speech are given by Durdík himself. It may well be that Durdík adopted the term “modulation” of speech from Helmholtz, who in his book speculates on the imitation of involuntary modulations of the voice as the first means of musical expression (cf. e.g., Helmholtz 1954: 370–371).

<sup>274</sup> See Chapter II.1.3.1. (fn 49).

and the old grandmother in the church, by the wide rank of peasantry and the fighting rows of labour, by all good working people, from whose womb everything that in its hard times was lost is born again. This experience from daily life convinces one that the Czech language is alive, Durdík exclaims. Despite the fact that this motto was often uttered in a political sense, Durdík wants to give it another meaning: in addition to the exterior token of a vital nation, the motto “Czech language is alive” conveys also the message about the internal life of the language (ibid. 543). Language is therefore a changing entity, Durdík adds.

Cultivating the Czech language had also its concrete level in Durdík’s work. Namely, Durdík particularly attempted to create new aesthetical and philosophical terminology in Czech, which had its manifest and remarkable influence also on Janáček’s beginnings as a theoretician and aesthetician.<sup>275</sup>

#### II.2.4.2.2 Aesthetics as a science on forms

In the second part of his *General Aesthetics*, Durdík endeavors to establish aesthetics as a scientific discipline that focuses on forms instead of contents. In his preface, Durdík introduces the main advocates of this direction in aesthetic investigation: first of all, Herbart and his “two most renowned fanciers from Prague, Eduard Hanslick and Robert Zimmermann”. Among the Czech scholars, he draws attention to F. Palacký, who tried to create the first systematic presentation of aesthetics, which he, however, had to leave unfinished due to his research work in history.<sup>276</sup> (Durdík 1875b: ix–x.)

Durdík convinces his reader about the necessity of a new scientific path in aesthetics. With the analogy of the natural sciences and the old philosophy of nature, he postulates also other analogies or opposites that are based on a shift from mystical or mythical knowledge to a proper science. Only modern and logical science can produce any reliable and relevant information on nature. This modern science does still keep its relations with philosophy, but that is a different thing, Durdík claims. According to Durdík, in the same way as theosophy, alchemy or astrology, the philosophy of nature does not any more offer us scientific validity. As astronomy emerged from astrology, or chemistry from alchemy, the systems based on ideological contents will be followed by a scientific, i.e., formal aesthetics. (Ibid. 115–116.)

Durdík (ibid. 678) claims that aesthetics based on contents could not finally agree on their main focus of research. Since the content was considered to represent something mystical, each thinker could charge it with different meanings and preferences (such as God, goodness, bliss, idea, etc.).<sup>277</sup> These ideas contravened each other and prevented the accomplishment of a real and one science of beauty. Aesthetics research based on forms will clarify this situation. It will start a new time of unanimous scrutiny and scholarship. Durdík (ibid. 117) refers to Friedrich Theodor Vischer, who gave up the Hegelian method

<sup>275</sup> Pečman (1985: 166) notes that Durdík, for example, transformed the term *tone* in the Czech form ‘*zněna*’ (from the verb ‘*zníti*’, ‘to sound’). Janáček is as well known for his many Czech neologisms.

<sup>276</sup> *Geschichte Böhmens* (five volumes, 1836–67; in Czech *Dějiny národu českého v Čechách a v Moravě*, 5 vol., 1848–76), see Chapter II.1.3.1.

<sup>277</sup> *V táboře obsahovém vládla konečně nesjednocenost zrovna v hlavní věci, totiž v otázce po obsahu; poněvadž byl rázu mystického, mohl jej každý myslitel naznačiti něčím jiným (Bůh, dobro, slast, idea a j.)*. (Durdík 1875b: 678.)

and who did not any more use the word “idea” in his definition of beauty. According to Durdík, formal aesthetics emphasizes the indisputable fact that beauty consists in relationships that prevail between the parts of a unit or a whole, that is, in forms (ibid. 114).

Thus, the objective of aesthetics is to scrutinize the conditions of elementary aesthetic preferences. First and foremost, these conditions are based on certain forms. According to Durdík (ibid. 30), only forms are elementary and can please aesthetically.<sup>278</sup> Consequently, it is crucial to understand how these forms influence us in the basic aesthetic experience. In the chapter dealing with the composites of beauty (§ 5. *Složnost krásy*), Durdík says that a simple element alone cannot cause an aesthetic effect. Only with other elements the effect can be judged as aesthetically pleasing. Durdík reasons his argument by taking as an example a single simple sensation, such as a tone. We do not perceive a single tone as beautiful—only associated with other tones it can cause an impression of beauty. Similarly, a single line as such is aesthetically indifferent. Only with the association of other lines it helps to create an impression of an image, which is not aesthetically indifferent (ibid. 13–15.) Accordingly, a single element alone does not evoke the impression of beauty. The beautiful object must always be composite. Therefore, only the relations of the mutual positions of the single elements can evoke the aesthetically pleasing whole (ibid. 21–22.)

According to Durdík, music is also the result of forms and thus has nothing to do with the aesthetics of contents. He refers to Herbart as the predecessor of Helmholtz and Hanslick: as Herbart has written about Haydn’s works, music is only music and does not need to represent anything to be beautiful (Durdík 1875a: 41).

From the perspective of Janáček as a novice scholar, it is interesting to note the remarkable presence of references to Helmholtz’s work in Durdík’s *General Aesthetics*. In its index Helmholtz appears eight times (Durdík 1875b: 180, 215, 220, 222, 223, 240, 677, 678). Indeed, it is not difficult to see that, as Beckerman (1983: 397) puts it, excited by Durdík’s references to Helmholtz, Janáček plunged into the *Lehre von den Tonempfindungen*, since it was the most important contemporary scientific treatment of musical phenomena. Of special interest regarding this impulse is Durdík’s (1875b) note on page 215, where he emphasizes the importance of Helmholtz’s *Die Lehre von den Tonempfindungen* to everybody who wants to study the physiological foundations of music. Durdík ranks Helmholtz’s investigations as the best approach to the scientific aesthetics on forms.<sup>279</sup> He appraises the monumental progress in the special aesthetics of music in the most recent times. Its scientific results remarkably confirm formal aesthetics. Durdík (1875b: 677–678) refers here to Helmholtz’s concluding words, where “the great power of truth appears best”: “Helmholtz comes to the same statements that Herbart had already earlier expressed more generally, though from a totally different point of departure.”

In the last pages of his opus, Durdík seeks to outline a general system of forms and beauty. It is not surprising that these systems are to be found especially in reality (cf. the affiliation to Herbart’s philosophy). Classified by the range of the particular systems, beauty can be found in nature, extending gradually to the whole cosmos. It can also exist in

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<sup>278</sup> Aesthetika vyšetřuje podmínky prosté záliby; podmínkami jsou v první řadě jisté formy. Jen formy se líbí esteticky, jsou prostolíbé. (§ 10. Úkol estetiky. [“The objective of aesthetics.”] Durdík 1875b: 30.)

<sup>279</sup> . . . Die Lehre von den Tonempfindungen, *k němuž se každý obrátí, kdo fyziologickou podlohu hudby zevrubněji poznati chce. Nemůžet’ býti lepší přípravy pro vědeckou estetiku formy.* (Footnote in Durdík 1875b: 215.)

society and in sociological formations. Last but not least, it appears in art, being still part of reality (ibid. 681.) Although, as Durdík criticises, the opposite approach is popular, we always start from individual items, proceeding slowly from fragments towards the whole, never vice versa. Only from the small images can we create the large image, image of the whole. To this large image we then apply all the aesthetical forms and evaluate it more minutely according to the new substance. (Ibid. 442.) According to Durdík, the whole system can still be supported by new sentences and attributes. The system is ready, but open and capable of improvements and reforms. (Ibid. 678.)

#### II.2.4.3 Reconciling Hanslick and Wagner: Otakar Hostinský, an advocate of Czech musicology

Otakar Hostinský (1847–1910), together with his students Zdeněk Nejedlý (1878–1962) and Vladimír Helfert (1886–1945), belongs to the founding figures of the first Czech school of musicology. Hostinský was lecturer of aesthetics at the Prague Charles University from 1877 and professor from 1883 (he gained a doctorate in aesthetics in Munich in 1868). Aesthetics and the history of music had been lectured at the Charles University already before, for example by Durdík, August W. Ambros (professor from 1869) and later also by Guido Adler (Professor from 1885 until 1898, Hanslick's successor in Vienna 1898–1927 and the founding member of the international musicological society). Before Hostinský was appointed professor, the University had not yet been divided nationally into two parts. For some time Hostinský studied music with Bedřich Smetana, whom he had met in Munich<sup>280</sup> (Vysloužil 1978/79: 28). Later he became an exponent of Smetana's music (e.g., *Bedřich Smetana a jeho boj o českou moderní hudbu* [B. Smetana and his struggle for modern Czech music], 1901; *Wagnerianismus a česká národní opera* [Wagnerianism and Czech national opera], 1870). Hostinský also wrote about aspects of declamation in Czech music (*O české deklamaci hudební*, 1886) and folk song (*36 nápěvů světských písní českého lidu z XVI. století*, 1892; *Česká světská píseň lidová*, 1906).<sup>281</sup> (Cf. Vysloužil 1978/79: 32, 35; 1999: 198; DČHK1: 107.)

Whereas Janáček stubbornly supported Durdík's classical ideal (represented in music by Brahms and from the Czech composers Antonín Dvořák [Helfert 1949: 79]), Hostinský attempted to decrease the difference between formalist aesthetics and the neo-Romantic modern music of Liszt and Wagner. This was partly the reason why Durdík's plan about having Hostinský to collaborate in the chapter on music in his *General Aesthetics* did not work out (Vysloužil 1978/79: 31). As the leading Czech aesthetician of his time, Hostinský drew away from the abstract and orthodox Herbartian formalism and inclined to so-called concrete formalism.<sup>282</sup> According to this view, only composite aesthetic phenomena can

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<sup>280</sup> In the summer of 1868, Smetana participated in a pilgrimage to Constance (Konstanz) to commemorate Jan Hus. He also stopped in Munich to see Wagner's *The Mastersingers of Nuremberg*, which had been premiered in June at the *Hoftheater* (Budiš 1996: 112). As for Hostinský, Munich especially was the place where he learnt to know Wagner's operas.

<sup>281</sup> Hostinský was one of the organizers of the Prague ethnographic exhibition in 1895.

<sup>282</sup> Hostinský had written treatises dealing with Herbart's system (*O významu praktických idejí Herbartových*, 1881; *Herbarts Aesthetik*, 1891). Kulka (1990: 63) remarks that in full accord with the intentions of the time, i.e., at the turn of the 19th and 20th centuries, it was felt that the whole direction could not be maintained in its orthodox form. Kulka (ibid.) also points out that this development is comparable to Janáček's evolution towards realism.

become under aesthetic judgment. Moreover, the individual parts of the aesthetic substance do not have any influence on this judgment. What matters is the relationship between these individual units, their construction or assemblage.

Hostinský endeavored to include poetics and drama into this argument in his treatise *Das Musikalisch-Schöne und das Gesamtkunstwerk vom Standpunkte der formalen Aesthetik* (1877). He disagreed with Hanslick and Durdík in the view that the integration of music and poetry gives rise to a new kind of art, yet does not have any ideational or non-real content. (DČHK1: 107–108.) Moreover, Hostinský claimed that it is not possible to separate form and content from each other at all, because one cannot exist without the other. In general, to be able to speak about form, there needs to be something initially, that is content, which is formed in one way or another.<sup>283</sup> United with poetry, music does not however express feelings, which Hostinský claims to be ideational. Nevertheless, music can arouse moods, which are according to Hostinský “the how, the formal side of our feeling, opposed as such to the ideational content that underlies the feeling, the what of the feeling” (Lippman 1994: 315). That music can arouse a mood is not to “express” one or to “represent” or to “describe” one—as Lippman (ibid.) remarks, these products or ideas are our subjective addition to the music; according to Hostinský, here the objectivity of the work of art has ended and the subjectivity of the listener begun. Consequently, if the intrinsic limits of music cannot be widened by the union with poetry, the connection of music and poetry must give rise to a new art. Whereas Hanslick had maintained that before all else, opera is music, and Wagner quite oppositely that opera is drama, Hostinský sought to reconcile these two views. Thus he tried to introduce a synthesis of Hanslick’s formalism and Wagner’s theory of opera. (Ibid. 316–317.)

Even though Janáček did not share Hostinský’s interest (as well as neither later Nejedlý’s, whose main discipline was the historical aspect of music) in Smetana’s or Wagner’s art, there was something that united them: namely, the belief in an experimental and modern approach to the theory and aesthetics of music. For example, according to this view the fundamentals of harmony could be found in intrinsic physical laws, which in turn should be investigated by scientific methods based on empirical research. Inspired by Helmholtz’s work, Hostinský tried to explain harmonic and acoustic phenomena by physical laws in his *Die Lehre von den musikalischen Klängen* (1879) and *Nové dráhy vědecké nauky o harmonii* (“New ways of a scientific study on harmony”, 1887). In the research of folk music, however, Janáček clearly excelled Hostinský not only in quantity but also in one fundamental perspective: according to Hostinský, folk music is historically secondary and subordinate to art music and, especially, ecclesiastical music. From the point of view of its formal beauty, Hostinský considered the national character of an art-work unessential (DČHK1: 108; Vysloužil 1955: 72). Neither did Hostinský accomplish any work with folk music in its real environment, as Vysloužil (ibid.) remarks.

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<sup>283</sup> *Form und Inhalt kann man voneinander durchaus nicht trennen, das Eine kann ohne das Andere nicht sein. Sollen wir überhaupt imstande sein von irgendeiner Form zu sprechen, muss doch vorerst etwas, ein Inhalt, sein, der gerade auf diese oder jene Weise geformt ist* (in: Vysloužil 1978/79: 37).

## II.3 The experimental psychology of the late 19th century

### II.3.1 At the foundations of German experimental psychology

The birth of the “new psychology” is described by Boring (1950) as a union of its philosophical ancestry (debouching from Descartes, Leibniz and Locke) and the new physiological research of the early 19th century. As the leading figure of the new psychology, Wilhelm Wundt’s scientific contribution was decisive for its contents and aims.

The conditions for modern science, and thus also for the future experimental psychology, were fixed by the rapid development of 17th century physics (Boring 1950: 13). It combined the deductive tools of mathematics with verification of the observational data, Newton (1643–1727) and his theory of gravitation standing here as a groundbreaking example. Physiological knowledge was decisive for the new psychology, but as Boring (ibid. 14–18) remarks, before proper physiological research was possible, another young science awaited to be invented. It was biological science that had of course started already long before as medical science. As the first item of the new age biology, Boring (ibid. 11) mentions Harvey’s discovery of the circulation of the blood in 1628.<sup>284</sup> The proper development of scientific biology was made possible by the dissection of human bodies, which still was forbidden in the Middle Ages. Although the Dutchman van Leeuwenhoek (1632–1723) had found bacteria and spermatozoa by the help of a microscope in 1674, the proper biological advancement was still waiting for the improvement of the microscope in the 19th century.

Even though there was no significant progress in biological and physiological knowledge in the 18th century after Harvey, Boring (ibid. 17) mentions the famous Swedish botanist Carl von Linné (1707–1778) as an important figure in founding modern taxonomy in both botany and zoology. His contribution to taxonomic description of observational data was to become a crucial scientific model to the development of the German experimental psychology. According to Boring, Linné’s real significance to psychology lies in the fact that he made description and classification important (thus continuing the inductive tradition of science, descending all the way from Aristotle).<sup>285</sup> Boring (ibid. 16, 18) names Albrecht von Haller (1708–1777)<sup>286</sup> and Johannes Müller (1801–1858), who was an important figure for Helmholtz’s studies, as rivals for the title of the father of experimental physiology.

The taxonomical classification of data provided important prerequisites for the German experimental psychology. As Boring (ibid. 18) remarks, this explains why scientific psychology began especially in Germany. Taxonomic description of experience fitted the German temperament better than, for example, the French and English. It also brought with itself the phenomenological approach to experience (which started with Husserl in the early 20th century) that was appropriate for the German systematic way of thinking. This approach belongs with the descriptive, the classificatory and the inductive approaches,

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<sup>284</sup> *De motu cordis et sanguinis*, 1628. Harvey (1578–1657), an English scholar, studied in Padua as the student of Fabricius (Boring 1950: 15–16).

<sup>285</sup> According to Boring (ibid. 17), this explains why scientific biology lagged behind the science of astronomer-physicists who in the 17th century had taken science over to mathematical deduction.

<sup>286</sup> *Elementa physiologiae corporis humani*, eight volumes, 1757–66.

and it contrasts with the mathematical and deductive attacks (ibid.). According to Boring (ibid.), it represented an attitude that was suited to the painstaking and methodical Germans. However, the German approach to science was greatly influenced by the French encyclopedic tradition (as known by the work of Voltaire, Diderot, Rousseau and d'Alembert). While Italy and Latin were stepping aside as the languages of science, French, English and German became the most important languages of science by the end of the 18th century (ibid. 19.)

As the French and the English respected mostly the mathematical deductive style in science, it was left for the Germans to take up biology and promote it. This tendency was not at all in contradiction with Kant's investigations of so evasive a subject as the human mind. At the time, the beginning of a phenomenology and the careful collection of observational fact in 19th century Germany was required, so that experimental psychology could become a convincing branch of science (ibid.) As Boring (ibid. 21) illustrates, the making of the new science, experimental psychology was first getting under way as sense-physiology (ibid. 21). As one of the earliest important figures in this branch, Boring (ibid. 20) mentions the Czech physiologist Purkyně, who published two volumes of visual phenomenology, dedicated to Goethe, in 1824–25.

All this physiological knowledge provided phenomenological basis for sensation, of which the knowledge of vision was among the first to be scientifically investigated. Boring (ibid. 21) points out that an important fact for the birth of modern psychology was that the Germans, with their faith in collecting data, welcomed biology to its seat in the circle of sciences. The French and the English hesitated because they thought that biology did not fit in the scientific pattern set by physics and celestial mechanics. Drawn to the morphological description, it was inevitable that the Germans should eventually create the morphology of mind that both Wundt and Hering wanted. Boring (ibid.) also claims that had the psychology of the earlier 19th century been left entirely in the hands of Helmholtz, it would have resembled physics even greater.

According to Blumenthal (1980: 121), Herbart's psychological theories that were fundamentally mechanistic and associationistic (though tempered with some native German rationalism) resulted in the wide reception and application of the experimental method in other hands than those of physiologists also. The idea that these new methods, involving quantification, replicability, public data, and controlled tests, could be applied to any and all problems of human knowledge became quite popular in Germany around the mid-19th century (ibid.).

### II.3.2 Hermann von Helmholtz

German physician Hermann L. F. von Helmholtz (1821–1894) studied medicine at the “Royal Medical and Surgical Friedrich-Wilhelms Institute” in Berlin from 1838 to 1842 to become a surgeon serving in the Prussian army. After practising this profession in Berlin he devoted himself to academic work, which led him later to professorships at several important universities, such as Königsberg, Bonn, Heidelberg and Berlin. The turning point in Helmholtz's academic career was his paper on the conservation of energy (*Ueber die Erhaltung der Kraft*), which he presented to the *Physikalische Gesellschaft* (“Physical Society”) in Berlin in 1847. Although Helmholtz was primarily a physiologist and a



physicist, with Fechner and Wundt he is regarded first in importance in establishing experimental psychology.

After becoming associate professor at Königsberg (1849), Helmholtz began his investigations on the physiology of sensation. In 1851 he invented the ophthalmoscope and later the ophthalmometer to observe the physiology of the retina and mechanisms of vision (i.e., a necessary device to illuminate the retina and to measure the rates of nervous impulses). These investigations were later converted into the *Handbuch der physiologischen Optik* (1856). Further to its status as a classic in its field, it contains some groundbreaking remarks on sensation and perception that were also important for Helmholtz's contribution to aesthetics. The concept of "unconscious inference" (*unbewusster Schluss*) is not only an important part of Helmholtz's theory of perception but also highlights his firm belief in empiricism. Helmholtz introduced his theory of unconscious inference in his second volume of the *Optik* (1860) and gave a full exposition in the third volume in 1866. Roughly put, what Helmholtz was arguing with the occurrence of unconscious inference was that perception may contain many experiential data that are not immediately represented in the stimulus. These unconsciously determined phenomena in the process of perception accrue to it in accordance with its development in past experience. (Boring 1950: 308–309.)

According to Helmholtz, the three most essential definitions to unconscious inferences are that they are normally irresistible, formed by experience, and that their results assimilate conscious inferences and thus inductive. Helmholtz illustrated the irresistible aspect with the example of optical illusions, many of which are practically compulsory. By the experiential aspect, Helmholtz meant that unconscious inferences are actually at first conscious: by association and repetition they develop into unconscious inferences. It was natural for Helmholtz to make this kind of statement, since he held that in experience or perception there are no innate ideas, i.e., a priori knowledge. As discussed by Boring (ibid. 305–306), in opposition to Kant's philosophy, Helmholtz believed that the development of perceptions in experience was to a certain extent demonstrable. With the inductive aspect, Helmholtz claimed that similar to conscious inductive reasoning, the brain makes quick and automatic generalizations about perceptions. According to Helmholtz this demonstrated how sensation was prior to unconscious inference, unlike perception, which is dependent on it. To clarify this path of thought, Boring (ibid. 311) quotes a passage from Helmholtz:

Nothing in our sense-perceptions can be recognized as sensation which can be overcome in the perceptual image and converted into its opposite by factors that are demonstrably due to experience.

Perception (*Perzeption*, bare sensory pattern) is thus almost always supplemented and modified by an imaginal increment. The object of the perception is accordingly an aggregate of sensations, formed in experience and reconstructed or built up in "mental experimentation", as Boring (ibid. 310–312) points out. In other words, "perception" is thus a mere subjective reconstruction of the objective world, which our sensory systems inaccurately transmit to us. This is a familiar pattern to semioticians acquainted with Peirce's triadic model of sign.

Helmholtz's conception of perception and sensation involves the idea of the different degrees of consciousness. In becoming conscious of a sensation, two different kinds or

grades should be distinguished: in the lower grade of consciousness the influence of the sensation in question makes itself felt only in the conceptions we form of external things and processes, and assists in determining them. According to Helmholtz this is what Leibniz calls perception.<sup>287</sup> On the second, or higher grade of awareness, the sensation is immediately distinguished as an existing part of the sum of the sensations excited in us. According to Helmholtz, this is what Leibniz meant with apperception.<sup>288</sup> (Helmholtz 1954: 62; discussion on the partials of the compound tones.)

The culmination in Helmholtz's career was his research on physiological acoustics that resulted in the publication of the famous *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* ("On the Sensations of Tone as a physiological Basis for the Theory of Music") in 1863. At this time, Helmholtz was working as a professor of physiology in Heidelberg (from 1858) after a short period spent in Bonn. As made explicit by its title, the focus of the book is not in acoustics, but in the physical physiology of aural sensation. In his introductory words, Helmholtz states that his book seeks to combine the margins of different sciences, namely, physical and physiological acoustics, and musicology and aesthetics.<sup>289</sup> In its field *Die Lehre von den Tonempfindungen* has acquired a similar status as Helmholtz's *Handbuch der physiologischen Optik*. According to Helmholtz the first part of the *Tonempfindungen* is essentially concerned about physical and physiological contents. The anatomy of the ear, including Helmholtz's resonance theory of hearing,<sup>290</sup> is discussed here. The second part investigates the problems of musical elements, such as composite tones, harmony, consonance and dissonance. As Helmholtz (ibid. 8) remarks, no aesthetic questions are being discussed in these parts of the book. Finally, the third part focuses on the construction of tonality, scales and diversity of style, involving also closely related areas in aesthetics. Commenting on his physiological approach and the challenges of musical aesthetics, Helmholtz (ibid. 371) closes his work by stating:

In all these fields [the aesthetics of music, the theory of rhythm, forms of composition, and means of musical expression] the properties of sensual perception would of course have an influence at times, but only in a very subordinate degree. The real difficulty would lie in the development of the psychical motives which here assert themselves. Certainly this is the point where the more interesting part of musical esthetics begins, the aim being to explain the

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<sup>287</sup> *Dabei zeigt es sich denn, dass wir für das Bewusstwerden einer Empfindung zwei verschiedene Arten oder Grade unterscheiden müssen. Der niedere Grad des Bewusstwerdens ist derjenige, bei welchem der Einfluss der betreffenden Empfindung sich nur in der von uns gebildeten Vorstellung von den äusseren Dingen und Vorgängen geltend macht und diese bestimmen hilft. Wir wollen in diesem Falle mit Leibniz den Ausdruck brauchen, dass der betreffende Empfindungseindruck p e r z i p i e r t sei.* (Helmholtz 1913: 107.)

<sup>288</sup> *Der zweite, höhere Grad des Bewusstwerdens ist der, wo wir die betreffende Empfindung unmittelbar als einen vorhandenen Teil der zurzeit in uns erregte Summe von Empfindungen unterscheiden. Eine solche Empfindung wollen wir als wahrgenommen (a p p e r z i p i e r t nach Leibniz) bezeichnen.* (Helmholtz 1913: 107.)

<sup>289</sup> *Das vorliegende Buch sucht die Grenzgebiete von Wissenschaften zu vereinigen, welche, obgleich durch viele natürliche Beziehungen aufeinander hingewiesen, bisher doch ziemlich getrennt nebeneinander gestanden haben, die Grenzgebiete nämlich einerseits der physikalischen und physiologischen Akustik, andererseits der Musikwissenschaft und Ästhetik.* (Helmholtz 1913: 1.)

<sup>290</sup> By the invention and use of specific resonators (which amplify the overtones of composite tones), Helmholtz was able to measure the speed of nerve impulses and to explain how the inner ear, its cochlea and basilar membrane work.

wonders of great works of art, and to learn the utterances and actions of the various affections of the mind. But, however alluring such an aim may be, I prefer leaving others to carry out such investigations, in which I should feel myself too much of an amateur, while I myself remain on the safe ground of natural philosophy, in which I am at home.

Helmholtz was among the first to find out that unlike pure tones, composite tones and their timbres (for example of different instruments or speech) are formed and perceived on the basis of their overtones (the literal translation of the German *Oberton*), so-called upperpartial tones. At Helmholtz's time, pure tones (i.e., sounds without upper partials) were produced for acoustic investigation by tuning-forks. According to Helmholtz, harmony, dissonance and consonance are based on the relations of these upperpartials. Thus, the ear is understood as a frequency analyzer. According to Helmholtz, a totally different matter is what harmony or dissonance is considered to be in different times and cultures.

Helmholtz claimed that the research on the physiology of hearing and acoustics should provide a basis for the theory and aesthetics of music. As distinct from the other arts, Helmholtz stated that music has a more immediate connection with pure sensation. Consequently, the theory of the sensations of hearing was to play a much more important part in musical aesthetics, than, for example, the theory of *chiaroscuro* or of perspective in painting.<sup>291</sup> As Helmholtz argued, music alone finds an infinitely rich but totally shapeless plastic material in the tones of the human voice and artificial musical instruments, resulting in the fact that there is a greater and more absolute freedom in the use of the material for music than for any other of the arts. In music, no perfect representation of nature is aimed at; tones and the sensations of tone exist for themselves alone, and produce their effects independently of anything behind them.<sup>292</sup> (Helmholtz 1954: 3.) Furthermore, in the third part of the book, Helmholtz claims that just as people with differently directed tastes could erect extremely different kinds of buildings with the same stones, the history of music similarly shows us that the same properties of the human ear could serve as the foundation of very different musical systems. This led Helmholtz to the statement that the construction of our system of scales, keys, chords, in short of all that is usually comprehended in a treatise on Thorough Bass, is the work of artistic invention, and hence must be subject to laws of artistic beauty. (Helmholtz 1913: 587–588; Helmholtz 1954: 366.)

In the light of the arguments mentioned earlier, it is obvious that Helmholtz was inclined to link his emphasis on physiological sensation as the foundation for music theory with Hanslick's anti-representational aesthetics. He praised Hanslick for "triumphantly attacking the false standpoint of exaggerated sentimentality, from which it was fashionable to theorise on music, and referring the critic to the simple elements of melodic

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<sup>291</sup> *In diesem Sinne ist es klar, dass die Musik eine unmittelbarere Verbindung mit der sinnlichen Empfindung hat, als irgend eine der anderen Künste; und daraus folgt denn, dass die Lehre von den Gehörempfindungen berufen sein wird, in der musikalischen Ästhetik eine viel wesentlichere Rolle zu spielen, als etwa die Lehre von der Beleuchtung oder der Perspektive in der Malerei* (Helmholtz 1913: 4).

<sup>292</sup> *In der Musik dagegen wird gar keine Naturwahrheit erstrebt, die Töne und Tonempfindungen sind ganz allein ihrer selbst wegen da und wirken ganz unabhängig von ihrer Beziehung zu irgendeinem äusseren Gegenstande* (Helmholtz 1913: 4).

movement”<sup>293</sup> (Helmholtz 1954: 2). Although Helmholtz agreed that music can represent (only) frames of mind and mental states (instead of feelings and situations, cf. *ibid.* 251), sensuous pleasure and aesthetic beauty should be kept strictly apart. The theory of music and the foundation of its structure should ultimately be based on scientific investigation, i.e., on physiological acoustics.

### II.3.3 Wilhelm Wundt and the making of experimental psychology

The German scientist and physician Wilhelm Wundt (1832–1920) has established himself in the history of psychology as the founder of experimental research. This research raised psychology from its earlier physiological level, offering new insights into the processes of perception and consciousness. However, Wundt’s role in psychology would not have become possible without the work of his distinguished predecessors: Herbart, Weber, Lotze, Fechner and Helmholtz. Their endeavors to apply the methods of science to psychology challenged Wundt to explore the operations and structure of human mind (Boring 1942: 9). As his investigations developed, Wundt rewrote his key volumes several times, which made Wundt’s literary career, including articles, yield more than 50, 000 pages (Boring 1950: 345; Robinson 1982: 127).

After studying medicine at Heidelberg, Wundt went to Berlin to specialize in experimental physiology with the leading physiologist, Johannes Müller. Back in Heidelberg, Wundt took his doctorate in 1856 and was appointed as *Dozent* in physiology (from 1857 to 1864). In 1858 he published his first important text, the *Beiträge zur Theorie der Sinneswahrnehmung* (“Contributions on the Theory of Sensory Perception”), where he already dealt with perception as something psychologically more than the physiologists’ conception of sensation (the whole book was published in 1862). According to Boring (1950: 321), Wundt was also engaged with Herbart’s *Psychologie als Wissenschaft* approximately at the same time. In 1858 Helmholtz came to Heidelberg from Bonn, and Wundt was appointed his assistant. However, as Boring (*ibid.* 319) records, there was neither personal intimacy between the two colleagues nor much mutual influence in research. In 1867, Wundt started a course he called physiological psychology, which focused on the border between physiology and psychology. His lecture notes would eventually become his major work, the *Grundzüge der physiologischen Psychologie* (“Principles of Physiological Psychology”, the first part of which was published in 1873 and the second in 1874) (*ibid.*: 322).

In 1871, Helmholtz moved to Berlin, and Wundt, not appointed as his successor, went to Zürich for a year. The following year he was called to Leipzig as the Chair of Philosophy.<sup>294</sup> Soon after his appointment, Wundt was ready to start out systematic research. In 1875 a room was set aside for Wundt to give demonstrations concerning sensation and perception; in the same year, William James (who had studied in Germany with Helmholtz) set up a similar laboratory at Harvard.<sup>295</sup> Despite this fact, it was Wundt

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<sup>293</sup> E. Hanslick hat in seinem Buche “Über das Musikalisch Schöne” mit schlagender Kritik den falschen Standpunkt überschwänglicher Sentimentalität, von dem aus man über Musik zu theoretisieren liebte, angegriffen und zurückgewiesen auf die einfachen Elemente der melodischen Bewegung. (Helmholtz 1913: 2.)

<sup>294</sup> At that time, psychology was still considered as a field in philosophy.

<sup>295</sup> Wundt and James were commented as “the psychological popes of the Old and the New World” by a leading German newspaper in 1896, reporting on the Third International Congress of Psychology at Munich

who in 1879 founded the first laboratory in experimental psychology, thereby gaining the status of the founder of the new psychology.

### *II.3.3.1 Central mental process (apperception) and research on reaction times*

Like Fechner and many others at the time, Wundt accepted the Spinozan idea of psychophysical parallelism. According to this view, every physical event has a mental counterpart, and every mental event has a physical counterpart. However, mind and matter form two totally different universes. Physical and psychical processes are concurrent but neither identical nor causally related to each other. As Boring (1950: 333) remarks, Wundt rejected the theory of the interaction because natural science is organized into a closed system of causality that cannot affect the mind or be affected by it. However, Wundt believed that the availability of measurable stimuli could make psychological events open to something that earlier philosophers such as Kant thought impossible. The method that Wundt developed was a sort of experimental introspection: the researcher was to carefully observe some simple event—one that could be measured as to quality, intensity, or duration—and record his responses to variations of those events (Boeree 1999 and 2000.)

As reviewed by Boeree (*ibid.*), Wundt's laboratories were enormously productive places, which described such things as selective attention, short-term memory etc. According to Danziger (2001: 45), Leipzig was "the mecca" for those seeking to immerse themselves in the procedures of the new science. Most of the research done in the Leipzig laboratories under Wundt focused on sensation and perception especially in vision. Next to sensation and perception, there was the new discovery in the reaction experiment, which concentrated on the measurement of reaction times to stimuli. With the help of these measurements, Wundt and his school aimed to find and define a kind of a chronometry of the mind. When the muscular reaction time to a stimulus was subtracted from the sensorial reaction time, Wundt calculated that the time apperception takes is about a tenth of a second. The discovery that the so-called "muscular reaction time" was generally about one tenth of a second less than the sensorial reaction time suggested that the latter involved the time of apperception of the sensory impression. It seemed that with this discovery the times for cognition, discrimination, will and association could be measured as well. (Boring 1950: 338–341.)

This idea of mental chronometry appeared to reinforce the rigor of experimentation. Wundt believed that the operations of sensation and perception could not only be measured in time but also in space. Consequently, he came to the conclusion that the range of active association (which for Wundt represented apperception) in switching attention voluntarily from one stimulus to another was limited to 6 items or groups. (Boring 1950: 337–338; 1942: 583–584.) As Blumenthal (1980: 121–122) notes, Wundt realized that he was measuring the speed and range of central mental processes (*'die zentralen Seelenvorgänge'*).

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(Rieber 1980: 4). As for the historical influential differences between these two men, Boeree (1999 and 2000) remarks that while Wundt's focus was on the introspection of consciousness, James focused on behavior in environment. Rieber (1980: viii) also notes that "whereas Wundt's objects of investigations derived from the German philosophical traditions concerning levels of consciousness, emotion and will, and priority of mind over matter, the American testing notions were exemplary of the Anglo-French Enlightenment tradition concerning mechanistic laws, utilitarianism, and priority of matter over mind."

The beginning of a new experimental psychology was founded on this measurement that Wundt called the central mental-control process.

### II.3.3.2 Wundt and the morphology of mind

#### II.3.3.2.1 Psychical causality vs. mental chemistry

There has been much discussion about Wundt's relation to German philosophy and British associationism. The latter has been connected with Wundt's psychology mainly because of Herbart's influence on his scientific views. However, as Danziger (1980: 75) emphasizes, Wundt's immersion in the current of German idealism was so complete that it hardly requires any special documentation, and it should not be misinterpreted as a representation of the tradition of British empiricism as often happens via the bulk of his English-language interpreters. As Danziger (*ibid.* 76) points out, Wundt's psychological writings contain explicit acknowledgements of their indebtedness to certain major figures in the German philosophical tradition. For example, in the preface to the first edition of the classic *Principles of Physiological Psychology* ("Grundzüge"), Wundt declares that Herbart was second only to Kant in terms of the debt owed for the development of his own psychological principles. According to Danziger (*ibid.* 77), beyond Herbart and Kant looms the influence of Leibniz. In his first psychological work (*Beiträge zur Theorie der Sinneswahrnehmung*, 1862), Wundt stated that his empirical investigation of sense perception was based on the well-known Leibnizian addition to Locke: "*Nihil est in intellectu quod non fuerit in sensu—nisi intellectus ipse*". In addition to Leibniz, Wundt repeatedly mentioned Fechner and Herbart in his work (*ibid.*).

Danziger (*ibid.* 76–78) also claims that the Titchenerian<sup>296</sup> tradition substitutes only a historical myth of the British sources (especially that of John S. Mill) of Wundt's approach to psychology. According to Danziger (*ibid.*), Wundt's concepts that are involved with the principle of association are all derived from Herbart and not from the British associationists. Danziger (*ibid.*) emphasizes that Wundt's relationship to British associationism was mediated by Herbart. In the Herbartian view of mental mechanism, in contrary to his British contemporary James Mill, the elements of mind were conceived as units of activity and not as static contents; Herbart's *Vorstellungen* ('ideas') were conceived as centers of force. According to Herbart, the mind and its elements were also conceived as loci of spontaneity, of self-activity. The view of the underlying unity of the elements of the mind led to the Herbartian concept of apperception. By this aspect, Danziger (*ibid.* 78) distinguishes the difference between Herbart's account of mental fusion and the classical associationist account based on the coalescence of separate elementary reactions to external influence.

Although Wundt was heir to the Herbartian tradition of mental mechanism, he severely criticized Herbart for his non-empirical approach and accused him of still being too much of an associationist. According to Wundt, the process of apperception as understood by Herbart meant reducing apperception to association, whereas in reality, it is an "act of consciousness as a whole" [*Act des Gesamtbewusstseins*] (Danziger 1980: 78–79). As Wundt

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<sup>296</sup> Englishman Edward B. Titchener, Wundt's student, was one of the first to translate him into English, and made later a career at Cornell.

(1902b: 16) in his introduction summarises, consciousness itself is nothing else than a general name for the total sum of processes and their connections. Accordingly, as Boring (1950: 333) points out, Wundt outlined the problem of psychology as (1) the *analysis* of conscious processes into *elements*, (2) the determination of the manner of *connection* of these elements, and (3) the determination of their laws of connection.<sup>297</sup>

Wundt's use of the German term '*Vorstellung*', which represents a central mental element, is quite difficult to interpret in English. Sometimes it is translated as "idea", at other times as "image". According to Boring, in German '*Vorstellung*' includes both perception and ideas as also the word '*idea*' in Locke's sense. We can therefore trace the origins of this term among others to Leibniz (monadology) and Locke (the doctrine of ideas). (Boring 1957: 167, 172, 255.) In this respect, via Herbart Wundt owns his central concept both to the British and the German tradition. However, elsewhere Boring (1942: 9) says that Wundt considered sensory '*Vorstellungen*' as simple perceptions of space, time and intensity, which would refer more to the contents aroused by the word "image". Literally, '*Vorstellung*' means '*presentation*', but for Wundt it meant a compound resulting from mental synthesis and thus both perception and idea (*ibid.*).

In light of the synthetic dimension of the concept of '*Vorstellung*', it becomes more obvious why Wundt criticized the chemical analogy in Mill's "mental chemistry" (3rd edition of *Grundzüge*, 1887, Vol. 2, p. 205, cited in Danziger 1980: 81). In general, according to Wundt, mental causality is quite different from physical causality because of its "creative aspect". Therefore, it is practically impossible to predict from the nature of the parts the properties of the whole, as one can do in the case of compounds in the physical world (Wundt 1887, p. 41, cited by Danziger 1980: 81). As discussed also by Boeree (1999 and 2000) and Boring (1950: 333), despite the fact that Wundt accepted Spinoza's metaphysics of parallelism, he spent a great deal of effort refuting reductionism. He believed that consciousness and its activities simply did not fit the paradigms of physical science—even though psychology emerges from biology, chemistry, and physics. Wundt held that mental processes are an *activity* of the brain, and not material. As Boeree (1999 and 2000) points out, although consciousness operates "in" and "through" the physical brain, its activities cannot be described in terms of chemistry or physics: the color blue, the sound of an E minor chord, the taste of smoked salmon, the meaning of a sentence are all eminently psychological or subjective events, with no simple physical explanations. Boeree (*ibid.*) asks: "When does that wavelength, retinal activity, neural firing, and so forth become blue?" and answers: "Psychological structures are more than just the sum of their parts. Hence consciousness is, in fact, a reality, and as such the subject matter of psychology." The principle of "creative synthesis" became the conceptual focus of Wundt's

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<sup>297</sup> Wundt emphasizes the principle of the connection of elements in an anatomical, a physiological, and a psychological sense, which are all closely related to the others. As for the first sense, i.e., anatomically regarded, the nervous system is a unitary complex of numerous elements; and every one of these morphological elements stands in more or less connection with others. This fact of interrelation is expressed in the very structure of the essential elements, the nerve cells. Psychological formulation of the principle involves a high degree of complexity of the connections. Physiologically, no psychical process can be imagined, however simple it may be, which does not require for its origination a large number of functionally connected elementary parts. Hence, every conscious content is always, physiologically considered, a complicated formation made up of various nerve processes spread over a large number of elementary parts. (Wundt 1902b: §8. General Principles of the Central Functions, (a) *The Principle of Connexion of Elements.*)

emphasis on the fundamental difference between synthetic processes in the physical and in the mental world. Boring (1950: 331–332) quotes Wundt:

The valid differentiae of psychology in marking it off from physics lies in the fact that psychology deals, not with inner experience, but with *immediate experience*, and its data are *anschaulich* (“phenomenal”), whereas physics takes place mediately and its data are conceptual.<sup>298</sup>

Accordingly, psychology as a science is *Erfahrungswissenschaft* (“a science of experience”).

As Danziger (1980: 81–82) notes, the point where the transformation and crucial shift in Wundt’s thinking beyond Kant’s logical judgments becomes transparent is in the recognition that psychological construction is not essentially a logical but a motivational, i.e., volitional process (including acts of will, decision and choice).<sup>299</sup>

Before considering more closely Wundt’s conception of consciousness and its structure (the morphological picture of mind and its operations), let us quote Wundt’s outlook on psychophysics as related to the mind-body problem:

Psychophysics forms a special part of experimental psychology. As an exact science of the relations between body and mind, it seeks in part to determine the laws governing sensations in relation to the corresponding external stimuli, and in part to investigate other interrelationships between physical and mental life by experimental means. . . . This division of life processes into the physical and the mental is useful and even necessary for the solution of scientific problems. However, the life of an organism is in itself a unitary concatenation of processes. We can therefore no more separate the events of bodily life from conscious events than we can mark off an outer experience, mediated by sense perception, and oppose it as an entirely separate state of affairs, to what we call ‘inner’ experience, the events of our own consciousness. Rather, just as one and the same thing—for example, a tree perceived by me—lies as an external object within the scope of natural science, and as conscious content within that of psychology, so there are many phenomena of physical life that are persistently associated with conscious processes, and the other way around. (The opening paragraph of the *Principles of Physiological Psychology*, cited in the commentary by Diamond 1980: 165–166.)

#### II.3.3.2.2 Degrees of consciousness

The measurement of sensorial reaction times and confining the range of apperception to approximately one tenth of a second brought about the idea of the focus of consciousness. According to Wundt, consciousness is composed of two “stages” or “degrees”.<sup>300</sup> First, there is a large capacity working memory called the *Blickfeld*. Then there is a narrower consciousness called *Apperception* (selective attention), which is under voluntary control and moves about within the *Blickfeld* (Boeree 1999 and 2000). With the idea about different

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<sup>298</sup> In his *Outlines of Psychology (Grundriss der Psychologie 1897)* Wundt states that the concept of *mind* is a supplementary concept of psychology, in the same way that the concept matter is supplementary concept of natural science (Wundt 1897b: chapter V. Psychological causality and its laws. § 22. *Concept of mind*.)

<sup>299</sup> The issue of physical and psychological causality is also discussed by A. L. Blumenthal (1980: 123), who points out that by “psychological causality” Wundt introduced new terms that are not found in physics, these being *purpose*, *value*, and *anticipations of the future*. For Wundt apperception (translated in modern terms roughly as “selective attention”) represented the central mechanism of psychological causality.

<sup>300</sup> According to Wundt (1874: 712), these are *Stufen* or *Grade des Bewusstseins*.



degrees of consciousness, Wundt continues the guidelines built by Herbart and Leibniz, as described in Chapter II.3.1. As Boring (1950: 338) notes, all processes within the range of consciousness lie within the field of consciousness (*Blickfeld*). Few of these processes are brought within the focus of consciousness (*Blickpunkt*, i.e., clear attention).<sup>301</sup> Thus, the *Blickfeld* includes both the focus and the margin of consciousness. As Boring (1950: 338; 1942: 583) points out, the processes within the *Blickpunkt* are apperceived (resulting from the definition of *apperception*), which means that the range of the *Blickpunkt* is the range of attention, which is always less than the total range of consciousness and measures apperception. Thus the scientific status of apperception seemed to be confirmed (Boring 1950: 338).

In his *Grundzüge* Wundt describes the hierarchy of the two degrees in the following ways:

The narrower and clearer the *Blickpunkt* [focus], the greater the obscurity that reigns in the rest of the *Blickfeld* [the field of consciousness]. (Wundt 1874: 718.)<sup>302</sup>

In the moment when a new impression enters the focus of consciousness, the immediately preceding images (*Vorstellungen*) stay present in consciousness in graded clarity, until the moment a previous image ‘*n*’, which has already sunk below the threshold, gives way to a new image ‘*m*’, which has already reached the threshold. (Wundt 1887: 249.)<sup>303</sup>

Accordingly, the entrance of an image to the inner field of consciousness can be called a *perception*, while its entrance into the focus of consciousness represents *apperception*. (Wundt 1874: 717–718.)<sup>304</sup>

Wundt illustrates this phenomenon with an example of the perception of letters as follows: “Several words can be clearly read; if, however, one is intent upon the precise form of a single letter, all the other letters become less clear.” (Wundt 1874: 718). With repetition, the range of the attentive “point of regard” may increase (Feldman 1980: 223). Similarly, only one single tone or chord enters the focus in the rhythmic movement of a

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<sup>301</sup> There is a little variation how different scholars translate Wundt’s terms of the degrees of consciousness into English. Of *Blickfeld* Boring (1950: 338) uses the word “field”, whereas Danziger (2001: 48) prefers the word “span”. *Blickpunkt* seems to be generally translated as “focus” (Boring 1950: 338, “focus of consciousness”; Danziger 2001: 48, “focus of attention”), or alternatively “selective” (Boeree 1999 and 2000) or “clear attention” (Boring 1942: 583). However, as Janáček in his writings uses his own Czech terms for *Blickpunkt* —obviously due to the lack of corresponding Czech terminology—the matter of translation of these terms is faced again in Chapter III.2.

<sup>302</sup> *Je enger und heller aber der Blickpunkt ist, in um so grösserem Dunkel befindet sich das übrige Blickfeld.*

<sup>303</sup> *In dem Moment, wo ein neuer Eindruck in den Blickpunkt des Bewusstseins eintritt, werden stets die unmittelbar vorangegangenen Vorstellungen noch in abgestufter Klarheit im Bewusstsein vorhanden sein, bis zu einer Vorstellung “m”, welche eben schon die Schwelle erreicht hat, während die ihr vorangegangene “n” schon unter dieselbe gesunken ist.*

<sup>304</sup> *Den Eintritt einer Vorstellung in das innere Blickfeld wollen wir die Perception, ihren Eintritt in den Blickpunkt die Apperception nennen.* In a footnote (ibid.) Wundt mentions here Leibniz, who introduced the concept of apperception into philosophy. According to Wundt, with it Leibniz understood an entrance of a perception into self-consciousness (“*Leibniz, der den Begriff der Apperception in die Philosophie einführte, versteht darunter den Eintritt der Perception in das Selbstbewusstsein*”).

melody within each given moment. However, the immediately preceded tones of the same measure can not have been totally excluded from consciousness. (Wundt: 1874: 725.)<sup>305</sup>

Wundt's scientific attitude towards consciousness made him to consider different "altered" states of consciousness as its anomalies (cf. Wundt 1903: 642–676). Sleeping and dreaming, hallucinations, illusions, hypnosis and psychiatric disorders did not form part of psychology but instead belonged to psychopathology. It is interesting to note that Wundt (1903: 672) discusses here also the possibility of these anomalies among animals. For example, in certain impacts on their senses, animals seem to show some kind of affinity to hypnosis. These features can be observed particularly when the animal is caught in an abnormal position, put on its back (as in the case of birds, frogs and rabbits, etc.) or violently surprised. Wundt refers to Czermak's and Preyer's investigations (ibid. footnotes 2 and 4), where they discuss the state of catalepsy ('*Kataplexie*' or '*Katalepsie*') in animals. Altogether, despite the fact that Wundt did not pay much attention to psychic anomalies, Boeree (1999 and 2000) notes that the idea of selective attention became very influential. In the development of psychology, it led for example to Kraepelin's theory of schizophrenia as a breakdown of attention processes.

#### II.3.3.2.3 Consciousness as a dynamic process

Wundt openly acknowledged his debt to Herbart's psychology, yet he was obliged to make some critical notions about his predecessor's view to mind and its unity. Wundt disagreed with Herbart in the idea of mind as a depository of mental units called ideas. This view postulated the continued, subterranean existence of ideas when they were temporarily absent from consciousness. On the contrary, Wundt proposed that there are no idea entities striving to return to consciousness, only reproductive dispositions (of previously experienced mental contents) interacting with the current assembly of conscious experience.<sup>306</sup> (Danziger 2001: 55–56.) According to Boring (1950: 334), Wundt sought to emphasize this fact by naming the element a "mental process". As discussed previously (in Chapters II.3.2.1 and II.3.2.2.1), this central mental process was represented for Wundt by "apperception", which he conceived as an active process. However, Boring (ibid.) points out that in the hands of introspectional psychologists such mental processes as sensations, images and simple feelings were often treated as static bits of consciousness. This has led to a false elementism for which Wundt has wrongly been held responsible. As Boring (ibid.) remarks, the obvious objection to psychological elementism is the fact that phenomenal experience is a constant flux. It is not even a kaleidoscopic change of parts, for there are no separate parts. Wundt's theory of actuality assumes that the mind, as actual, is immediately phenomenal and is thus not substantial. Essentially the mind is actual, which means that man has a real, live mind. (Ibid.) Boring's (ibid. 339) remark that according to Wundt "apperception is a constant current in the stream of consciousness" echoes Janáček's theorizing on aesthetics and composition. However, Janáček's use of psychological terminology is quite idiomatic, as will be shown in the chapters focusing on this problem.

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<sup>305</sup> *Bei der rhythmischen Bewegung einer Melodie steht in jedem gegebenen Moment nur ein einzelner Klang oder Zusammenklang in innern Blickpunkt. Aber die nächst vorhergehenden Klänge desselben Taktes können nicht ganz aus dem Bewusstsein verschwunden sein.*

<sup>306</sup> Cf. for example, Wundt (1874: 712): . . . *als eine Verbindung zu erkennen, die auf innern oder äussern Beziehungen der Vorstellungen beruht. . . . So lange eine früher gehabte Vorstellung nicht reproducirt wird, also unbewusst bleibt, ist sie als eine disposition zum Vorstellen vorhanden.*

As Danziger (1980: 85) and Blumenthal (1980: 125) have identified, one of the least noticed among Wundt's American students, Charles H. Judd, the translator of Wundt's *Grundriss der Psychologie* (1897) into English,<sup>307</sup> makes quite an apt conclusion of Wundt's psychology as being "functional and synthetic, never atomistic and structural." This is expressed quite clearly by Wundt himself in his *Lectures on the Mind of Humans and Animals* (*Vorlesungen über die Menschen- und Thierseele*, 1863): the fundamental character of mental life is founded upon the fact that "it does not consist in the connection of unalterable objects and various states, but, in all its phases it is *process*; an *active*, not a passive, existence; *development*, not fixation".<sup>308</sup> As Blumenthal (ibid.) summarizes, according to Wundt the understanding of the basic laws of this development is the primary goal of psychology. Similarly, Robinson (1982: 166) emphasizes that in the place of the percipient as a passive screen upon which the world of fact projected itself, Wundt installed an active, inwardly directed mind whose entire history participated in each of its acts.

According to Danziger (1980: 85), the early American psychologists wrongly interpreted Wundt's concept of apperception as only a matter of clear and distinct perception. The standard positivist reduction of apperception made Titchener, among others, to declare this central facet of Wundt's psychology to be redundant. Danziger remarks that as early as 1887 John Dewey criticized this positivistic view on Wundt's reaction time experiments. As Dewey claims:

. . . for those who did not understand the underlying theory, Wundt's reaction time experiments were just a series of isolated measurements, whereas apperception . . . in the German use, introduced by Leibniz and continued in different aspects by Kant and Herbart, and made central by Wundt, signifies . . . the influence of the organized mind upon the separate sensations which reach it. (Ibid.)

Danziger concludes that in dismissing and misunderstanding Wundt, modern psychology not only deceived itself about an important part of its origins but also closed the door on a rich fund of ideas that might have rescued it from some of the sterility and some of the blind alleys that characterized it in the heyday of the psychological schools. To assure his reader on this matter, Danziger (ibid. 86) refers to the vision for psychology by Wundt himself:

Whereas physiology believed it had to restrict itself to the strictly delimited area of sensation, it became my aim, on the contrary, to show, wherever possible, how the elementary processes of consciousness, sensations and associations, everywhere already reflected the mental life in its totality. (Wundt: *Erlebtes und Erkanntes*. Stuttgart: Kröner, 1920, p. 195.)

The difference between physical and psychical causality is illustrated in Sir Julian Huxley's discussion of the future of man and its evolutionary aspects in the Ciba Foundation's publication *Man and his future*. Distinguishing physiology and psychology as sciences, Huxley (1963: 3) points out that whereas the mechanism of biological evolution is now established in broad outline, we are only beginning to study psychosocial evolution in the same operational way. Basic elements in cultural transmission and transformation are psychological: they are patterns and systems of thought and attitude expressed or formulated in transmissible terms, from concepts to values. Analogically to the

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<sup>307</sup> *Outlines of Psychology* (Leipzig: Wilhelm Engelmann, 1907).

<sup>308</sup> This is essentially the implication of Wundt's so-called voluntarism.

physiological metabolism, Huxley describes these mental processes as representatives of the psychometabolic system of man. Both of these metabolic systems have (been) evolved for the transforming of the raw materials of nature in serviceable ways. Physiological metabolism utilizes the raw materials of objective nature and elaborates them into biologically operative physicochemical compounds and systems. Psychometabolism, on the other hand, utilizes the raw materials of subjective or mind-accompanied experience and elaborates them into psychosocially operative organizations of thought and feeling. Among these organizations, Huxley mentions principles like causation, categories like space, precepts and concepts, poems and gods, myths and scientific theories, etc. In short, according to Huxley (*ibid.*), psychometabolism introduces quality into a quantitative world, produces meaningful patterns out of the chaos of elementary experience, and enables us to grasp extremely complex situations as wholes.<sup>309</sup> Furthermore, this view encourages Huxley (*ibid.* 4) to think that if blind, opportunistic, and automatic natural selection could conjure man out of a submicroscopic pre-cellular viroid to a self-conscious civilized human vertebrate in a couple of thousand million years, man's conscious and purposeful efforts can achieve a significant improvement in his psychosocial evolution in the thousands of millions to which he can reasonably look forward. However, even if one retains some skepticism towards the improvements in man's psychosocial metabolic evolution and man's capabilities, the present intention to present Huxley's idea of psychometabolism in this context is to shed light also on the nature of the basic problems that motivated Wundt's psychophysiological research. Perhaps Wundt's and Huxley's views are not so far-flung to each other as their times are. As Boeree (1999 and 2000) writes, Wundt's ten-volume *Völkerpsychologie*, published between 1900 and 1920, deals with the idea of stages of cultural development, from the primitive, to the totemic, through the age of heroes and gods, to the age of modern man. Wundt considered the development of logical thought as the very highest form of will that humans are capable of (*ibid.*).

In his "Closing Remarks" to the *Grundzüge*, Wundt compared mind to the same order as the functional unity of the physical organism. Arisen as a "developed product" (*das entwickelte Erzeugnis*) of nature's course, the inner being of mind is of the same unity as the body that belongs to it (Diamond 1980: 172). As Danziger (1980: 76) and Diamond (1980: 177) point out, Wundt evoked the spirit of Leibniz in his final statement:

Psychological experience is compatible only with a monistic world view that acknowledges the worth of the individual without dissolving it into the contentless form of a simple monad that can attain complexity only through the miracle of supernatural aids. Not as a simple entity but as an ordered unity of countless elements the human mind is what Leibniz called it: *a mirror of the world*.<sup>310</sup>

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<sup>309</sup> One could refer here to Boeree's (1999 and 2000) and Blumenthal's (1980: 123) apt comments on the volitional, i.e., motivational qualities in Wundt's psychological causality. As Boeree (*ibid.*) notes, volition and volitional acts can range from impulses and automatic, nearly reflexive acts to complex decisions and acts that require great effort. Many controlled actions become automatic over time, consequently allowing us to undertake more complicated volitional work later on.

<sup>310</sup> *Als geordnete Einheit vielen Elemente ist die menschliche Seele was Leibniz sie nannte: ein Spiegel der Welt* (Wundt 1874: 863).

## II.4 Janáček's literary output

### II.4.1 Janáček as a writer. Overview of range and style

Whereas the picture of Janáček the reader as manifested in scholarly and scientific eruditeness can be surprising, the versatility and range of his literary output makes the fancier of his music contemplate where he took the time for composing. Obviously, Janáček the scholar, the theorist, the writer and the composer needed each other and thus had to work hand in hand. The customary comment that the other hand would not have known what the other was doing is not really valid in Janáček's case. There were things that he wanted to solve both by writing and by composing, and frankly, by thinking.<sup>311</sup> Surely the outcome is then also different, depending on the medium of thought.

As Blažek (1968a: 21, 23) notes, Janáček as a theories has remained almost unnoticed, although as such, he was an avant-garde phenomenon of his time. Outstanding Czech scholars have spent decades editing his texts concerning music theory, folk music and speech melodies, mostly preserved to the posterity as manuscripts. Janáček's short writings in various local newspapers, especially his feuilletons, have long belonged to the most widely known branch of his literary output. With many examples of the well-known speech melodies they illustrate the global outlook and style of their creator. However, they expose only a slice of the whole literary and scholarly span of the composer. Janáček was extremely productive also in writing theoretical studies. Starting with the work on folk song collections and teaching at the Brno Organ School, he was an analytical writer as well, although retaining his peculiar expressivity from the very beginning. As Racek (1968a: 19–20) has put it, Janáček's opinions appear to us as a very interesting document and source for learning to know his artistic and creative originality. According to Racek (*ibid.*), even the literary style of Janáček's theoretical works and studies does not have the characteristics of calmly pertinent, strictly objective style—it rather resembles artistic, originally stylized than scientifically and prudently outlined professional style, which therefore leads to the conclusion that he followed his own theoretic way as well. In the same way as his musical thinking, his theoretical thinking is typically "*Janáčekian*". As a proof of this, Racek mentions Janáček's peculiar logic of theorizing, his terminological obstinancy, and specially his curiously outlined Czech musical terminology. According to Racek, Janáček's theoretical activities form an indivisible part of his compositional process, and his theoretical conclusions serve as a key in illuminating his compositional principle, as a study material for understanding the creative regularities of his music. Like Blažek, Racek (*ibid.*) equally considers Janáček's theoretical writings as manifestations of avant-garde and courage. Theodora Straková (2003: liii), as well, observes that Janáček's literary contributions are not of a merely random nature, but form a permanent part of his personal and artistic legacy.

Vladimír Helfert (1949: 76), Racek's teacher, remarks that unlike Bedřich Smetana, Janáček did not stop writing nor gave up his role as a critic in any phase of his life. Because of the salient role of Janáček's literary and critical activities, scholars with a complete view on his literary and musical output regard these activities to form an organic part of his

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<sup>311</sup> Composing, for Janáček, is a similar activity to thinking, as we will find out in his writings concerning complicating composition (cf. Chapter III.2.3.2).

creative personality. Among first of these scholars was ex officio Helfert, who still in Janáček's lifetime started to conduct research on him. To Helfert's (1938: 23) mind, Janáček's literary and creative personalities are so closely linked together that it could be possible to infer the development of Janáček the artist from his literary output, similarly as it is possible to infer it from his compositional output. This view is naturally shared by Helfert's colleague Arne Novák<sup>312</sup> (1938: 16), who welcomes any medium that can provide us a deeper understanding of such a complex phenomenon as Janáček's personality. According to Novák, Janáček's literary documents belong to the most noteworthy among these media.<sup>313</sup> Novák lists a wide variety of this material, starting with Janáček's contribution to musical pedagogics, articles in periodicals and journals, music theory, studies about folk music (with the lead of his groundbreaking introduction to Bartoš's collection), the numerous notations of speech melodies, often supplemented by aphoristic verbal accompaniment, his musical critiques and short feuilletons in newspapers. To this list we may add Šeda's (1982: 10, 12) notion of the librettos and other texts Janáček modified for his vocal works and his correspondence of a couple of thousand letters.

However, as Novák (1938: 17, 21) claims, without the connection to Janáček's musical personality, for a literary critic or psychologist (or even readers in general) these literary documents remain only secondary illustration to his musical output. Referring to Janáček's well-known theoretical, and even artistic inconsistencies, Kulka (1990: 58) says that it is not so difficult to point out contradictions of various kinds between Janáček the theorist and the artist. Janáček must be approached in a different manner. In Kulka's words, it is firstly necessary to respect the spirit of Janáček's music, start from his global outlook, and constantly think of his personality as a whole. Such an approach will enable us to see deeper connections between his theoretical and artistic work, Kulka considers (ibid.). According to Kulka (ibid. 59), in an attempt to describe and analyze Janáček's musico-aesthetic thinking one cannot speak of a disjunction of theory and artistic production. This view, so common among the scholars as it seems, is also shared in the present dissertation.

In general, it is possible to trace different phases in Janáček's literary output, like his early views and critiques in the spirit of formalism and the rewriting of his Complete Theory of Harmony (1919–20) after becoming acquainted with Wilhelm Wundt's experimental psychology. As Kulka (ibid. 63) aptly comments, Janáček's initial leaning to formalism was apparently for epistemological reasons: Janáček was in search of an aesthetic system with scientific, objective and systematic qualities. He felt the need for a scientific explication of musical phenomena and it was natural for him to choose aesthetic formalism based on positivism. Helfert (1938: 22–24) points out that Janáček's literary and critical style, as known from the last decades from his life, grows precisely and concretely from the roots of Durdík's and Zimmermann's aesthetics. However, Helfert (ibid. 24) reminds us that this chapter in Janáček's development has remained unknown, a statement easy to subscribe to even today.

The shift from strictly dogmatic aesthetic formalism towards more marked realism (which could perhaps be understood as a derivative of concrete formalism) is connected with an important episode, or rather, change in Janáček's life, dated by Helfert (1938: 27–

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<sup>312</sup> Arne Novák (1880–1939), Professor of the history of Czech literature at Brno University, was Dean of the University at the time Janáček was given an honorary doctorate (1925) and also later Rector of the University (Trkanová 1964: 164).

<sup>313</sup> *Každý prostředek, abychom bezpečněji porozuměli osobnosti tak komplexivní, musí být vítán, . . . mezi nimi Janáčkovy literární dokumenty stojí na místě nejpřednější.* (Novák 1938: 16.)

28) around 1890. As outlined also by Šeda (1982: 11–12), the research on folk songs brought about a general involvement with folk life, leading to the interest in the folk manner of speech and finally Janáček's theory of speech melodies. Kulka (1990: 62) points out how the speech melody theory can be regarded as the fundamental cell of Janáček's realism, in terms of both theoretical aesthetics and artistic creation. Furthermore, Kulka (*ibid.*) notes that Janáček's later study of Wundt's psychological works and his own artistic activity (especially after *Jenufa*) contributed to a strengthening of further realistic tendencies in his musico-theoretical thinking. His life experience and personal disposition begin, though inconspicuously at first, to modify the academic, abstract formalism of Durdík and Zimmermann, and the formalist concepts are gradually filled with new contents (*ibid.* 63).

#### II.4.2 Parallels between Janáček's literary and musical style

In addition to the organic relationship between Janáček's theoretic and musical output, a certain similarity of their "phenotypes", i.e., their expressiveness, is detectable in a closer comparative analysis. To quote Kulka (1990: 60): "The deeper inner unity of Janáček's creative (both theoretical and artistic) personality has its significant phenomenal correlate in the fact of a conspicuous correspondence between his musical and literary styles." Kulka refers here to the investigations on this matter done by A. Novák, P. Eisner<sup>314</sup> and A. Sychra.<sup>315</sup> Sychra, in particular, has proposed that expressiveness predominates over the semantic aspect of Janáček's texts. Referring to the present-day semiotic language, Kulka describes this as "the dominance of index signs over conventional (symbolic) signs and of syntagmatics over paradigmatics". (*Ibid.*) Sychra has characterized Janáček's literary expression as being highly articulated (with a multitude of short paragraphs, abundance of diacritic and graphic marks), condensed and elliptic (non-verbal sentences, dramatized intonational structure). Šeda (1982: 13) points to the similar characterization made by Eisner: the expressivity in Janáček's verbal style is created by exceptionally abundant use of punctuation marks; commas, exclamation marks, semicolons, quotation marks, and dashes. Not only are Janáček's paragraphs short, it is not uncommon that sometimes only one word is enough to create a single sentence in Janáček's brusque style. Šeda (*ibid.*) explains further that even in the written language, Janáček was striving for the sounding (i.e., close to the spoken) aspects that he heard while writing.<sup>316</sup>

Kulka (1990: 60) refers to Sychra's notion that the word order in Janáček's texts is only exceptionally normal; as a rule it is inverted, thus evoking emotions (emotional topicalization). The analysis of his sentences shows a frequent insertion of parts of the sentence and whole independent sentences (parentheses) and a predomination of parataxis<sup>317</sup> over hypotaxis.<sup>318</sup> Moreover, Janáček frequently changed the subject of

<sup>314</sup> P. Eisner: Janáček spisovatel. ("Janáček the writer." *Hudební rozhledy* 1958, 762–765.)

<sup>315</sup> A. Sychra: Janáčkův spisovatelský sloh—klíč k sémantice jeho hudby. ("Janáček's literary style as a key to the semantics of his music." *Estetika* 1964, 1, pp. 3–30, pp. 109–125.)

<sup>316</sup> This feature in Janáček's personality is generalized by Novák (1938: 15): "He composed in the same way as he wrote and wrote the same way as he spoke; there is no question that a graphologist's view on Janáček's brisk handwriting would be totally consistent with musico-psychological inferences that can be derived from the melodies of Janáček's own speech."

<sup>317</sup> The juxtaposition of syntactic units without use of a conjunction.

<sup>318</sup> The subordinate status of one clause in relation to another.

observation, thus producing an impression of a dialogue. According to Sychra, the semantic accent is then shifted from the objective to the subjective position. From the tectonic (structural) point of view, Sychra finds in Janáček's literary expression frequent extension of parts of the sentence by means of enumeration, accumulation of synonymous words and gradual definition of the meaning. The use of parallelisms and chiasmi is motivated by breaking up the sound flow for the sake of intonation rather than by semantic reasons. The analysis of Janáček's literary style leads Sychra to conclude that the laws of musical forms influence the construction of his prose texts. In Janáček's case, they are represented by "accumulation, repetition, variation, inner and external extension, gradation, even augmentation and diminution of expressive intonational speech melodies, the creation of larger stretches of text by means of the leitmotif technique, additions following the law of similarity and contrast." (Cited in Kulka 1990: 60–61.) Šeda's (1982: 13–14) overview on this matter adds the similarity between Janáček's verbal and musical texture in the contraposition of short, sharply cut and frequently repeated motives, as if jumping over to another (be it a tune or a speech motive).<sup>319</sup> However, as Šeda (1982: 12) notes, Janáček's scholarly and scientific output exhibits these features least distinctively. This is also pointed out by Straková (2003: lxvii): "Within the realm of the academic and the theoretic, Janáček comes across as sober and measured in his composition and selection of words; his literary essays and feuilletons teem with unusual and often nearly incomprehensible Czechicized expressions and idioms."

Straková (ibid.) also aptly points to the influence of the emerging speech melody theory in the maturing of Janáček's musical and literary styles: both are guided by the same principles, and the two became even more intertwined in the period of Janáček's discovery and study of melody in speech. Not of least importance, Straková adds the influence of Janáček's own explosive, impulsive, and dramatically aggressive nature to the formation of his verbal and musical diction.

As the general features of Janáček's musical style, Kulka (ibid. 61) lists the sudden interruptions, brief undeveloped motifs, which merely flash up sometimes in the musical flow, and their multiple stratification (i.e., introduction in the musico-psychological space). Kulka (ibid.) remarks that the harmony and tonality in Janáček's music are often vague, functionally weakened and static (including frequent modality, whole-tone basis and ambiguity). According to Kulka, rhythm and meter also tend to be uneven, and it is possible to find great contrasts in tempo and dynamics, economical instrumentation, structure of little solidity, and unconventional form. To back up this characterization, Kulka (ibid.) refers to a description of the composer's style in a book from 1983, "Music in Czech History" (*Hudba v českých dějinách*, p. 405, the author not mentioned):

characteristic of Janáček's tectonic treatment is the ability to condense his expression and immediate aiming at the core of the matter by disregarding expository passages, abundant occurrence of the principle of repetition, montage-like ordering of contrasts without any transition, using simple leaps from key to key instead of modulation connections, all this resulting in terraced tectonics and form. In terms of musical psychology, what is prevalent in Janáček is his determination to maintain and feed a high tonus of music, and this decisive disposition led this composer to horizons not reached by any of his contemporaries.

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<sup>319</sup> Tyrrell (1985: 49) also refers to the similarity between Janáček's literary style, especially in his feuilletons, and the spirit of his music: "Janáček's prose comes in short, abrupt phrases, often too compressed and overloaded to reveal its meaning immediately, but with unmistakable energy and force."



Janáček's multifaceted artistic outlook has often led researchers to suggest impressionism or expressionism as a uniting feature in his literary and musical style. Examining his literary style, Novák (1938: 18) finds clearly impressionistic moments in Janáček's relation to nature in his feuilletons, where he attempts to capture the motion and melodies of waters and the speech of birds, to list but a few of these examples. However, Novák (*ibid.* 20) says that Janáček's 'speech melodies' are not only impressions or pieces of sound reportage, but hide in themselves an expressionistic intensity thus invading the impressionistic function of a mere observer. On the other hand, Sychra chooses neither an impressionistic nor an expressionistic viewpoint, but conceives Janáček's musical style as a synthesis of critical, psychological and ethical realism (Kulka 1990: 61). Taking a closer look at the guiding principle of Janáček's aesthetics, Vysloužil (1978: 138) remarks "the expressive and stylistic evolution of realism brought Janáček's music, in terms of composition, nearer to expressionism and impressionism" [than to other contemporary tendencies]. (Cited in Kulka 1990: 59.) In addition to impressionism and expressionism, the usually-presented points of comparison with Janáček are symbolism, neoclassicism and the avantgardism of the early 20th century. It is clear that this discussion still continues. The purpose has been here to give an indication of the vastness of the whole problematics of Janáček's style, which in manifold ways includes both the literary and the musical output of the composer. These questions have to be faced again after a closer look at the guidelines of the composer's theoretical work.

#### II.4.3 Janáček as a critic

Janáček's activities as a critic date back to his youth, when his identity as a musician was starting to emerge. As the edition of Janáček's Literary Works (LD1) records, Janáček's first critical writings date to the year 1875. They appeared in the journal *Cecilie* (edited by P. F. Lehner) under the name Lev Janáček.<sup>320</sup> The first writing (*Cecilie*, 5 January 1875) was about the poor quality of church choral singing and Pavel Křížkovský's role in its reform, and the second was a critique of a performance of Gregorian mass at the Piarist church in Prague, conducted by F. Skuherský (5 March 1875). As Straková (2003: liii) remarks, Janáček obviously became aware of the chasm between the relatively advanced Czech cultural life and music scene in Prague, and the backward Czech cultural and musical life in the predominantly German-speaking Brno of that day. In his critical writings, especially in the periodical *Moravská Orlice* [The Moravian Eagle], he tried to remedy the situation and considered possibilities for elevating Brno's weak standard (*ibid.*). After his studies in Leipzig and Vienna, Janáček continued writing critiques corresponding to the ideals of Durdík's formalism.

According to Helfert (1938: 23, 25; 1949: 78–79), Janáček's early critical output until his thirty-fifth year is completely congruent with Durdík's system. In his juvenilia writings in the periodical *Moravské Orlice* from the year 1875, Janáček (with the simple moniker -á-) fully adopted Durdík's literary style and his way of expressing ideas. Moreover, Helfert (1938: 25) finds Janáček's very first article about P. Křížkovský to be almost a school-like

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<sup>320</sup> As Tyrrell (2006: 136) notes, all articles from 1875 to 1877 bearing Janáček's full name rather than 'L. Janáček' or a pseudonymic symbol are signed 'Lev Janáček'.

copy on Durdík's methods. As Helfert points out, Durdík's formalism and tendency for classicism provided a powerful weapon against late-Romanticism, its mysticism and, especially, Wagner's art. As has been discussed in earlier chapters, and specified here by Helfert (1938: 25), Durdík's philosophy belonged to the most popular school of thought in Brno especially around the year 1874. Janáček's conscious and convinced belief in Durdík presents a very interesting initial stage in his critical activities, leaving naturally some permanent marks on him, Helfert (1938: 26) comments. In an 1877 number of *Cecilie*, Janáček declares:

“We are all concerned with truth: we avoid fabling, poeticizing in discourses, discussions and expositions, which require chiefly scientific approach, that lucid, well-ordered—yet because of that regarded by many as ‘cool’—rational account.” (Cited in Kulka 1990: 63.)

Along with Janáček's gradually evolving realism, fundamentalist abstract formalism developed into concrete formalism, which is recognizable also in Janáček's theoretical works. For example, in his periodical *Hudební listy* (1884–88), Janáček gradually parts with Durdíkian dogmatism. (Helfert 1938: 27–28; 1949: 80–81.)

As the choirmaster of the Brno Beseda Society and with its support, Janáček was able to establish in 1884 his own musical periodical, *Hudební listy* [Musical pages]. The paper came out first as a weekly, then as a bi-weekly, and finally a monthly. Janáček's idea was originally to offer a forum of criticism and review of the newly opened Czech-language theater in Brno. As Straková (ibid. lv) points out, reporting on the theater gave Janáček valuable experience in acquiring knowledge of several Czech and foreign Classical-Romantic operas from first-hand listening. It is no wonder that Janáček's first opera, *Šárka* (1887), coincides with this era. In 1884 *Hudební listy* published, for example, Janáček's review of Wagner's *Tristan und Isolde*, and in 1886–87 his article on Gounod's *Faust*.

*Hudební listy* ceased to exist in 1888 as Janáček left the Beseda Society. However, in 1890 he became music critic and subsequently music and theater editor of the new Brno daily *Moravské listy* [Moravian leaves] as well.<sup>321</sup> In 1891, Janáček reviewed the performance of Tchaikovsky's *Eugene Onegin* for the paper and in 1896, he gave an enthusiastic review of *The Queen of Spades* (Straková 2003: lviii). In 1892, he praised the performance of *Cavalleria rusticana* of Pietro Mascagni. This first encounter between Janáček and the Italian verismo coincided with his acquaintance with Gabriela Preissová and her play *Její pastorkyňa* (1891).<sup>322</sup> Janáček's activities as a critic therefore gave an important impetus for his career as

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<sup>321</sup> *Moravské listy* was being published between 14 September 1889 and 14 December 1893. Janáček's first review in this paper appeared on 8 October 1890. As previously in *Hudební listy*, Janáček signed his reviews with a simple triangle, which he had adopted from the Czech writer and journalist Jan Neruda. (B. Štědroň 1954a: 640.)

<sup>322</sup> Janáček met with Gabriela Preissová in the Brno society *Vesna*, where she gave a lecture about her dramas from the Moravian Slovakia in January 1891. According to Vysloužil (1955: 52), it is very likely that this connection led to Janáček becoming acquainted with the motif of his opera *Jenůfa*. Štědroň (1968b: 58) claims that Janáček was well familiar with the critiques over the performances of Preissová's play *Její pastorkyňa* in Prague on 9 November 1890 and in Brno on 10 January 1891. The society *Vesna* (in Slavonic mythology the goddess of spring; in modern Russian the word весна means 'spring') was founded in 1870 originally as a girls' choir and later contributed to the education of young girls. This society had an important role in maintaining interest in folk culture. Janáček's membership with *Vesna* started in 1876. According to Vogel (1997: 91) it is very likely that Janáček became acquainted with František Bartoš here (Bartoš was a

an operatic composer, leading to the composition of the opera *Jenůfa*. Other activities in the 1890s, such as the collection of folk music and the working with speech melodies, were also crucial for the emergence of his new musical identity. In 1893, *Moravské listy* merged with the Olomouc paper *Pozor* to form the daily *Lidové noviny* [The People's Newspaper] (ibid. lviii). Its first issue printed Janáček's feuilleton "The Music of Truth" (*Hudba pravdy*, 16.12.1893), which can be listed among the first exemplifications of Janáček's growing realism. *Lidové noviny* was to bind Janáček to the daily and cultural life of Brno and its people, and became a lifelong stage for Janáček the "feuilletonist", as will be discussed below.

#### II.4.4 Feuilletons

As a writer, Janáček has definitely become best known for his feuilletons,<sup>323</sup> the small snapshot-like *belletristique* articles published in the Brno daily *Lidové noviny*. This progressive paper, revived again after the Czechoslovakian velvet revolution, was founded in 1893 as an organ of the Young Czech party *Lidová strana*. Thus, some of the leading figures of the Czech social and political movements, including the first President of the independent state of Czechoslovakia, Tomáš G. Masaryk, stood behind the founding of the paper. Janáček was assisting the new paper that favored culture and arts since its establishment in December 1893. (Helfert 1949: 20, 81; Racek & Firkušný 1938: 29.) Janáček also continued writing for other daily papers or periodicals, such as the Prague *Dalibor* and *Hudební matice* and the Brno *Moravská Orlice* and *Hlídka*.<sup>324</sup> Although there were some breaks in his writing for *Lidové noviny*, Janáček continued contributing to the paper until the end of his life.<sup>325</sup> The most notable pause occurred in the years 1895–1906, when Janáček was concentrating on his work as a folk music collector and as an organizer of folk music and culture exhibitions. These years include also the demanding process of composing *Jenůfa* and experimenting with the idea of the theory of speech melodies. The next longer break took place during the World War I, in the years 1913–17. At that time

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member of the society from 1874). In 1877 Janáček served briefly as choirmaster for *Vesna*. It is also here that Janáček learned to know the acknowledged specialist in folk dances, Lucie Bakešová, who was teaching folk dances there and with whom he gave a lecture on folk dances in January 1891, the same month as Preissová. (In the concerts organised on 7 and 11 of January, Janáček conducted four of his Lachian dances, which were accompanied by dances performed by Bakešová and X. Běhálková [Vysloužil 1955: 82].) Janáček's wife Zdenka and daughter Olga (from the year 1898) were active members of this society. (Vysloužil 1955: 49–52.) See more about *Vesna* and its history in Vlasta Fialová's article *Brněnská Vesna a její význam v moravském národopisu*, *Časopis moravského musea v Brně*, XXXV, 1950.

<sup>323</sup> According to the Merriam-Webster Online Dictionary, the definitions of "feuilleton" (with the etymology of the French *feuille/feuille*) are, among others: 1. a part of a European newspaper or magazine devoted to material designed to entertain the general reader, and 2. a short literary composition often having a familiar tone and reminiscent content.

<sup>324</sup> Translated as *The Monitor* in Steinmetz (1996: 2) and as *Patrol* in Beckerman (2003b: 226). Janáček had started to write for the Brno literary paper *Hlídka* in 1887, however his systematical contribution began in 1897 (Štědroň 1954a: 641).

<sup>325</sup> As Racek & Firkušný (1938: 34) point out, *Lidové noviny* was important for Janáček as it was published in Brno, thereby struggling for its identity in Czech journalism in the similar way he was doing in the field of arts. Referring to the English environment, Margaret Tausky (1982: 25) compares this daily paper to the standing of the old *Manchester Guardian*.

Janáček was busy with composing (e.g., the opera *The Excursions of Mr Brouček*, finished in 1917, the ballad *The Fiddler's Child* [*Šumařovo dítě*] for orchestra, 1913, and the cantata *The Eternal Gospel* [*Věčné evangelium*], 1914). Interestingly, Straková (2003: lxviii) proposes the assumption that Janáček might have been unwilling to publish during the war years: as a head of the Brno Russian Circle, he was followed by the Austrian police.<sup>326</sup> Boosted by the successful première of *Jenůfa* in Prague (1916), and refreshed by the liberating spirits of the founding of the independent Czechoslovakia (1918), Janáček started again to write actively for *Lidové noviny* in 1919.<sup>327</sup> (Racek & Firkušný 1938: 31.)

John Tyrrell (1983: 33) felicitously describes Janáček's feuilletons: "The range of topics covered is refreshing. Some articles paint vivid scenes from childhood, cut through with reflections from old age, others are pictures of Janáček's environment, both town and country; and there are some amusing and wonderfully observed descriptions of animals." Janáček sometimes commented on his compositions in his feuilletons, as is the case in the feuilleton "My Lachia", (*Moje Laško*, *Lidové noviny* 27.5.1928) that deals with the early *Lachian Dances*. Straková (2003: lxvi–lxvii) mentions the essay "What Came to Mind" (*Jak napadly myšlenky*; in *Nový život*) from 1896–97 as the oldest of these kinds of introspections, dealing with the cantata *Amarus*. One of the last writings belonging to this group is the reflection on the *Glagolitic Mass* (*Glagolská mše*, *Lidové noviny* 27.11.1927). As Margaret Tausky (1982: 26) concludes, there is often a common structure to many of the articles [feuilletons]: they begin with a description of the subject, and subsequently followed by Janáček's reflections and memories of it, often without regard to the time factor. In the middle of a thought or happening, Janáček remembers an occasion perhaps thirty or forty years prior, he comments and then returns, without explanation, to the original subject. The article often ends with some philosophizing or sometimes in a cheeky, humorous vein. (Ibid.)

As Tyrrell (1983: 33) points out, many feuilletons are springboards for Janáček's demonstrations of speech melodies, or poetical explanations of the relationship of natural and artistic creation. Indeed, the majority of Janáček's feuilletons are devoted to speech melodies in their widest meaning and to his so-called speech melody theory, even though often only in a fragmentary form. The note examples and notations of everyday life speech fragments put down by Janáček often had to be printed in a facsimile, due to the lack of a suitable technique. For a modern day reader, this is only a delightful document of Janáček's handwriting and style. In the collection of feuilletons edited by Racek and Firkušný (1938), many excerpts of Janáček's compositions have been left out and sometimes, for the sake of clarity, speech melodies have been printed in a standard format, as for example in the feuilleton "Spring" (*Jaro*). In conclusion to this brief chapter on such a large sector in Janáček's literary output, it was decided that this capricious and vibrant little piece of writing, published in *Lidové noviny* on 6 April 1912 would be translated. As always in translating with the support of a third language, some of the meanings and nuances certainly get missed or altered compared to the original. Despite this, an opportunity to glimpse at Janáček's rare language as it could sound in Finnish through an expert ear and

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<sup>326</sup> The Russian Circle was broken up on 27 February 1915 as "highly dangerous to the state" (Straková 2003: lxviii). Cf. also Vrba 1960 and 1963.

<sup>327</sup> These spirits are reflected in the feuilleton *Moje město* ("My Town") in *Lidové noviny* 24.12.1927. (The feuilleton first came out in German as "*Meine Stadt*" in the *Prager Presse* 4.12.1927.)

eye has been gained.<sup>328</sup> It is hoped that an English-speaking reader can add in his or her mind to the English version some of the features of Janáček's literary style that were discussed earlier.<sup>329</sup> In any case, *Spring* is a beautiful example of the way Janáček observes his surroundings by notating the sounds of nature. With the melodies and calls of a robin, a blackbird and a cuckoo it is a tonal document of the awakening of nature into the new blossoming season in Janáček's favourite park in Brno, Lužánky [italics from the original text]:

### *Spring*

A little black eye peeks friendly, without fear; small head and back are dark blue, chest and belly brown. The little wings have black and white stripes. What bird might it be? Lužánky is full of its calling:



Again and then again! How its little throat is trembling! Now it flew aside, groaning:



Now it ventures beside me: it pecks at something on the ground, hops and pecks again:



As if it said: how hard!

Then an anxious and gloomy motif sounds somewhere from a tree and the small bird at my feet answers exactly the same way, kind of: don't be afraid, I'm okay! Then a swarm of *blue mischief-makers* takes over the whole park.

As if the slope would like to get rolled up: I am looking for the blackbird that has filled it with its warbling. Like by calling it rises from somewhere to a robinia: it is black and unnoticeable, but its beak is gold. Now it glanced somewhere in the distance and I don't get my eyes of it. Its first motif

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<sup>328</sup> I thank for the kind assistance of the awarded translator Eero Balk, who helped me to translate the text from Czech into Finnish in all its nuances and rhythmic finesses. The Finnish version ("Kevät") has been published in the journal *Bohemia* 1/2006.

<sup>329</sup> An English version of *Spring* is provided by Vilem and Margaret Tausky (1982: 77–80).



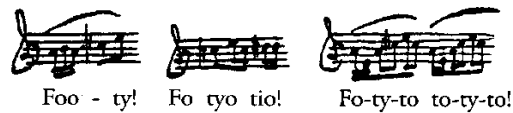
gets a repeat somewhere far exactly alike. Now it knows for sure, whom it is singing to. It starts a new motif:



There is a little melancholy in it. Now it scratched with the little foot its chest and burst into a more decorative:



As if by exactly measured intervals it finishes its song:



The *coda* of the singing was hard. The singer squeaked sharply



*as it always does when it's frightened, as every blackbird does and has done last year and other times.* It flew up and dropped down into bushes.

*How many times* the cuckoo calls



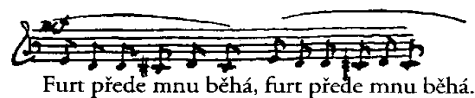
It didn't lower its voice a notch. On the contrary. The spouse calls in a same way and now, yearning for love they take turns, tuning their voices more and more insistently, always higher and higher. The last third of the tunes D and B flat fainted already away in a distant young spruce stand



What about a human being?

Spring floods have filled riverbanks with brushwood. Having come all the way from Hranice, a poor woman in a rolled up skirt is walking there along Bečva. With her eyes sunken in the dirty

grass she merely casts a twinkle into the flickering ripples. Now she lifts up a branch, then a bare-washed root; her pack is already growing. *She talks to herself*, quietly but understandably:



[*It keeps going before me, it keeps going before me.*]

I think she is talking about a friendly fish.

The woman is walking there along the bank in extreme poverty, sunken in her thoughts as deep as possible when a person is talking to her lost *self*. In that stage of preoccupation, the string of the soul is so tightly stretched that one can make it sound from outside only by snapping it.

Not even that stage of sickly tension is needed to change the speech into a monotonous and stiffened expression. Painful longing, puzzling astonishment, a fear that sees danger everywhere, an infant's rosy happiness, cutting mockery and breathless rush that distorts speech into a stammer—all these tense moods seethe bubbling beside one another, playing with the same colors.

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These tunes are so tenaciously attached to what prompted them, to what caused them, that when you lift the lid and uncover them, they quiver as in a draught with the same joy or with the same sorrow of your soul. *They are a comprehensible password* by which you can easily become the guest inside the soul of someone else.<sup>330</sup> A bird to a bird's and a man to a man's: *it's all the same*. *Fiercely* they struggle to get together, yet they are the soul's cries! *The spring has also its passwords: all are rejoicing: let's sprout and live!*

#### II.4.5 Scholarly writings

In addition to his critiques and feuilletons in daily papers, Janáček wrote articles concerning music theory, folk music, and of course, his ideas about speech melodies for many periodicals, including his own *Hudební listy* [Musical pages] and *Hlídka*. For a long time some of his theoretical writings (for example, his treatise on naturalism in art)<sup>331</sup> remained as manuscripts, having been edited and published only recently. As Helfert (1949: 20) notes, Janáček left a number of his contemplations in the form of manuscript. Janáček's theoretical writings were academically edited for the first time by the monumental work of Zdeněk Blažek, who published them in two volumes in 1968 (HTD1) and 1974 (HTD2).<sup>332</sup> Even more material is accessible for the modern day reader in Janáček's newly edited

<sup>330</sup> I owe Tyrrell (2006: 785) a debt for the translation of this passage of the text.

<sup>331</sup> Janáček's study on naturalism (*Naturalismus*, 1924) has been published by Miloš Štědroň in *Opus musicum* 1995, No. 6, and with commentaries in his book *Leoš Janáček a hudba 20. století* (Brno: Nadace Universitas Masarykiana, 1998). It has also been published with Štědroň's commentary in English in the book *Janáček and his world*, edited by Michael Beckerman (Princeton University Press, 2003). It is also included in the complete edition of Janáček's literary works (LD2) by Theodora Straková and Eva Drlíková (Editio Janáček, 2003, Series I/Volume 1–2).

<sup>332</sup> *Leoš Janáček: Hudebně teoretické dílo 1. Spisy, studie a dokumenty* ("Music-Theoretic Works 1. Publications, Studies and Documents"). Ed. by Zdeněk Blažek. Praha – Bratislava: Editio Supraphon 1968, and *Leoš Janáček: Hudebně teoretické dílo 2. Studie, Úplná nauka o harmonii* ("Music Theoretic Works 2. Studies, Complete Theory of Harmony"). Ed. by Zdeněk Blažek. Praha – Bratislava: Editio Supraphon 1974.

theoretical works (TD1 and TD2), of which the latter includes several unknown manuscripts and sketches for lectures of composition.

What has been said previously about Janáček's literary style applies also to his theoretical writings to a great extent. Their contents seem to be blurred frequently by their pithy and aphoristic structure. To make the issue a little more inconvenient, Vogel (1981: 163) illustrates that in his theory of harmony in particular, on the one hand Janáček overburdens the reader with too many complicated technical terms, and on the other hand, with esoteric, poetical explanations devoid of all technical definition. As Kulka (1990: 21) explains, sometimes "Janáček's peculiar way of expressing himself is so subjective that it loses its scientific character and is difficult to understand". In Kulka's opinion, many of Janáček's statements cannot be understood at all (*ibid.*),<sup>333</sup> therefore the single studies can make somewhat episodic or sporadic impression on their reader. Nevertheless, this should not discourage the researcher persistent in finding out the inner logics of Janáček's musical aesthetics. When set in a larger context and seen in connection with the composer's overall views on music theory and aesthetics, always bound tightly with his speech melody theory, Janáček's theoretical writings start revealing their patterns of thought, however random and scattered pieces they seem to be constructed of. The following review of Janáček's scholarly writings introduces generally the materials that will be used in the next chapter. By no means it is meant to be complete. Helfert gives a survey of Janáček's literary output in his book *O Janáčkově* (Praha: *Hudební matice*, 1949, pp. 19–20). A detailed, chronological list of Janáček's scholarly, critical and autobiographic writings is presented in Straková's contribution *Janáček spisovatel* ("Janáček the writer") in Racek (1948: 55–61) and in Racek's appendix *Soupis hudebních a literárních děl Leoše Janáčka, II. činnost spisovatelská* ("List of Leoš Janáček's musical and literary works, II. literary works", Racek 1963a: pp. 215–219). In addition to the new editions of Janáček's theoretical writings mentioned above, the new collection of his literary writings (LD1 and LD2) has further multiplied the choice with previously unknown texts. Whereas Janáček's literary and theoretical output is presented here mostly in chronological order, Part III attempts to focus on fundamental questions in Janáček's music theory. For this aspect, a crosswise analysis of the different texts has proven to be pertinent.

#### *II.4.5.1 Music theoretic writings*

Janáček's career as a music theorist has its origins in the time he spent at the Prague Organ School. Together with the director of the Organ School, František Skuherský, who taught him theoretical subjects, he even planned to write a manual on composing, a project that, however, never came to fruition (Štědroň 1946: 115). Janáček's first theoretical writing, *Všelijaká objasnění melodická a harmonická* ("Some Clarifications of Melody and Harmony"), was published in 1877 in the Prague paper *Cecilie* (Nos. 1 and 3). Together with a discussion on music pedagogy (*Základové, jimiž se řídí vyučování na slovanských průpravných učitelských v Brně*, "The Basis of Instruction at the Slavonic Teachers' Preparatory Institute in Brno", *Cecilie* IV/1877) it was also Janáček's last writing to this periodical (Straková 2003: liv, lx). As Racek (1968a: 10) has remarked, Janáček's music

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<sup>333</sup> Steinmetz (1996: 3) comments that as Janáček was not altogether consistent and systematic in his theoretical teachings, and was contradicting himself in places, his views seem, at first glance, confusing even today.



theoretic activities started to gain momentum at the time he was involved with musical pedagogics and teaching at various institutes in Brno. Janáček was concerned about problems in music education and tried to find ways to reorganize and elevate the quality of Czech-language music education. He continued to fulfill this task in his own paper *Hudební listy* (1884–88), where he published the articles *Zpěv na školách národních* (“Singing in national schools”, I/1884–85) and *O vyučování zpěvu v první třídě školy národní*<sup>334</sup> (“On Teaching of Singing in the First Grade of Elementary Schools”, IV/1887–88). *Hudební listy* also became the initial stage of Janáček’s theoretical considerations. To name but a few examples, it published his studies on dyads (*O dokonalé představě dvojjzvuku*, “On the Perfect Idea of Dyad Chord”, *Hudební listy* II–III/1885–86), the idea of key (*O představě toniny*, *Hudební listy* III/1886–87), on triads (*O trojjzvuku*, *Hudební listy* IV/1887–88) and counterpoint (*Slovičko o kontrapunktu*, *Hudební listy* IV/1888). However, still at this time Janáček’s activity as an ethnographer, theorist and pedagogue were kept fairly separate, as Beckerman (1994: 43) notes. In the 1894–97 period, Beckerman (ibid.) sees a clear overlap between the theoretical and the pedagogical. This manifests especially in Janáček’s growing interest in writing harmony textbooks that could replace the old and conventional ones. Already in his article “On the Perfect Idea of Dyad Chord” (1885–86) Janáček criticizes all preceding theories of harmony for “ignoring the relation of all the notes of a sounding chord to all the notes of a chord that has ceased to sound” (Kulka 1990: 27).<sup>335</sup>

Janáček’s treatise “New Current in Music Theory” (*Nový proud v teorii hudební; Lidové noviny* II/1894) presented the idea of connecting forms in perceiving harmony. The considerations introduced in it were rearticulated in Janáček’s first book on harmony, “On the Composition of Chords and Their Connections” (*O skladbě souzvučkův a jejich spojův*, 1896),<sup>336</sup> which in turn was the precursor of Janáček’s first Complete Theory of Harmony (*Úplná nauka o harmonii*, 1912) written for instruction purposes at the Brno Organ School. To cover the one and a half year’s period of instruction, it was divided into an exact amount of lessons according to individual months (Blažek 1968a: 29). The second volume came out in 1920 by the Brno publisher A. Píša as also the first one, but now including multitude references to Wundt’s investigations. According to Blažek (1968a: 36), there are no substantial differences between the two editions of the Complete Theory of Harmony, although Janáček once again returned to Wundt’s *Grundzüge* and specifically its third volume, for the second edition.<sup>337</sup>

For Janáček, the encounter with Wundt seemed to be quite a discovery and reinforcement for his own ideas on music theory. Through reading Wundt, he adapted an arsenal of psychological terms, which he did not try to “Bohemize”<sup>338</sup> to a greater extent—otherwise such a typical feature for Janáček the theorist. The psychological change in Janáček’s vocabulary can be traced to the time when he was in the midst of reading the

<sup>334</sup> In this article, Janáček makes a peculiar suggestion that reading should be taught with the aid of singing (Vogel 1997: 148).

<sup>335</sup> Kulka (1990: 27) points out that this article exemplifies the first time a Czech theoretician applies physiological and psychological aspects in explaining harmonics.

<sup>336</sup> Published in 1897. According to Blažek (1968b [HTD1]: 184, fn 1), Janáček made only minute, mainly stylistic changes to the previous text.

<sup>337</sup> For example, Janáček’s marginal notes in Chapter XVIII (*Bewusstsein und Vorstellungsverlauf*) of the third volume (*Von der Bildung der Sinnesvorstellungen*) dated 27 October 1919 (Blažek 1968a: 36). See Janáček’s reading of Wundt, Chapter III.2.3.1. According to Beckerman (1990: 53), the second edition of the harmony textbook features twenty-five citations of Wundt for documentary purposes.

<sup>338</sup> This term appears in Jiří Kulka’s study *Leoš Janáček’s Aesthetic Thinking* 1990, p. 24.

voluminous *Grundzüge*. For example, the degrees of consciousness, the “focus” of consciousness and “affect” are most warmly accepted into Janáček’s theoretical language, as well as the mental processes of apperception, assimilation, association and reproduction. He also found verification for his conception of *spletna* in analogy with optical sensations, such as the harmony of colors in the spectrum.<sup>339</sup> (Beckerman 1994: 56; Blažek 1968a: 36.) In reading Wundt, Janáček had experienced the reinforcement he had been looking for a long time. In his marginalia of Wundt he exclaims: “My connection” (*Moje spojka*), “My theory of harmony” (*Moje teorie harmonie*), “My concept of layering” (*Vrstvy moje*), “This is my percolation” (*To je moje prolínání*). (Beckerman 1994: 54; Blažek 1968a: 36.) However, Janáček seemed to be more astonished about the similarities between his own and Wundt’s argumentation, which did not prevent him of being at times also critical towards Wundt in his marginalia notes. For instance, Wundt’s ideas about speech did not seem to him very convincing (Blažek 1968a: 37): instead, Wundt’s classification of music as the language of affects was embraced by Janáček (*ibid.* 38).<sup>340</sup> As Kulka (1990: 35) remarks, Janáček attaches emotional accent even to one individual note and sees an affect in the background of every musical process. Chapter III.2 will return to this point of view, particularly in connection with Janáček’s theory of harmony and rhythm.

Wundt’s influence can be detected also in some of Janáček’s smaller studies, including “On the mental process of composition” (*O průběhu duševní práce skladatelské*, published in *Hlídka* XXIII in 1916). The experimental nature of this study is expressed in its subtitle, “Diagrams of the Progressions of Musical Affects”.<sup>341</sup> The study is originally based on a psychological experiment Janáček made on his students.<sup>342</sup> The experiment was divided into two parts: at first, the students had to harmonize a simple *cantus firmus* (a soprano line in A flat major) and they were subsequently asked to make a straightforward setting of a short Biblical passage to music. Janáček illustrates the intensity and duration of the processes of the experiment with the help of complicated diagrams and cubes. (Vogel 1981: 161.) In the first part of the study, Janáček introduces four categories of psychological actions, namely apperception, assimilation, association, and reproduction, and makes it clear that they will occur often in the discussion. For the sake of clarity, he declares that he is going to support these psychological terms with examples from the domain of music. (TD1: 435–436; HTD2: 145–146.)

As Beckerman (1994: 55) notes, the hypothetical Wundtian order of these actions is shown by the fact that in the process of musical creativity, students work faster at the end of the exercise rather than the beginning.<sup>343</sup> Wundt’s influence is evident in the whole setting of the experiment. The first part of the experiment was executed in order to show

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<sup>339</sup> In his autograph on speech (*O řeči*, 1914) Janáček compares the qualities of colors to *spletny* in a reference to ‘*Nachbilder*’ in Wundt’s work (LD2: 22.)

<sup>340</sup> As Blažek (TD2: 137, fn 9) notes, Janáček uses the term ‘affect’ after studying Wundt’s *Grundzüge*.

<sup>341</sup> “*Křivky průběhů afektů hudebních*” (HTD2: 145–162; TD1: 435–457).

<sup>342</sup> According to Janáček, the test was executed during a normal class between 10 and 11 o’clock in the morning, without the students knowing at all that they were participating in an experiment (HTD2: 148). From Janáček’s perspective, the first test was difficult for the students: after all, only ten months previously, the students had no knowledge of chords and their connections (*ibid.* 150).

<sup>343</sup> Beckerman (*ibid.*) notes that even though Janáček did not prove anything of importance here, the study is a fascinating attempt at a concrete analysis of affect on the basis of modern empirical psychology.

the evolving of the musical image via the “central stimulus”,<sup>344</sup> while the second documents the musical reproduction via the “outer stimulus”.<sup>345</sup> In fact, Janáček explains the underlying premises of the study in the immediate connection with the four categories of psychological actions. The course of each of these actions is adjusted according to appropriate organs that are accustomed by them. Apperception, assimilation, association, and reproduction can be stimulated in both ways, via the central (i.e., inner) stimulus or via senses (the outer stimulus) (TD1: 436; HTD2: 146). However, Janáček reminds us that whereas the first test lasted 22 minutes and the resulting reproduction takes approximately 18 seconds, if the beat of a quarter note is 60 M.M., and the second test took 37 minutes and its reproduction in the same M.M. would take about 20 seconds, working on great works of art could take years and their performance could take two to four hours. (TD1: 447; HTD2: 154.) Giving direct references to certain pages of the *Grundzüge*, Janáček claims that until now, the duration of the process of the musical expression of the affect has not been experimentally examined. Even the diagrams of the mental processes given in his study do not explain anything about the rhythmic organization of affects (TD1: 447; HTD2: 154). According to Janáček, it is possible to execute this scientific work at the department of composition at his Organ School in Brno (TD1: 445; HTD2: 153). In fact, all the work of music-psychological experiments remains still to be executed, and already Wundt strived for it. Janáček incidentally points out the speech melodies and their importance in these experiments. (TD1: 456; HTD2: 161.)

Janáček’s next study, “The Intellectual and Psychological Substance of the Musical Imagination” (*Myslná, psychologická podstata hudebních představ*, autograph from 2 May 1917) is also written in the spirit of Wundtian psychology. According to Beckerman (1994: 55), from its contents one must surmise that the article is a preparatory study for the second edition of the Complete Theory of Harmony. Janáček approaches musical imagination in an empirical manner: he opens the study with the statement that every musical image is a process that centralizes itself in the brain. Stimulation of musical events is either outer (caused by the senses) or inner (not involved with stimulus from the external world). Musical events can therefore be either primary (consisting purely of tones) or secondary (involved with the presentation or feeling of an extra-musical source). (TD2: 133; HTD2: 163; translated in Beckerman 1994: 55.) Janáček is convinced that the parts of a chord are unified by more than acoustical causes: the determining factor in a connection is the affect of the independent chordal tones and the tension that arises from their interrelationship. In fact, as Janáček says, the cause of the bond in the chord is the emotional content of the individual tones in a chord, of which the chord is an expression. (TD2: 134; Beckerman 1994: 56; HTD2: 164.)<sup>346</sup>

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<sup>344</sup> As Janáček declares, the first task was executed in total silence so that the reproduction took place with the central stimulus (HTD2: 150). Janáček derives the concept of the central stimulus (*centrální podnět*), which is independent of outer stimuli, directly from Wundt’s psychology.

<sup>345</sup> The outer stimulus is produced by the stimulus from the outer world via the senses (*cestou smyslů*), in this case, a text from the Bible. Wundt distinguishes these two types of reactions to stimuli as *‘äussere und innere Empfindungsreize’*. Accordingly, the former are *‘Vorgänge der Aussenwelt, die auf die Sinnesorgane einwirken’*, and the latter *‘Zustandsänderungen, die im Organismus selbst entstehen’* (Wundt 1902a: 361). These terms will be discussed again in Chapter III.2.

<sup>346</sup> *“Jsem přesvědčen, že nejsou to jen akustické příčiny, jež vážou součástky souzvuku. Je to citovost jednotlivých tónů v souzvuku, . . . , jehož on je výrazem.”* (TD2: 134; HTD2: 164.)

For the reflection on Janáček as a music theorist, some of his earlier texts are worth mentioning here, as they also illuminate his musical aesthetics. The article “My Opinion About *Sčasování* [Rhythm]” (*Můj názor o sčasování*, published in the periodical *Hlídka* XIV, 1907) is closely linked with Janáček’s theory of speech melodies. The article deals with the psychology of speech melodies (especially their *sčasovky*) and rhythm, and includes also examples from the music of Beethoven, Strauss and Chopin. As Beckerman (1994: 45) remarks, “My Opinion” is a purely speculative study, having no pedagogical intent whatsoever. It contains some new ideas on “single” or “multivoiced” melodies, of which the latter are related to some form of harmonic support. However, Janáček did not develop this idea in his next writings. (Ibid.) With the recurrent conception of rhythmic organization (*sčasování*), Janáček argues how even a homophonic composition can be actually polyphonic. This view is related to his opinion on polyrhythmics, according to which every simultaneously sounding multi-voiced formation with different rhythms is also polyphonic: thus, a *sčasovací* style (style that uses rhythmic organization, i.e., *sčasování*) is also a contrapuntal one. (Blažek 1968a: 43.) Although Janáček did not elaborate some of the theoretical aspects included in “My Opinion About *Sčasování*”, the language of the article is a good example of Janáček’s interweaving of musical and rhythmic phenomena in the entire totality of life and experience. For example, the right hand notes in the passage in Chopin’s piano piece are like “showering them on the chord like little flowers” (TD1: 378). A speech melody in song and speech that ends with a one-syllable word is characterised by Janáček as if “one would put out a candle” (ibid. 380). Life and theory are intertwined in a way that can be described as “Janáčekian”, a term that has been frequently used in connection with his outlook both to music theory and reality.

In the article “Modern Harmonic Music” (*Moderní harmonická hudba*, *Hlídka* XXIV, 1907), Janáček makes a statement against composing according to well-known theoretical rules<sup>347</sup> and contemplates on the importance of melodies of both animate bodies (gnats, bees, humans) and inanimate ones (a thunderstorm, a bell or a telegraph wire) of reality in his musical imagination. He declares that he would not write operas if they should have arias, recitative, duets, ensembles and like, it is, variation of pictures from a dream—and not their own life, ever fresh, new and ever healthy. (TD1: 351–352.) The study probes further into the analysis of the progressiveness of Beethoven (such as the transition from D major to A major via the chord based on the seventh tone [C-sharp–E-sharp–G-sharp–H] in the *Sonata* Op. 10 No. 3, first movement), the prelude to Wagner’s *Tristan und Isolde*,<sup>348</sup> Chopin<sup>349</sup> (*Mazurka* Op. 56 No. 3), Rebikov (whole tone scale), Strauss<sup>350</sup> (*Sinfonia domestica*, Op. 53) and even Bach (his short sequences). Also the “Moravian modulation”<sup>351</sup>

<sup>347</sup> According to Janáček (TD1: 352), a weak talent sticks to the traditional forms, but a vigorous one breaks them to shivers.

<sup>348</sup> Janáček points to the impression of strong excitement evoked in the prelude, trying to make the listener forget the main key of A minor (TD1: 353).

<sup>349</sup> Janáček mentions Chopin as a harmonic enigma for the descriptive theory because of the novelty of his chords (TD1: 359). Janáček’s views on Chopin are discussed in Chapter III.2.2.2.1.

<sup>350</sup> Janáček compares Strauss’s more advanced mannerism with that of M. Reger (*Symphonische Phantasie*, Op. 57) (TD1: 359).

<sup>351</sup> In his book *Živá píseň* (p. 94; “The Living Song” was published posthumously in 1949), Vladimír Úlehla (1888–1947) describes the “Moravian scale” as a melodic minor scale, identical up as well as down, starting and ending on the dominant (e.g., E–F-sharp–G-sharp–A–B–C–D–E). According to Úlehla, the proper term for the modulation is “Carpathian”. (Vogel 1981: 115; 1997: 110.) The term ‘Moravian modulation’, initiated by Janáček, means modulating (most popular in minor keys) to the key positioned one

in folk music merits attention in its use of the seventh in A minor key (TD1: 353). In the second part of the article, Janáček deals with Helmholtz and his own concept of *pacit* in the exemplary combination of the D major seventh and G major chords, where the tone F sharp<sup>1</sup> expresses the physiological logic of the connection of the fourth. Exploiting the logic of the fourth, it is possible to shatter the outdated models of harmonic vocabulary. Janáček also points out that it is necessary for a modern time composer to listen extensively. It is also possible to develop oneself through theoretical research. (TD1: 355, 359.)

#### II.4.5.2 Writings on folk music and folk song

Janáček's contribution to musical folkloristics was not limited only to collecting folk songs or writing introductory words to his collections. In addition to this work, Janáček wrote about fifty studies, feuilletons, and sketches of most diverse range and contents on musical folkloristics, amounting some five hundred pages (Štědroň 1954b: 622; Vysloužil 1955: 31). Vysloužil (ibid. 67) states that the majority of Janáček's studies on folk songs developed occasionally into magazine articles<sup>352</sup> or as introductions to folk song collections. As with the introduction of Janáček's other scholarly writings, the intention of this present thesis is not to make a complete list of these writings here, since this aspect has been discussed earlier by classical Janáček scholars. Theodora Straková published the first, and nearly complete list of Janáček's folk music studies in 1948 (ibid. 31).<sup>353</sup> The complete collection of Janáček's folk music studies, with the introductory words of Jan Racek, was edited by Jiří Vysloužil in 1955.<sup>354</sup> For this edition, Vysloužil himself wrote an extensive study on Janáček's musico-folkloristic output.<sup>355</sup> The new volumes of Janáček's folkloric studies are being released by Editio Janáček in Brno at the time of the realization of this present study, including also incomplete texts and documents that have not been published before (Vol. 2).

Janáček's first theoretical article on musical folklore was published in the 1880s. His review on Ludvík Kuba's collection "The Slavs Seen Through Their Songs" (*Slovanstvo ve svých zpěvech*, 1886–87) came out first in *Hlídka* (No. 3, 1886 and No. 4, 1887) and soon also in Janáček's own paper *Hudební listy* (3/1887) (Straková 2003: lvi; Vysloužil 1955: 31, 34). Co-operation with his colleague František Bartoš in the Old Brno Lower Gymnasium led Janáček to systematic collecting journeys to the Moravian countryside, an area rich of living folk culture and folk song.<sup>356</sup> Vysloužil (1955: 67–68) lists the 1880s and 90s as the

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whole-tone lower (Kunc 1939: 20; Vogel 1981: 114; Vysloužil 1995: 181). According to Zemanová (2002: 61), Janáček considered the Moravian modulation a characteristic of Moravian folk songs in general.

<sup>352</sup> In the 1890s, Janáček wrote about folk songs and folk music in several pieces in *Moravské listy* (for example, *Národní písně pro školy obecné*, "Folk songs for basic schools", which is Janáček's critique of A. Vorel's hymnbook of the same name in *ML* 1891, No. 77; *Tanče valašské a lašské*, "Valachian and Lachian dances" in *ML* 1891, No. 1; *O písni národní*, "On Folk Song" in *ML* 1891, No. 124 and *O sbírkách lidových písní*, "On Collections of Folk Songs" in *ML* 1892, Nos. 31 and 32).

<sup>353</sup> In: *L. Janáček, Obraz života a díla*, ed. by J. Racek (1948: 57–58).

<sup>354</sup> *Leoš Janáček – O lidové písni a lidové hudbě. Dokumenty a studie*. Praha 1955. This present study refers to it with the abbreviation OLPaLH.

<sup>355</sup> *Hudebně folkloristické dílo Leoše Janáčka*, Vysloužil (ed.) 1955, 29–117. This study includes a detailed chronological list with brief commentaries of Janáček's collections and writings on folk songs.

<sup>356</sup> Cf. Chapter I.1.2.1 Janáček the folklorist: Collecting folk songs.

first period in Janáček's career as a folklorist. Vogel (1997: 91) characterizes this period as "ethnographic", stretching between 1888 and 1904. During this period, Janáček devoted himself first and foremost to the collecting work and excursions on the field and to organizational and popularisational activities. These activities were reflected again in Janáček's theoretical writings on folk songs: in addition to analytical studies on folk songs, he wrote also about concrete problems of collecting folk songs, for example in the articles "Collecting Czech Folk Songs" (*Sbíráme českou národní píseň; Dalibor, 1906*)<sup>357</sup> and "On the Notation of Folk Song" (*K notaci lidové písně; 41 manuscript papers from 5.10. and 12.10.1923.*) The practical concerns of working with folk songs dealt with two major issues, namely, the typical musical features of Moravian folk songs and the basic methodic problems in notating and collecting them.

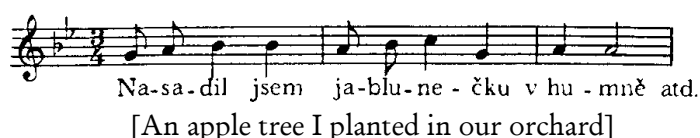
In 1889, Bartoš and Janáček published their first collection entitled "Moravian folk songs" (*Moravské lidové písně*), for which Janáček wrote commentary words (*Několik slov o lidových písních moravských, hudební stránka* [Some words about Moravian folk songs, the musical features].) In the publication, Janáček expresses his confidence in the richness of Slavonic folk song: in the same way as "Roman Catholic choral" (i.e., Gregorian chant) in the past, it will govern the music of the future (Vogel 1997: 109).<sup>358</sup> Janáček's largest study on folk song is his 136-page introduction to the so-called Bartoš III collection, "Moravian Folk Songs Newly Collected" (*Národní písně moravské nově nasbírané*, consisting of 2057 songs), which was published in two volumes by the Czech Academy (*Česká akademie*) in 1899 and 1901. This introductory study is titled "On the Musical Aspect of Moravian Folk

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<sup>357</sup> Janáček wrote this article to protest against the initiative of the Austrian Committee for Folk Song to note down the songs of the different regions of the Austrian empire in simple keys such as C, D, F or G. With the project, the Austrian government wished to control the growth of the folklore movement among the Slav nations within the empire. In his article, Janáček replied that the songs should be taken down exactly as they were sung and argued that the key is characteristic not only of the mood of the song but of the character of the singer himself. (Vogel 1981: 180–181). According to Vysloužil (1955: 87), the committee that gathered to a meeting in Luhačovice on 19 August 1906 accepted Janáček's view as a principle for future collecting work. Janáček also sent his article to Otakar Hostinský for judgement earlier in August. Later, Janáček was so thorough with the authenticity of the origin of the songs that in his introduction to the collection "Moravian Love Songs" (which was not published until 1928, being Janáček's last study on folk song) he even included photographs of the singers and the countryside around Makov near Čadca in North-Western Slovakia (Vogel 1981: 181).

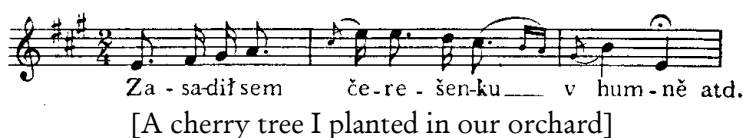
<sup>358</sup> In his first folkloristic review of Kuba's collection, Janáček claimed that in the course of time a common classical Slavonic music would develop on the basis of folk songs of the Slavonic peoples (Vysloužil 1955: 68). Janáček's interest in the common features between Moravian, Silesian and Russian folk songs and his confidence in the "pan-Slavic future" of music is evident also in the materials housed in his personal library. Janáček studied the basic collections of Russian and Ukrainian folk songs by J. Práč (*Sobranije narodnych russkich pesen s jich golosami*, Moskva 1906); J. E. Lineva (*Velikoruskija pesni zapisany E. Linevoj*, St. Petersburg 1909) and St. Ljudkevič (*Galičsko-ruski narodni melodii zibrani na fonograf*, I, Lvov 1906). (Vysloužil 1955: 73–74.) This pan-Slavic interest manifested itself in two orchestral dances on Slavonic folk themes from 1899 (*Kolo srbské*, "Serbian round dance" and *Kozáček*, "Cossack Dance"), which were introduced and sung to Janáček by a native of Russia and member of the Brno Russian Circle, M. N. Vevericová (orig. Veveritsa). Janáček composed these pieces for the Slavonic evening (*Slovánská beseda*), which took place in Brno on 11 January 1900. In addition to these orchestral pieces, conducted by Janáček himself, the program included Chopin's *Polonaise* Op. 40 (with orchestration by Rimsky-Korsakov), a Czech Polka and a dance from Valachia (*Požebnany*). Janáček's daughter Olga participated in the evening dressed in an appropriate folk costume. (Racek 1955: 21; Trkanová 1964: 49, 148; Vogel 1997: 139.) According to Trkanová (1964: 148), the evening (actually, a ball) was organised by a Brno society *Útulna* on Wednesday, 10 January 1900.

Songs” (*Hudební stránka národních písní moravských*) and is divided into seven chapters (see Vysloužil 1955: 86).<sup>359</sup> The first two chapters<sup>360</sup> deal with folk songs and their rhythmic features (Janáček’s specific terms *časování* and *nápěvková teorie*, i.e., speech melody theory, play here a significant role in close connection with Janáček’s studies in acoustics, physiology and aesthetics.) The third and the fourth chapters<sup>361</sup> concern the form of folk songs, the fifth and the sixth<sup>362</sup> discuss the playing of folk musicians and musical realism in folk song, and the seventh chapter<sup>363</sup> introduces features of sacred music both in secular and religious folk songs. In this extensive study, Janáček emphasizes the connection between words and melody in folk song. He is convinced that every folk song, even though it as a whole would not have been developed from speech, originally grows from its cadence (Vogel 1981: 113).<sup>364</sup> As evidence for his claim, Janáček points to the uneven rhythms of the Moravian folk songs. Moreover, depending on the contexts, the same words can manifest in different melodies and rhythms. Unlike the Western types of folk songs and folk music (i.e., Bohemia and Western Moravia), where the tunes and their rhythms obey the requirements and purposes of social dancing, the core of the Moravian folk tunes is in their words. Thus, according to Janáček, it is impossible that the tune would have been composed first and words attached to it only afterwards. For example, in his analysis he introduces a tune from Northern Moravia, the area of Těšín near the Polish border (OLPaLH: 268):



Example 11, Těšín.

Whereas the words are put here in a rhythmically regular structure, in the South-Eastern part of Moravia (Slovácko, i.e., the Moravian Slovakia) the same words follow the musical and rhythmic features of speech, which follows in the avoidance of equally repeating beats (OLPaLH: 268):



Example 12, Slovácko.

<sup>359</sup> Vogel (1981: 113) regards this study as “certainly one of the most valuable dissertations ever written on the subject of folk songs”. However, Vogel comments: “It is unfortunate that Janáček’s self-made terminology, fragmentary style and habit of building on unclear or unexplained premises makes the reading difficult.” (Ibid.)

<sup>360</sup> I. *Časování v lidové písni*; II. *Nápěv lidových písní*.

<sup>361</sup> III. *Útvornost a typičnost v našich písních*; IV. *Velikost útvornosti a délka písní*.

<sup>362</sup> V. *Význačnost čili pravda v lidové písni*; VI. *Hudci a harmonická stránka lidové hudby*.

<sup>363</sup> VII. *Církevní písně*.

<sup>364</sup> In Vogel (1997: 109) the original expression is “každá lidová píseň, pokud se nevyvinula z mluvy ‘celým svým útvarem’, přece aspoň ‘počátkem svým zrodí se jejím nádechem’”. The English equivalent for *nádech* is ‘tinge’ or ‘hue’, which would result in a following translation: “Although the whole shape of a folk song would not have developed from speech, at least the beginning of each folk song originates in its tinge.”

The study of the rhythmic aspects of folk songs led Janáček to a thorough research of the meaning of folk song lyrics. Janáček became convinced that the word is actually an important source that defines national character in folk song and in Czech music in general. According to Straková (2003: lxi), he discovered not only the causes of different variations of the songs, but also the links between some songs and spoken dialect idiom. After the notion that the word is the source of the rich and manifold rhythms in Moravian folk songs, Janáček turned against Otakar Hostinský's ideas about the Czech musical declamation, especially in his review of L. Kuba's collection "The Slavs Seen Through Their Songs" (*Slovanstvo ve svých zpěvech*, 1886–87). (Štědroň 1968b: 16; Vysloužil 1955: 77). Consequently, the first steps towards the theory of speech melodies had been taken.

The connection between folk song and words brought about a neologism that was to become indispensable for Janáček's music theory and also central for his theory of speech melodies, namely the concept of the *časovka*. Janáček composed this concept of the Czech root word meaning time (*čas*). *Časovka* is an embodiment, or rather, a process of rhythmic organization manifesting both in speech and in folk music. Connected with his theory on composition, Janáček used its verbal derivative, *časování* (approximately translatable as "rhythmicizing"), which in general is equivalent with rhythm, and even serves as a means of counterpoint.<sup>365</sup> The concepts of *časovka* and *časování* reoccur in almost all Janáček's theoretical writings. The semantics and dimensions of these peculiar concepts is the subject of a closer analysis in Chapter III.2.2.

During the first two decades of the 20th century, i.e., what Vysloužil (1955: 70) describes as Janáček's second period in his theoretical writings on folk songs, Janáček continued to write on folk songs (e.g., the article "Rhythm in folk song", *Rytmika [časování] v lidové písni*, in *Hlídka* 1909, No. 1 and the feuilleton *Pod šable* in *Lidové noviny* 29.4.1911 [discussion on the origin of an old sword dance]), but he did not work as actively on the field as before. He did make some excursions to the countryside in 1904 (in the Slovácko villages of Březová and Strání), in 1906 (to the villages on the river Ostravice), in 1907 (around Jablunkov and the mountain Radhošť) and in 1909 (to Bílá in the Beskydy Mountains<sup>366</sup> and Makov and Turzovka in Slovakia). (Vogel 1981: 180.) Naturally, the First World War and political changes in society directed attention elsewhere.<sup>367</sup> Vysloužil (1955: 71) remarks that the wartime, with its drastic effects on the futures of many European peoples, was equally a turning point in Janáček's folkloristic work (the starting of the third

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<sup>365</sup> Concerning Janáček's peculiar conception of counterpoint, Steinmetz (1996: 2) remarks that traditional counterpoint was taught at the Brno Organ School but not, however, by Janáček. The teachers of this subject were Osvald Chlubna (1893–1971), Jaroslav Kvapil (1892–1958) and Vilém Petrželka (1889–1967), all Janáček's former pupils, and organists František Musil (1852–1908, organist of the cathedral of SS. Peter and Paul) and Eduard Tregler (1868–1932, teacher of organ at Janáček's Organ School and at the Brno Conservatory from 1919). According to Jan Kunc, also a student of Janáček's, instruction of counterpoint and polyphony in general at the Organ School was quite minimal (Vogel 1997: 147, fn 1).

<sup>366</sup> Cf. the temporal proximity with the ballad "Čarták on the Solán" (*Na Soláni Čarták*, 1911), where the events take place in an inn on the Beskydy Mountains.

<sup>367</sup> The practical effect of the war in Janáček's compositional output can be seen also in the increased amount of choruses for female voices, for example "The Wolf's Track" (*Vlčí stopa*, 1916) and "Songs of Hradčany" (*Hradčanské písničky*, 1916). The war period was also time for theoretical contemplation, which resulted in the applications of Wundt's psychological investigations in Janáček's own theoretical studies and even in his lectures at his master classes for composition.



period in Janáček's folkloristic output). Vysloužil's notion that Janáček's relationship with folk music changed during these times, as well as seeing Wundt's psychology as one of the causes of this change, is quite pertinent. However, it is debatable whether this change or its cause was simply negative or one-sided.<sup>368</sup> It is true that Wundt had a great influence on Janáček, and directly after adopting Wundt's psychological conception of the processes of perception and consciousness, Janáček was involved with matters other than strictly musical folkloristics. It is also interesting to follow how Janáček develops his ideas on the relationship between word, folk song and consciousness in his folkloristical writings of the 1920s. In this connection, Straková's (2003: lxi) notion that Janáček's effort to justify his own ideas on theory accompanied also his study of folk culture is quite in place.

In sum, Vysloužil's (1955: 67) comment that the correct understanding of the contents of Janáček's individual studies would be difficult to imagine without a preliminary knowledge of the most important historic and ideological conditions under which Janáček's work on folk song developed, is highly legitimate and pertinent. This view is necessary especially in positing the individual studies within their relevant contexts. However, a larger outlook on the complex of Janáček the theorist is also applicable. After all, in the same way as Janáček the composer, Janáček the theorist also developed and ramified his themes, preserving the core of his original style. As Janáček's activities as a theorist and music pedagogue overlapped earlier in his career (as pointed out by Beckerman 1994: 43), his roles as theorist and folklorist again converged and finally intertwined. There can be bizarre moments in Janáček's reasoning, as the mathematical formulas indicating the architectonics of rhythm in folk songs in the article "About the Firmest in Folk Song" (*O tom, co je nejtvrdšího v lidové písni*, 1927). Having just discussed the golden section in folk song rhythm, in the same article, and moving to his formulas, Janáček suddenly expresses down-to-earth comments on the realities of a folk composer: "He can think [i.e., the composer] in the same way as a ploughman can plough with his plough or tresher can lash with his flail." (OLPaLH: 471.) The span of Janáček's theoretic and folkloristic output is organic and does not get undermined even by the avantgarde impulses of the 1920s. Still in his last years, Janáček was preoccupied with folk music: his last study on folk song, for instance, was the introduction to the collection "Moravian Love Songs" (*Moravské písně milostné*, 1928). (Straková 2003: lxi; Vysloužil 1955: 31.)

As Straková (2003: lxi) remarks, the study of folk culture did not fail to have an influence on Janáček the composer. Folk songs and folk music became the foundation and the source of his compositional inspiration. In the light of what has been presented earlier, this surely applies also to Janáček's theoretical views. It is not so easy to indicate what was the inspiration and what was the effect in the relationship between Janáček the folklorist and Janáček the theorist. The organic span of Janáček's many roles and their interrelationship grows into a uniting arch especially from the point of view of his musical aesthetics. While working intensively in the domain of folk music in the 1880s and 1890s offered Janáček a way out of the traditional Classic-Romantic models, the world of folk music and folk culture, together with his scientific studies, essentially influenced Janáček's

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<sup>368</sup> From the viewpoint of the 1950s, Wundt's psychology could seem as "idealistic" and Janáček in the turn of his theoretical opinions as a victim of imperialistic trends of the capitalistic society. It is possible though, as Vysloužil (1955: 72) claims, that the scientific value and comprehensibility of Janáček's last studies (especially *O tom, co je nejtvrdšího v lidové písni*, 1927) is reduced by his unusual terminology and strange stylistic idioms. However, the affinity of this terminology with Wundt's psychology is significant and should be taken into account.

growing realism later on. This peculiar, psychological realism became comprehensive for his music theory, with an audible transformation in his musical language. How this realism becomes manifest in Janáček's theoretical works is the underlying subject matter of Part III.

#### II.4.5.3 Speech melodies

Janáček began to study speech melodies at the time he was composing the opera *Jenůfa*. Writings about speech melodies form the most heterogeneous group in Janáček's literary output, since the theme of speech melodies appears both in his theoretical writings and writings on folk music as well as in most of his feuilletons. Examples of speech melodies were also involved in his lectures, some of which have been preserved as notes made by Janáček himself or by his students. Speech melodies form a uniting texture in Janáček's many-faceted artistic and theoretic output, which makes it very hard to distinguish texts in his scholarly output that are devoted solely to speech melodies. As emphasized by Černohorská (1958: 129), one meets with individual passages of the theory of speech melodies in almost every single literary manifestation of Janáček's. Beckerman (1994: 47) has aptly remarked that Janáček's speech melody theory is essential to any understanding of Janáček as theorist, since it forms an important background for all his considerations.

As Černohorská (1958: 129) notes, the ensemble of Janáček's theoretical pieces of information about speech melodies is not given in a form of a coherent succession of studies. Rather, every attempt at a detailed orientation in the theory of speech melodies is about to bump into the immense fragmentariness of this ensemble, she reminds (*ibid.*). Moreover, Janáček expressed his ideas haphazardly and occasionally in many theoretical articles and purely popular sketches in various journals, and often filled in his diaries with comments on speech melodies (*ibid.*). The difficulty of distinguishing between Janáček's writings on speech melodies from his other theoretical writings is evident also in the list given by B. Štědroň (1968b: 149–152), which introduces ninety-eight literary sources where Janáček discusses his theory of speech melodies. In this list, there are many texts that overlap with Janáček's studies on music theory and folk song, and some are precisely the same as those discussed in other sections of this chapter.<sup>369</sup> However, the majority of the texts clearly concerning speech melodies were published as feuilletons in various journals or periodicals, especially in *Lidové noviny*, but also, at the beginning of the 20th century, in *Český lid* and *Hlídka*.

It is remarkable that until the end of his life, Janáček did not cease to write about speech melodies. The first article starting this branch in Janáček's literary output was the article, or rather, critique on the performance on Shakespeare's play *Othello* in his own paper *Hudební listy* on 2 March 1885 ("Othello, the Moor from Venice").<sup>370</sup> As Straková (2003: lxii) points out, this article belongs still to the time before Janáček began to absorb the

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<sup>369</sup> For example, Štědroň includes in his list Janáček's review on Kuba's collection *Slovanstvo ve svých zpěvech*, his introduction to the Bartoň III collection (*O hudební stránce národních písní moravských*, 1901), the article *Moderní harmonická hudba* (1907) and Janáček's two speeches at the opening of the Conservatory of Brno (1919) and at receiving the Honorary Doctorate at the Masaryk University (1925).

<sup>370</sup> Helfert (1949: 81) writes that in his first critical articles about church music in *Cecilie* in 1875, Janáček analyzed in detail prosody, accentuation and duration in choral song, and after establishing his research on folk songs, from 1890 onwards, he gave several lectures on the musical characteristics of speech.

intonation of vernacular speech. Also in an answer to a questionnaire “The National Theater in Moravia” (*Národní divadlo Moravy; Moravská revue* 1, No. 6) in 1899, Janáček expressed a demand for authenticity in speech on the stage and in the lyrics of Czech operas. Karbusický (1983: 41) regards the article “Speech Melodies Outstanding for their Dramatic Quality” (*Nápěvky naší mluvy vynikající zvláštní dramatickostí*, 1903) as the first study specifically dedicated to speech motifs. As the last feuilleton dealing with speech melodies Štědroň (1968b: 152) lists No. 93 in his sources, “The alarm bell rings” (*Zvoní na poplach; Lidové noviny*, 20 May 1928), although its only “speech melody” belongs to a rusty bell from approximately the year 1780.<sup>371</sup>

In the feuilleton *Loni a letos* (“This Year and Last”, 1905) and the article *Rozhraní mluvy a zpěvu* (“The Border between Speech and Song”, 1906), Janáček is occupied largely with speech melodies, but typically these ideas are connected with other areas in his theoretical thought. Speech melodies and so-called ‘real motives’ are treated in the study *Váha reálních motivů* (“The Importance of Real Motives”, *Dalibor* XXXII, 1909–10), where Janáček evaluates speech melodies and national elements in a musical work: speech melodies are the most essential real motives.<sup>372</sup> Simple folk speech and melody, due to their infusion with real-life experience, call forth an inevitable judgment based on the mood and quality of the motive. As claimed by Janáček, these motives also guarantee the national spirit of a work of art. (Beckerman 1994: 49.)

Janáček’s concept of *sčasovka* appears frequently in his writings or lectures dealing with speech melodies as well (for example, in the above-mentioned article *Rozhraní mluvy a zpěvu*, 1906). Characteristically, Janáček does not slow down his train of thought by stopping to give definitions of the concepts he uses. However, there is a change in this aspect after Janáček’s study of Wundt’s psychology (1913–15). For example, he starts to distinguish the elements of *sčasovka* (rhythm) and sketches different models, usually in the form of a circle, to describe the structure of *sčasovka* and the components of a word. Whereas he did not involve a chronometric measurement in his notations of speech melodies earlier (except acknowledging the need for it and occasionally using metronome), Wundt’s experimental investigations inspired him to exact measures of the duration of speech melodies and syllables in words by a chronoscope. (Štědroň 1968b: 124–125, 137.)

#### II.4.6 Autobiographical writings

Although Janáček’s autobiographical writings do not essentially belong to the scope of Janáček the scholar, a few words can be said on them as some of these sources will be used in the present study. As Helfert (1949: 20) notes, Janáček’s writings belonging to this type

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<sup>371</sup> The feuilleton documents Janáček’s visit to Bertramka, a museum devoted to Mozart in Prague, with Kamila Stösslová on 7 April 1928.

<sup>372</sup> Janáček starts his study with these compact words: *Nejvlastnější reální motivy jsou nápěvky mluvy; jimi jde v dílo hudební národní element, který nebrání svéráznosti skladatele.* (“Speech melodies are the most characteristic real motives; with them the musical work gains a national element that does not suppress the originality of a composer”.) This study on real motives originated from Janáček’s lecture notes from several presentations at the so-called “instructional hours” at the Brno Organ School, where the program included mainly Beethoven’s chamber music (Piano Trios Op. 1 Nos. 3 & 2, Op. 70 No. 2 and Op. 97) and their analysis. Janáček spoke about speech melodies as introduction to the instructional hours and his expositions were also printed in abbreviated form in the concert program.

were often small belletristic-like reviews in newspapers of his own works and life (for example, “About *Jenufa*” [*Okolo Její pastorkyně*], 1916 and “The Excursions of Mr Brouček” [*Výlety Páně Broučkovy*], 1920). Janáček also wrote about his teachers and colleagues in the articles “Pavel Křížkovský and His Work in the Reform of Church Music” (*Pavel Křížkovský a jeho činnost v opravě chrámové hudby in Cecilie*, 1875), “Křížkovský’s Importance in Moravian Music” (*Křížkovského význam v hudbě moravské in Český lid*, 1902) and “In Memoriam Antonín Dvořák” (*Za Antonínem Dvořákem*, in *Hudební revue*, IV 1911). Janáček’s reminiscences of his own life were published in the autobiography “Leoš Janáček: A Survey to Life and Work” (*Leoš Janáček: Pohled do života i díla*, edited by Adolf Veselý, Prague 1924), which consists of recollections from the period around Janáček’s seventieth birthday.

Janáček’s speeches and lectures (some of which have remained only as manuscripts) given in different occasions can still be listed in his literary production. Two of his speeches are related to higher education in Brno: the speech “Words of Introduction at the Opening of the Conservatory of Music in Brno” (*Úvodní slovo k otevření konservatoře v Brně*)<sup>373</sup> (published in *Lidové noviny* 7.10.1919) and his Honorary Doctorate Speech at the Faculty of Arts of Masaryk University in Brno in 1925.<sup>374</sup> Janáček gave also two speeches during his visit in England in 1926.<sup>375</sup> Furthermore, his letters provide an interesting and valuable documentary source for the examination of Janáček the artist. Approximately seven hundred such items of correspondence (including postcards and other messages) were sent to Kamila Stösslová between the years 1917–28.<sup>376</sup>

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<sup>373</sup> As Straková (2003: lxxv) mentions, in his speech (30 September 1919) Janáček expressed his hopes of undertaking the research on music psychology in the curriculum of the new conservatory. Janáček was appointed its first principal. However, when the conservatory finally became a state institution in 1920, Janáček’s pupil, 37-year-old composer Jan Kunc was nominated as the new director. Nevertheless, in the next autumn, Janáček was appointed Professor of the composition masterclass at the Prague Conservatory, resident in Brno (Zemanová 2002: 158).

<sup>374</sup> The speech *Spondeo ac polliceor!* (28.1.1925) has been published with commentaries by M. Štědroň (1998: 251–258) and also in the 2003 edition of Janáček’s literary works (LD1: 551–553).

<sup>375</sup> Janáček was invited to England by Mrs. Rosa Newmarch. He gave speeches at the London Czechoslovak Club on 2 May 1926 and at the occasion organized by the School of Slavonic Studies and the Czech Society of Great Britain on 4 May 1926. (Straková 2003: lxix.) These speeches (although both dated one day previous: 1 and 3 May) have been published in English in Zemanová 1989 (pp. 58–61).

<sup>376</sup> In addition to personal matters, Janáček’s letters to Kamila Stösslová provide valuable information about his travels and vacations, and equally to the composition and performances of his works. A great deal of this correspondence was burnt or destroyed in mutual agreement of the both sides, of which one can find documents in the remaining letters (e.g., Janáček’s letter to Kamila on 24 July 1928, as reported in Zemanová 2002: 249). Janáček met Mrs Stösslová (1891–1935) at the Luhačovice spa in the summer of 1917. This young woman, married to David Stössel (1889–1982), an antique dealer, became the muse of Janáček’s future compositions (for example, *Zápisník zmizelého*, “The Diary of One Who Vanished”, 1920; the opera *Káťa Kabanová*, 1921 and the two String Quartets, *Kreutzer Sonata*, 1923, and *Intimate Letters*, 1928). The relationship has been often characterized as slightly one-sided. Mrs Stösslová seemed to be quite satisfied with her ordinary family life and it is questionable whether she had any true interest towards Janáček’s art. As Tyrrell (2007: 849) remarks, making no demands and seeming quite uninterested in Janáček’s compositions, Kamila Stösslová turns out to have been his ideal muse. In his letter to Kamila (29 May 1927), Janáček writes that he cannot live without thinking of her—to live the way Zdenka expects—that’s a way he cannot live: it’s worse than torture. He won’t allow his freedom of thought and feeling to be taken from him—none of his compositions could grow from “this desert at home”. (Příbáňová 1990: 212 [451]; Tyrrell 2007: 705.) Tyrrell (*ibid.*) makes an apt remark that actually, the opposite can be argued – that Janáček composed out of his unhappiness at home. Had he been leading a contented home life, would he at nearly seventy-three be

The underlying motive of the present part of my study has been to focus on the different areas that contributed to Janáček's personality as scholar and theorist. However, the chapters that discussed Janáček's literary style (II.4.1 *Janáček as a writer. Overview to range and style* and II.4.2 *Parallels between Janáček's literary and musical style*) demonstrated that the line between Janáček the theorist and Janáček the composer is not clear-cut. As Straková (2003: lxvii) concludes: "Janáček's writings are an inseparable part of his creative work as a composer. They are not merely an afterthought, for the two intertwine and define one another; they are part of a single creative process, a constant component of Janáček's creative personality as an artist and a person." What has been said in this chapter about Janáček the theorist has referred mainly to the literature he studied and to his literary output as a whole. In what follows, this discussion is continued in the direct analysis of Janáček's individual theoretical studies.

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working quite so hard on his compositions? However, Mrs Janáčková even had doubts of the Stössel couple benefiting from Janáček's success financially, and at one occasion accused Kamila for being a "clever businesswoman" (Trkanová 1998: 151; Zemanová 2002: 233). Additional complications between these two women took place at the events related to Janáček's death in Ostrava, when it appeared, among other things, that Janáček had made generous benefits for Kamila in his will. Janáček managed to maintain his passionate, almost fabled relation to Kamila until the end of his life. As Tyrrell (2007: 849) puts it: "Both the 'Kamila Stösslová' that Janáček imagined and the works this imaginary person inspired were Janáček's creation." Janáček's letters to K. Stösslová have been published by Svatava Přibáňová in *Hádanka života* (Brno: Knižnice Opus musicum, 1990). (See also about Janáček's relationship and correspondence with Kamila Stösslová in Zemanová 2002, pp. 139–140 and 263–264.) Janáček's relation to Stösslová is discussed by Chew (2003: 99–101 and 133–137) and Paige (2003). Paige (2003: 93) refers to Kamila's merits as a muse: a combination of undereducatedness, reticence and idealization on Janáček's part guaranteed her suitability for the role, for a muse does not criticize her artist. Paige (*ibid.*) also reckons that Janáček's relationship with Kamila depended on her physical distance and his lack of real experience with her as a lover.

## PART III

### JANÁČEK THE MUSIC THEORIST

#### Prologue

Although Janáček would not have succeeded in delivering his original and downright antitraditional music theory to his students in the Brno Organ School, his musico-theoretical writings merit examination as a synthesis of his aesthetics and, at least to a certain degree, of his artistic output. “Janáček the theorist” and “Janáček the artist” form a ramifying puzzle: the two personalities interlock, but it does not appear that the former would have purposefully served the latter in order to gain momentum (or vice versa). In his evaluation of Janáček’s theories, Beckerman (1994: 111) discusses Janáček’s theoretical works and their relationship to his music: “The theoretical works are useful in helping us to articulate more clearly, by comparison, the central characteristics of Janáček’s approach and interpret them within the context of his concrete aesthetic goals as a composer.” Nevertheless, the concrete and practical relationship between theory and practice is, according to Beckerman, an open-ended problem, as he remarks (*ibid.*): “it is impossible, even with Janáček’s help, to prove which came first, the theoretical conception or the musical, and in precisely what manner the relationship functions.”

What Steinmetz (1996: 3) has stated before about Janáček’s teaching methods, can also be relevant to his whole musico-theoretical enterprise: both have an unconventional, highly novel and individual nature in which Janáček, as Steinmetz says, really was “ahead of his time”. Both in his teaching and writings Janáček saw compositional theory as a whole rather than merely through its constituent parts. According to Steinmetz (*ibid.*), Janáček’s theories paved the way for the union of horizontal and vertical thinking, as well as the possibility of separating the various musical elements and their developments. To Steinmetz’s view, Janáček’s relevance to and influence on today’s musical composition and theory have been demonstrated in the compositional aspects of stratofonic music for instance, with its rhythmic layers and sound mixing, editing and montage techniques<sup>377</sup> (*ibid.*). Regardless of whether it is necessary to speak about Janáček’s influence in music, the question of montage in his compositional technique has been the object of musicological study and will be discussed in Chapter III.2.3.

Likewise, the core of Janáček’s musical realism, his theory of speech melodies, represents a unitary attitude for creating new grounds for composition and aesthetics. Since Janáček did not write any systematic presentation about his ideas on speech melodies, his theory of speech melodies is actually a reconstruction of his various individual (more or less) theoretical writings, including studies on folk music, lecture notes, even his *feuilletons*, etc. This brings about a certain impression of fragmentation into this theory. It is as if the theory of speech melodies were an immense mirror, smashed into myriads of small pieces that all reflect the same picture [reality as experienced by Janáček?] but in

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<sup>377</sup> Steinmetz (1996: 2, fn 14) refers to the explanation of “montage” in *The Essence of Musical Semiotics III* (Fukač, Jiránek, Poledňák, Volek et al: *Základy hudební sémiotiky III*, Brno 1992, p. 129): “Nowadays the term is used to describe a system of relatively independent sounds variously brought together and disconnected again to serve independently and placed into new contexts, in accordance with the requirements of the composition and with the composer’s wishes as to the content of his work.”

endlessly different perspectives and shades. Depending on the context, Janáček's ideas about speech melodies can mirror his conception of folk song and folk music, psychological and musical processes in human consciousness, microstructural and temporal dimensions of speech melodies and even the structure of the word with its relationship both to inner and outer world. All of these aspects merit a detailed account and will be individually examined, as far as possible, later in this part of the study.

Since Janáček does not form a system, one has to look for his "theory" as it appears in his numerous writings. In the selection of the texts, the intention of this study has been to gather as many relevant examples as possible to find a recurrent pattern in Janáček's different writings, whatever their category or genre be. The aim of this kind of compilation is to piece together the mirror that would serve to reflect the hypothetical metatheory lying behind Janáček's efforts as a theorist and composer. Due to their extensive volume, many texts in TD1 and TD2 have been discussed only partially. LD1 and LD2 are equally voluminous, but the choice has been easier, since the latter has provided items of greater relevance.<sup>378</sup> Thus, only part of the fragments scattered along Janáček's writings have been collected and assembled in this single study. If the metaphor of the mirror is taken in the sense presented by Leibniz and discussed in Part II, thus reflecting the whole world (or, as in this case, a composer's more or less conscious intentions), the assemblage of all pieces would not be reasonable or possible, not least in Janáček's case. Every assemblage gives a different interpretation and form for the fragments. To use another metaphor, the only option to start with has been to choose one or two reasonable routes inside a kind of a labyrinth.

Moreover, the labyrinth of Janáček's writings about speech melodies, rhythmic organization (*sčasování*), folk music, etc. grows into a kaleidoscope with his compositions, which provide a different assemblage in the mirror or lead in the route. Additionally, every single composition presents a kaleidoscope of its own. Nevertheless, as kaleidoscopes usually do not show totally chaotic and unregular patterns, it is possible to see Janáček's compositional output as reflecting the fragments of the mirror or its reverse side, yet not forgetting their individual identities as works of art.

The fact that the theory of speech melodies ultimately remains a reconstruction challenges its "status" as a theory.<sup>379</sup> The idea, or rather the designation of the theory of speech melodies is original in itself, i.e., it is not a term given afterwards to Janáček's manifold preoccupation with speech melodies, as Janáček himself had used the term "theory" with reference to his ideas on speech melodies. The term was also known to Janáček's contemporaries and to the first commentators and musicologists who wrote about his music theory. Josef Černík, in his article in *Hudební matice* in 1925, asks what the theory of speech melodies actually represented,<sup>380</sup> and answers that it is "the law of the logical relation of a 'melody' to speech, to text." Furthermore, he enquires: "What does Janáček want with his speech melodies?"<sup>381</sup> and answers that their employment by Janáček illustrates the inner connection, the iron logics of the formation of speech melodies, from which also melodies in composer's mind grow out. Černík (1925: 20) remarks that when

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<sup>378</sup> Among the more "conventional" feuilletons in LD1 some texts have proved relevant for the present study: these are, for example, the article *Rozhrání mluvy a zpěvu* (1906) and the feuilletons *Loni a letos* (1905), *Das Hippische Chronoskop* (1922) and *Milieu* (1922).

<sup>379</sup> I will return to this problem in Chapter III.1.4.

<sup>380</sup> "Co je vlastně teorie nápěvková?" (Černík 1925: 19.)

<sup>381</sup> "Co chce s nimi Janáček?" (Černík 1925: 20.)

Janáček produces his notated examples, they are sometimes so difficult to read that even musicians tend to get only “stylistical” enjoyment from them.

Janáček’s literary style is notoriously difficult to follow, not only to a foreigner, who wonders how Janáček can quickly abandon an idea and move suddenly to another one.<sup>382</sup> This feature has provoked many musicologists to write about the matter. One of them is Jiří Fukač, who points not only to Janáček’s eccentric personality (although Fukač a little off guard calls Janáček’s way of life “petty bourgeois”), but also makes a note of his highly individual spoken and written tongue. According to Fukač (1970: 58), Janáček’s linguistic expression was not a mere negation of the convention of his day, but was rather a new form, which despite of its highly individual character and lack of practicability was intended to serve, among its other ends, as the language of music theory: as an instrument of scientific research, of pedagogics, and also of general thought on practice. A foreigner in her attempt to tackle Janáček’s fleet train of thought in the middle of the perplexity of his sentences can luckily find support in many other distinguished Czech scholars’ comments on the topic. Jan Racek (1968b: 45) has a good grip on this problem: he admits that there is no denying that especially with Janáček, all activities (including theoretical ones) are borne out by strong, instantaneous, and often volatile experiences and inspirations. At the compository level, each one of these impulses in their inner essence transforms in a moment into autonomous melodic-motivic arche- and prototypes, comprising often only of a few, even if not only one single bar.

Racek (*ibid.* 44) brings out further the connection between the aphoristic Lachian dialect and Janáček’s musical language: the influence of the previous on the latter cannot be simply apodictically excluded (*ibid.* 45).<sup>383</sup> Information of this kind also opens valuable insights into the understanding of the dilemmas of Janáček’s theoretical views. Jiří Kulka’s (1990: 21) comment that many of Janáček’s statements cannot be understood at all appears in a less drastic light when a number of other esteemed scholars have expressed identical

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<sup>382</sup> Vladimír Helfert (1949: 56–57) makes a comment on the common fundamental character of both Janáček’s artistic personality and his many literary manifestations: in uniformity with his rhapsodic and aphoristic character, Janáček never elaborates his ideas in a systematic way. The same is also characteristic of his thematic work, where the agent of his work is unrestrained dynamism rather than motivic continuity, Helfert (*ibid.*) writes.

<sup>383</sup> In his outline of the images of Janáček, Tyrrell (2006: 4) regrets the fact that there are no recordings of Janáček’s voice, not even a single word on the early cylinder phonographs of folk songs that Janáček was involved with. Neither did the planned radio broadcast with Radiojournal in December 1926 take place (Tyrrell 2007: 661). However, Tyrrell (2006: 4) recollects some ideas of the way Janáček spoke: “It was *kratce* [short], as in many joke representations of his speech omitting the acute accent (the long-vowel sign): not the standard Czech (*krátce*) with a long ‘á’ but a short ‘a’ instead. This trait is usually accounted for by a reference to his short-vowel Lachian dialect, which, it is said, he never lost. However not only were his vowels short, but also his sentences. And when he wrote letters – and sometimes formal prose – the paragraphs were just as short too: often a single sentence implying some sort of pause and possibly a shift before the next staccato rapid fire.” Vilem Tausky recollects (1982: 19) Janáček’s speech as follows: “His speech was very characteristic, and most alarming. His words came out in staccato patterns like a cross between a machine gun and a typewriter. All his life he spoke with a Lachian accent.” The Czech-born conductor Walter Susskind has paralleled Janáček’s music and speech in the following manner: “His musical forms recall his thoughts; his motifs resemble his speech. The thinking and the musical structure are equally nontraditional and characteristic; his spoken words and his motifs share the same vitality, eruptive concision, and vehemence.” (Susskind 1985: 156.)



opinions.<sup>384</sup> However, from an international audience's point of view, Miroslav Barvík's comment may appear excessive: Barvík (1980: 185) claims that in order to understand Janáček's music, above all, one has to be acquainted with the folksy speech of the East Moravian dialects and hear its specific traits: its abrasiveness, concision, rhythm, the saturation of specific vowels and the gracefulness of the syllables and words, the dynamic stress and melodic accent, which reveals the actual condition of a human soul.<sup>385</sup> Whatever the truth, bearing these qualities in mind, the reading of Janáček's original theoretical output becomes somewhat easier and less stressful a task, and its peculiarities a little more comprehensible and less irrational. From this starting point, and assisted with the extensive work of scholars of different generations and nationalities, I may venture to the difficult task of tackling Janáček's theoretical oeuvre.

### III.1 The theory of speech melodies

#### III.1.1 At the origins of the speech melody theory

In the tradition of Janáček studies, examining the origins of Janáček's theory of speech melodies has often equaled tracking the first indications of Janáček's interest in notating speech melodies. This discussion has been meticulously started and led by Milena Černohorská (1957; 1958) and Bohumír Štědroň (1965; 1968b). In her studies, Černohorská is particularly mirroring the relationship between the development of Janáček's speech melody theory and his vocal compositions. Introducing a more detailed aspect to this investigation, Štědroň takes into consideration the point when Janáček decided about and definitely stayed at the term *nápěvek mluvy* ("speech tunelet"). Štědroň (1965: 678) notes that in her articles Černohorská does not differentiate the time when Janáček became preoccupied with speech melodies from the time when he took down the first speech melody. Janáček's *chef-d'œuvre Jenůfa*, the turning point in his style, stands as an exclusive cornerstone in the procedures of both of these distinguished Janáček scholars.

As Černohorská (1957: 166) notes, "we can discuss about the definitive beginning of Janáček's study of speech melodies only if we at the same time can prove also concrete influence of this study on his compositional works, dramatic and vocal, or on his theoretical views". Černohorská (ibid.) subsequently evaluates the alternatives that have been presented as the date of the beginning of Janáček's interest with speech melodies. For example, V. Helfert,<sup>386</sup> J. Černík<sup>387</sup> and J. Vogel<sup>388</sup> suggest the 1890s as the starting point of

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<sup>384</sup> Jaroslav Jiránek (1985: 38) points out that underlying the syntax and structure of Janáček's literary works we find not the standpoint of logical semantics but that of sonic intonation. In Janáček's remarkably suggestive scholarly musicological writings, his extreme eccentricity was not always of advantage in its application, Jiránek (ibid.) notes, and characterizes Janáček's remarkable original terminology as verging crazily on the edge of comprehensibility.

<sup>385</sup> Hellmuth Wolff (1970: 298) mentions a somewhat parallel argument in the case of Wagner. However, this "malicious" (as Wolff quotes) view relates to performers: according to it, Wagner's music dramas can be correctly sung only in the dialect of his native Saxony.

<sup>386</sup> "Kořeny Janáčkovy kritického stylu" in: *O Janáčkově*, Praha 1949, p. 81.

<sup>387</sup> "O Janáčkově teorii nápěvkové", *LHM-Tempo* IV-1925, p. 20.

<sup>388</sup> *Leoš Janáček dramatik*. Praha 1948, p. 15.

Janáček's study on speech melodies. Černohorská (ibid.) also mentions Jan Racek<sup>389</sup> and Bohumír Štědroň,<sup>390</sup> who introduce Janáček's own statement<sup>391</sup> according to which his interest in speech melodies would have originated around the year 1879. Additionally, Štědroň (1965: 678–679; 1968b: 117) discusses other dates that have been presented, mostly by Janáček himself in different connections, as the origin of the speech melody theory, namely the years 1881, 1884, 1888, 1897 and 1901.

Both Štědroň (1965) and Černohorská (1957) exclude the year 1879 as the beginning of Janáček's speech melody studies and consider it as the result of the composer's own erroneous reminiscences. Štědroň points out that in the years 1879 and 1880, Janáček was studying at the conservatories of Leipzig and Vienna and that there is no article of Janáček from the year 1879 nor any evidence that would clearly document Janáček's interest in speech melodies at that time. Preceding this date, Janáček had published some articles, for example in *Cecilie* from 1875 onwards, but there is no mention of speech melodies either. Neither does his article *Some Clarifications of Melody and Harmony (Všelijaká objasnění melodická a harmonická, Cecilie IV–1877)* from the year 1877 show any features of a study of living speech. Here (p. 20) Janáček only mentions that speech has intonations that are very manifold and important, because their changes also cause alternations in the nexus of thoughts. According to Štědroň (1965: 679), it is possible to sense here, at an early stage, Janáček the psychologist, yet there is no question about the beginning of a real study of living speech, especially its tonal-melodic intonations and psychologico-dramatical importance of individual verbal expressions.

Similarly, Černohorská pays attention to Janáček's stay in Leipzig: Janáček's intellectual and creative orientation was exclusively formalistic and classical, and supported also by his teachers he consciously and consistently stucked at his traditionalism. According to Černohorská (1957: 167), in these conditions there was no place for such an original activity as the study of colloquial language. Likewise, the aesthetical treatises studied by Janáček do not confirm that this would have been the case. As an indication of this, Janáček has underlined the following passage in Durdík's *Všeobecná Aestetika* ("General Aesthetics"): "a musician's idea is simply musical and cannot ever be expressed by something else" (*myšlenka hudebníková je naprosto hudební a nedá se nikdy vyjádřit něčím jiným*). Černohorská (ibid.) claims that it is equally implausible that Janáček would have arrived at such a theory literally full of life through speculative reflections over the pages of Helmholtz's definitions about undulation, tone, physiology of the organ of hearing etc.<sup>392</sup> Janáček's theory of speech melodies undoubtedly grows out of totally different roots. Echoes of this theoretical, aesthetical and philosophical study is necessary to look for in other areas of Janáček's activities of the time, especially in his musico-critical articles and his original theory of harmony. However, as Černohorská (ibid.) argues, we find out that with the help of these studies, Janáček retreated rather than becoming nearer to speech melodies and all connections to speech melodies in relation to his compositional output and musico-aesthetical ideas.

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<sup>389</sup> Introduction to the 1st edition of *Leoš Janáček: O lidové písni a lidové hudbě*. Praha 1955, p. 13.

<sup>390</sup> *Janáčková Její pastorkyňa*. Praha 1954, p. 7.

<sup>391</sup> Janáček's interview in the journal *Literární svět*, I–1928 (Černohorská 1957: 165, fn 1).

<sup>392</sup> As Černohorská (1957: 167, fn 7) notices, Janáček studied Durdík's, Zimmermann's and Helmholtz's works by the year 1879. Cf. earlier discussion about this topic in Chapters II.1.1 Janáček as a reader (pp. 70–71) and II.1.2 Music theory and beyond (pp. 75–76, fn 200).

As far as the year 1881 is concerned, Štědroň (1965: 679) points out that neither any article nor a document has remained that could show Janáček's interest in speech melodies at that time. Thus the composer very likely made a mistake when stating in his letter to the Czech Academy in 1918 that his writings about speech melodies of Czech language had been published in various periodicals starting from the year 1881. Around 1884, Janáček shows a certain kind of interest in the spoken Czech, but according to Štědroň (ibid.), not in its melodies however: Janáček does pay attention to the expressive qualities of speech, although at first only as a phenomenon belonging to the stage. In his own periodical *Hudební listy* ("Musical papers"), dated 2nd March 1885, Janáček publishes a review of the February 27th premiere of Shakespeare's *Othello* in the Brno National Theater. In this article Janáček examines the artistically delivered and dramatically emphasized language spoken on the stage. However, he did not write down any melodic versions of speech. The article is concerned mainly with the ambitus, i.e., the tonal range and confirmation of pitch and even the scale of speech.<sup>393</sup> Štědroň (1965: 680) points out that the aspect of scale was part of Janáček's theory of speech melodies even later.<sup>394</sup> In his review, Janáček avoids discussing or notating speech as a melody, yet according to Štědroň (1965: 680) this does not imply that he would not have been investigating its tonal contents. However, the article about the performance of *Othello* appears as the first stage and presage towards speech melodies. Štědroň (ibid.) presumes that towards the year 1885 Janáček definitely started to develop the means of writing down speech melodies, although he had not yet created the term *nápěvek mluvy* ("speech tunelet") for it.

The year 1888, which Janáček in his autobiography<sup>395</sup> mentions as the starting point of collecting speech melodies, is condemned both by Černohorská (1957: 165, fn 1; 170–171) and Štědroň (1965: 678) as the product of Janáček's bad memory. Černohorská (1957: 170) assumes that Janáček erroneously parallels the time he started his folk song excursions with becoming involved with speech melodies. However, Štědroň (1965: 680) remarks that there are remarkable changes in Janáček's compositional style towards the end of the 1880s. This is the time when Janáček embarked upon groundbreaking work with folk songs. In 1888, the year of the commencement of collecting folk songs in cooperation with František Bartoš, Janáček composed a piece for baritone solo and male choir based on a Moravian folk song from Sušil's collection, titled *Žárlivec* ("The Jealous Man").<sup>396</sup> Telling a story of a wounded, dying outlaw and his beloved (in the song, the man attempts to kill his sweetheart so that no one else would have her), the piece directly predicts the orchestral prologue for *Jenůfa* with its contents and melodic indications, entitled *Žárlivost* ("Jealousy"), first composed for piano (four hands) and in the early 1895 for orchestra.<sup>397</sup> Although Janáček increasingly became involved with folk music, Štědroň (1965: 681; 1968b: 117–118) does not consider the late 1880s as a time when he would have been already systematically involved with speech melodies. All of Janáček's attention and

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<sup>393</sup> Štědroň (1965: 679–680) attaches Janáček's review in his text. The tonal examples added by Janáček show the ambitus of words uttered by the evening's actors. Janáček's attention was caught by the small dimension of the female voice (actress Pospíšilová) in comparison with the large ambitus of male voices.

<sup>394</sup> For example, when Janáček notated the speech melodies of T. G. Masaryk, Czechoslovakia's first President, he often remarked that it is dominated by A-flat minor without modulations.

<sup>395</sup> Edited by A. Veselý: *Leoš Janáček. Pohled do života a díla.* ("L. J. View to life and work", Praha 1924).

<sup>396</sup> No. 124 *Na horách, na dolách, co sa...* ("On the mountains, in the valleys, what..."), from Břeclav (Smetana & Václavěk 1998: 115).

<sup>397</sup> The overture has been discussed in its context earlier in Chapter I.2.

interest directed toward folk songs and folk dances, and this was also the time when he, as Štědroň (1965: 681) puts it, was “really in the whirl of Moravian ethnographic enthusiasm”, as exemplified in the Prague Exhibitions of 1891 and 1895, where Janáček played a considerable role.

Černohorská (1957: 166) considers Helfert’s, Černík’s and Vogel’s suggestion of the 1890s as too general a solution to the origin of Janáček’s study on speech melodies. For example, she asks whether Janáček’s opera *Počátek románu* (“The Beginning of a Romance”, 1891) should be already considered a product of speech melody theory or whether the development of the theory itself should be connected with the enigmatic time between *Počátek románu* and *Jenůfa*, or with the latter alone. According to Černohorská (ibid.), the question is essential in the search of the sources from which Janáček’s opera style started to develop. She answers that there is no controversy about the fact that *Jenůfa* is already based on speech melodies as a method for composition, while their role in *Počátek románu* is usually disputed or challenged. Černohorská (ibid. 165) argues that the most valuable part of Janáček’s theory of speech melodies relates to the core of his whole career as a composer—the musical drama. In other words, without the proper explanation and understanding of speech melodies we cannot get down to the evaluation of the essence of Janáček’s operatic style. The growth, maturing and final character of Janáček’s musicodramatic principle are always consistent with his theory of speech melodies (ibid.).

Furthermore, Černohorská (ibid. 172) reaches a similar conclusion to that of Bohumír Štědroň, in his evaluation of the late 1880s and the time related to *Počátek románu*: the opera is indisputably a document of Janáček’s enthusiastic and spontaneous ethnological interest. Janáček does not seem to ponder over any fundamental musicodramatical conception but is instead satisfied with the structure of a “singspiel”. The stretch between *Počátek románu* and *Jenůfa* is according to Černohorská (ibid. 173) indicated by the fact that around the year 1894 all clues pointing to Janáček’s possible interest in speech melodies seem to disappear. The explanation to this lacuna is precisely the culmination of Janáček’s engrossment with ethnological work. The list of Janáček’s compositions or literary works are also very few in number at this time (ibid.).

Štědroň (1965: 679) agrees with Černohorská that the year 1897 is the date for the beginning of taking down speech melodies, though not the starting point for their study or theorizations. Janáček’s first notations of speech melodies have been preserved in his diary starting with the date 19.9.1897 and ending with 8.6.1901 (Štědroň 1968b: 118, fn 8). According to Štědroň (ibid.), it is very likely that Janáček consciously and systematically started to write down speech melodies sometime during the holidays in Hukvaldy in 1897. At that time he gathered together with friends in a club called “Under the Acacia” (*Kroužek pod akátem*) and learned to know such people as gamekeeper Vincenc Sládek<sup>398</sup> (1865–1944), his wife Antonie Sládková (1863–1941), their son (Vincek, 1895–1929) and Mrs Františka Rakowitschová,<sup>399</sup> whose names are mentioned in connection with the speech melodies.

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<sup>398</sup> Before buying a house of his own in Hukvaldy in 1921, Janáček had rented a room with the Sládek family for years (he called the gamekeeper “Sladeček” and his wife “Sladečková”), starting from 1888 (LD1: 328, fn. 1; Drlíková 2004: 43).

<sup>399</sup> Janáček’s infatuation with Mrs Rakowitschová during the holidays 1890, portrayed by Trkanová (1998: 48) and Procházková and Volný (1995: 50), belonged to those recurrent events that created sneaking unease in Mrs Janáček’s relationship with her husband. Janáček’s attitude towards his wife often showed little mercy, and their marriage was filled with many harsh moments. An illustrating example of this is Janáček’s comment to a friend in the presence of his wife at the Brno première of his opera *The Makropulos Case*: “And

Štědroň (ibid.) critically remarks that Černohorská in her study (1957: 173) merely passes by the year 1897 in the diary and that the source has not yet been commonly exhaustively examined and valued [note the situation in the 1960s – the author’s comment].<sup>400</sup> In addition to Janáček’s diary, Štědroň (1965: 679) finds another document for the year 1897 as the starting point of transcribing speech melodies: in his application to the Czech Academy on 22 October 1903, Janáček announces that he has been gathering speech melodies for six years (this is an interesting document, once one forgets the dispute Štědroň has previously showed towards Janáček’s notices).

In order to be able to determine when Janáček’s theory of speech melodies could have gained a more established status, Štědroň (1965: 681) compares the different expressions Janáček uses for speech melodies. Around 1888, Janáček uses the designation “melody of Czech speech” (“*melodie českého slova*”), however in 1899 it converts into shorter “melodies of speech” (“*nápěvy mluvy*”). Returning to the problem of speech on the Czech stage, Janáček states the following in the periodical *Moravské revue* during 1899: “also the tone of the actors’ speech, particularly the melodies of the actors’ speech (*i tón mluvy herců, vlastně nápěvy mluvy herců musí být skutečně české, moravské* [underlined by Janáček]), must be truly Czech, Moravian”. Štědroň (ibid.) considers this to be Janáček’s first coherent article on speech melodies. It also contains real notations of verbal expressions in the form that appeared later in Janáček’s articles, namely passages built up of a few tones (from six to eight) with dynamic indications lacking bars. In Janáček’s extensive 136-page study “On the Musical Aspect of Moravian Folk Songs” (*O hudební stránce národních písní moravských*) in the Bartoš-Janáček folk song collection from 1900/1901 the term settles in its final Czech form, *nápěvek mluvy* (Štědroň 1965: 681; 1968b: 119). From time to time, other terms occur: in the study “The Importance of Real Motives” (*Váha reálních motivů*) from 1910, for instance, we find the term *motívek mluvy* (“small motif of speech”) (Štědroň 1968b: 119). However, the term *nápěvek mluvy* already dominates in the first lines of this study. The minute difference between the Czech words *nápěv* and *nápěvek* is distinctive, since the former is a common word while the latter is Janáček’s own diminutive from the former, and the word he uses systematically thereafter in his theory of speech melodies.

Like Černohorská, Štědroň is convinced that Janáček’s theory of speech melodies started to develop in all its diversity around the year 1900 when the composer was creating his opera *Jenůfa*. The aspect of speech is also carried along in Janáček’s earlier mentioned study on folk songs. According to Štědroň (ibid. 681), after cooperation with Bartoš and especially after this study, Janáček threw himself not only to the completion of *Jenůfa* but also to the deep elaboration on the question of speech melodies. Interestingly, another central neologism in all of Janáček’s future writings concerning music theory, speech melodies and folk music, appears in the introduction to the preface to Janáček’s 1900/1901

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that’s what I wrote with such a stupid wife, if you please.” (Trkanová 1998: 140; Zemanová 2002: 219.) Zdenka Janáčková’s memoirs have been translated and edited by John Tyrrell. (*Zdenka Janáčková: My Life with Janáček*. London: Faber, 1998.)

<sup>400</sup> It is worth mentioning that in this context, Černohorská gives a relevant piece of information regarding Janáček’s awakened interest in his birthplace. Shortly after introducing the diary of 1897 she mentions the lecture *O poesii hukvaldské* (“On Hukvaldy poetry”) held by Janáček in the Brno *Vesna Society* on 18th December 1898. A. Průša, reporter of *Moravské revue*, put down Janáček’s demonstrations of Hukvaldy dialect that surveyed the pitch and modulation of words which the composer performed with “corresponding” tones (Černohorská 1957: 173–174).

study on Moravian folk songs.<sup>401</sup> It is the term *sčasovka* which Janáček coined to convey rhythmic dimensions in speech melodies or in any kind of musical structures. At the beginning of the 20th century, therefore, Janáček had already created at least two principal terms with which he would examine musical dimensions of speech and verbal origins of folk songs during the remaining 28 years left in his life.

### *III.1.1.1 Studies on folk songs and speech melodies*

Despite the fact that the 1870s in Janáček's development clearly do not provide any documentation for the existence or evolving of anything as original as the speech melody theory or studying speech melodies, Černohorská (1957: 167) sees some indications of a tendency towards it in Janáček's early choral compositions. She (ibid. 168) particularly wants to point out that these compositions (for example, *Osudu neujdeš*, "No Escape from Fate" for male voices, 1878) that are usually based on folk texts, do not show indications of time. Their focus is in versicular rhythm and word stress, which determine musical metre and declamation. Černohorská (ibid.) quotes Helfert,<sup>402</sup> who evaluates this feature as an influence of living folk song, which has not yet been compressed into a certain time but instead is chanted in a completely free manner, following the emotional contents of the text and the mood of the singer. However, at this point Černohorská considers the entire musical diction of Janáček's folklore-based choral works to be bound together with strict requirements of declamation, which presume exact matching of the musical metre of individual bars according to the rhythmical rules of the text pattern. This does not indicate any progressive effect of speech melodies, but instead documents the contemporary norms about right declamation. Černohorská (ibid.) concludes it would be inevitable that Janáček would soon notice how a meticulous composition of a text that carefully monitors every syllable could provide only a limited and quickly-explored framework for this kind of vocal composition.

As Černohorská (ibid. 168–169) remarks, in his choral works of the 1880s, Janáček attempts to capture the spirit and his own experience of folk text and strives more after emotional expression than declamatory correctness. Text pattern does not any more have a function of a prosodic scheme, but is instead comprehended as a meaningful unit. This new orientation towards greater musical autonomy in declamation is according to Černohorská (ibid. 168) manifest in Janáček's first article concerning folklore from the year 1886 (the review on Ludvík Kuba's collection "The Slavs Seen Through Their Songs" [*Slovanstvo ve svých zpěvech*]).<sup>403</sup> As Černohorská (ibid. 169) remarks, this is precisely the way leading

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<sup>401</sup> In the passage given here by Štědroň (1965: 681, right column in the middle), Janáček speaks about speech melodies and their rhythmic qualities, which together can be in a transitory position leading to a song. (Janáček's terms of *sčasovka* and *sčasování* that appear in this passage will be analyzed in due course but so far it can be roughly characterised that *sčasování* represents the actual creation or forming of the *sčasovka* and factors related to it.)

<sup>402</sup> L. Janáček. Brno 1939, p. 336. In his introduction to this work J. Racek ascertains that in the year 1875 Janáček came into contact with folk song for the first time, which, however, did not mean he would have yet started any systematic study of it at that time (Černohorská 1957: 168, fn 9). Cf. discussion about Janáček's visits to his uncle in Southern Moravia in the 1870s in Chapter I.1.1.2 ("From Brno to Prague Organ School. Friendship with Dvořák"), pp. 30–31.

<sup>403</sup> This review is discussed briefly in Chapter II.4.5.2 ("Writings on folk music and folk song").

Janáček to the realization of the musical exuberance of folk speech and, gradually, to his theory of speech melodies. Černohorská (ibid.) assumes that the looming of the fundamental idea of Janáček's later theory, which he applied in the problems of composition, was already taking place at this time. Namely, on the basis of his studies on the melodic cadence of colloquial language, Janáček in his future vocal compositions was not to strive for a correct declamation that would merely copy the intonational curve of speech. Instead, in the first place there was always the attempt to capture and grasp what is lying behind speech melodies, or behind the melody of human speech. Although it is too early to speak about an established theory or study of speech melodies in connection with Janáček's choral compositions of the 1870s and 80s, they have, as Černohorská (ibid.) points out, a role to play in the development of Janáček's tendency towards speech melodies.<sup>404</sup> Janáček's sense of drama and his alert and receptive psychological skills are in the stage of awakening and developing even in his early choral works. It is clear that from the very beginning, Janáček is developing well as a vocal composer. Černohorská (ibid.) further writes that the prerequisites of the development of Janáček's speech melodies had been intrinsic within himself and only a small external stimulus was needed for the dormant thought of speech melodies to reach the foreground of his interest. This stimulus, namely the discovery of folk song, soon became apparent, and its impact was truly intensive.

Černohorská (ibid. 170) asks whether Janáček discovered melodic qualities of speech right from the very beginning of his involvement with folk songs, or whether his discoveries represent the culmination of his theoretical and practical knowledge of folk songs and folk life on the whole. She claims that inadvertently one is attached to the second alternative. As the beginning of Janáček's activities as a folk song collector can be settled approximately around the year 1888,<sup>405</sup> this period coincides with the opera *Počátek románu* which Černohorská (ibid. 171–173) has already disputed as representing any significant idea of speech melodies. Moreover, as has been already indicated, this new folkloristic phase in Janáček's life appears to have its culmination in the Prague ethnographic exposition in 1895 (and naturally, in the folk song collections edited together with Bartoš). As Černohorská (ibid. 173), after an elaborate analysis, answers to her own question, in the light of Janáček's progress in the area of folk song studies it is evident that his interest in speech melodies can be expected to turn up at the peak of his folkloristic activities.

According to Černohorská (ibid. 170–171), the precondition of this culmination was based on Janáček's thorough knowledge of folk songs. Only after completing the basic work, like dividing different songs into certain styles and classifying their modulations, keys and rhythms and additional strictly musical features, Janáček starts to see folk songs as an expression of a certain state of mind and feeling, life conditions etc., of which his introduction to the collection *Kytice z národních písní moravských* ("A Bouquet of Moravian Folk Songs" from 1890) is already witnessing. During his studies on folk song

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<sup>404</sup> Černohorská (ibid. 169) also refers to Janáček's first opera *Šárka* (1888), in which Janáček still depends solely on his experiences on correct declamation.

<sup>405</sup> In 1886, Janáček had started working as a singing and music teacher at the Old Brno Gymnasium (*Nižší gymnásium* of *Staré Brno*). The headmaster of the school was František Bartoš, with whom Janáček started to collect folk songs in 1888. (Cf. Chapter I.1.2.1 Janáček the folklorist: Collecting folk songs, p. 35. Janáček's possible contacts with Bartoš in the Brno *Vesna Society* are discussed in Chapter II.4.3 Janáček as a critic in fn 322).

and acquaintance with folk life, Janáček became aware of the influence of the immediate emotional mood of the singer in the moulding of new variants of the song. It is exactly this discovery together with the notion of the emotional nuances of rustic speech that lies at the bottom of Janáček's idea of speech melodies. As Černohorská (ibid. 174) remarks, during his collecting excursions Janáček became acquainted with most of Moravia's dialects, and his alert ear probably could not escape notice of the fact that the beauty of folk style speech is not embodied solely in phonetical or morphological characteristics. His attention was drawn also to the melodic richness and figurability of the dialects, as well as to the function of the animated accent, shortening or lengthening of certain syllables and fading intonations in or out. As colloquial language and the nature of folk style discourses are also prone to emotional agitation and affects, they are always somewhat more outspoken and high-spirited than the standard language. All of these factors have their influence on the melodic intonations of folk speech (ibid.).

Finally, Černohorská (ibid.) seeks for the significance of the pivotal year 1897 in the context of Janáček's development as a composer. The difference between *Počátek románu* and *Jenůfa* confirms the assumption that Janáček's stylistical break was an outgrowth of the stimuli of speech melodies and the quickly evolving theory of speech melodies. It was the study of speech melodies that acted as a liberating stimulus and brought Janáček to a completely new creative path, especially in his personal crisis with the post-Wagnerian opera (ibid. 175). Černohorská (ibid.) concludes that the original aesthetics and psychology of Janáček's creative process looms precisely in this turning point. It is the point where and from which we can follow the steadily ascending developmental curve of his already mature style, always manifesting itself in a new form in each of his operas to come (ibid.).

### III.1.1.2 *The chronology of Jenůfa*

The long gestation period (1894–1903) that is usually mentioned in encyclopedic information about the opera coincides with Janáček's other, mainly ethnological activities and the elaboration of his evolving theory of speech melodies. Černohorská (1957: 175) remarks that the thought of the year 1894 as the beginning of *Jenůfa* is not quite correct. In addition to the overture to *Jenůfa*, it refers to Janáček's marginal notes and even musical motifs to Preissová's play, which he started to sketch that year, or, as assumed by Černohorská (ibid.), probably earlier. According to Štědroň (1968b: 58),<sup>406</sup> Janáček had plans about the composition of the play in the autumn of 1893. Indicating that he had finished the reading of the first act, Janáček has marked the end of the act with the date 18 March 1894 (ibid. 60). Part of the preparatory work for *Jenůfa* is also manifest in Janáček's piece for piano *Ej, danaj* from 1892, and in the choral work accompanied by orchestra *Zelené sem sela* ("Green I Sowed"). Musical elements from both of these compositions are transmitted to the opera's first act (cf. Chapter I.2.1.2). In addition to Černohorská and Štědroň, the duration of the actual time of the composition of *Jenůfa* has been questioned by other Czech scholars as well (for example Helfert [1949: 46], who dates the work with the beginning of Act 1 in 1896). As Zemanová (1989: 25) remarks, it is generally accepted

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<sup>406</sup> A distinguished genesis of the opera is given in Štědroň 1968b (cf. especially chapter *Die eigentlichen Arbeiten an der Oper Jenůfa*, pp. 58–114).



that Janáček must have rethought his entire approach to opera and composition during the long span between *Počátek románu* (1891) and *Jenůfa*.

Černohorská (1957: 175) argues that if we assume that an elaborate study and appreciation of the meaning of speech melodies for operatic creation had preceded the composition of *Jenůfa*, then also the origin of Janáček's theory of speech melodies is to be set in unison with the beginning of the composing of *Jenůfa*. In the light of her preceding argument, Černohorská says that although Janáček's preliminary notes for the opera existed in the libretto, Janáček could have only begun the real and final compository work on the opera after 1897, since only at this time the first and decisive prerequisites were taking shape. As far as the musical motifs that Janáček sketched into Preissova's play are concerned, Černohorská (ibid.) does not consider them as relevant evidence of the actual start on the work of composing. On one hand she claims that Janáček did not use them in the final version of the opera, and on the other hand (and mainly for this reason, Černohorská remarks), they make a complete deviation from Janáček's style. According to Černohorská (ibid. 176), it is very likely that before the *Jenůfa* known to us today there existed yet another version of the opera which the composer evidently abandoned as soon as he started with the version that remains until the present day.

Moreover, if Janáček had started to compose the opera in 1894, we could not time the beginnings of the speech melody theory to the year 1897 or vice versa. Černohorská (ibid.) states that all conclusions bear evidence to the argument that the final work on *Jenůfa* started definitely after 1897. The lyrical cantata *Amarus* from 1897, the first cue of Janáček's own style, speaks also for this interpretation.<sup>407</sup> According to Černohorská (ibid.), *Amarus* retains characteristics that recall the style of *Jenůfa*, yet in a discrete and incomplete form. Further to Černohorská, Štědroň (1968b: 60–61) also points towards Janáček's absence from composing during the preparation of the Prague Exhibition and collaboration with Bartoš. However, Štědroň (ibid. 61) appears to give more weight to Janáček's sketches in Preissova's play. Janáček has dated the finishing of the individual acts and additionally there are notes about instrumentation in the right upper corner in the beginning of the first act, dated 16 February 1895,<sup>408</sup> i.e., five days after Janáček had finished reading the whole play. Štědroň (ibid.) considers that even if we suppose that Janáček had started the composition of the opera that day, he did not leave behind any other references concerning this matter, and it might as well be that the comment/note relates only to the first act of the play. Although Štědroň (ibid., fn 10) comments on Černohorská's claim about Janáček having started the actual composition work after 1897 (or perhaps even after 1898) as being in contradiction with Janáček's own annotation, he also refers to Janáček's folkloristic responsibilities (Janáček was in charge of the Moravian section of the Prague Exhibition) and to the cantata *Amarus* composed around 1897 as a possible reason for the delay of the work with *Jenůfa*. Composer Jan Kunc, Janáček's pupil, has stated that after composing and finishing the first act of *Jenůfa* Janáček set the opera aside and started to work on *Amarus* in 1897 (ibid. 106, fn 17).<sup>409</sup> Bringing along another delay, Štědroň (ibid. 61) comments that Janáček could concentrate on the opera only after the completion of the collection of Moravian folk songs that was sponsored and published by the Czech Academy in 1900–01.

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<sup>407</sup> Cf. Chapter I.2.1.1 Changing idioms of the 1890s: *Music for Indian Club Swinging* and *Amarus*, p. 49.

<sup>408</sup> Štědroň (1968b: 61) refers to Janáček's original note "dne 16. II. 1895 zap.[očata] instru.[mentace]" ("on the 16th of February instrumentation begun").

<sup>409</sup> Kunc's article "Leoš Janáček" in *Pelcovy rozhledy*, XIV–1903/04, p. 497.

Vladimír Helfert (1949) has elaborated the genesis of *Jenůfa* in the light of Janáček's personal life. From the correspondence between Janáček and his daughter Olga the composition of the opera's second act can be traced to the years 1901–02. The second act, where Jenůfa's foster mother kills Jenůfa's new-born child, is probably composed during the second half of 1901 and the first half of 1902. On the back of an envelope sent by Olga to Hukvaldy on 30 December 1901, Janáček had written sketchy motifs to the words from the beginning of the third scene of the second act.<sup>410</sup> Correspondence about the progression of the composition can be followed during the following spring as Olga aimed to study Russian, staying at Janáček's brother František in St. Petersburg. On 13 March 1902, Janáček and his daughter left for Russia. Janáček returned to Brno in the middle of April but soon Olga caught typhoid and they started to write almost daily to each other. Janáček writes about the composing of the second act of *Jenůfa* in two letters. On April 17 he refers to his intensive work on the second act which should be ready by vacation. The second mentions the second act is from an undated letter which Helfert (ibid. 45), deducing from Janáček's references to Olga's illness and the oncoming summer vacations, dates either to 14 or 21 June 1902. In this letter Janáček announces that instead of going for a walk, he had got down to work and finished the second act. Copyist Josef Štross's signature on the piano score verifies that the second act was indeed ready by July.<sup>411</sup> As described by Štědroň (1968b: 84, fn 1), Štross has signed the work on the piano score of Act 2 on 8 July 1902 and of Act 3 on 25 January 1903, half past three in the afternoon. However, the date of Štross's signature at the end of the first act has been scratched out by Janáček.

Helfert (ibid. 10, 49) emphasizes the connection between Olga's health condition and Janáček's work on the rest of *Jenůfa*. Janáček's paternal emotions seem to be reflected in the second act, where Jenůfa feels dreadful fear of the life of her week-old baby boy (named after his father, Števa) and grieves silently over his death, imagining him as a little angel. The third act is composed during the autumn of 1902 and winter of 1903 in the tragical atmosphere of Olga's approaching death. Five days before her death, on 22 February, she asked her father to play her the opera because she would not live to hear it. The standpoint given by Helfert shows that the composing of *Jenůfa* went hand in hand with Janáček's struggle in losing his daughter Olga. It could be supposed that for Janáček, it was particularly important to finish his work that he knew was going to bring about something decisively new in his musical output, before his daughter's death. Janáček devoted *Jenůfa* to Olga by cyrillic writing on the first copy of the piano score: "To you Olga, in your memory" (Тебѣ Олго въ память), dated 18 March 1903.<sup>412</sup>

<sup>410</sup> These are Laca's words *Matko Kostelničko, poslala jste cedulku, když nepřijdu, že se něco stane*. ("Mother Kostelnička, you sent a tag telling that if I don't come, something happens"). According to Helfert (1949: 46), Janáček remoulded the motifs written here in the later versions of the opera. Štědroň (1968b) has scrutinized in detail the different versions of *Jenůfa*, such as the authorized piano score of 1903, changes made by Janáček in 1907, and the 1908 piano score, published by the Club of the Friends of Art in Brno. According to Helfert (1949: 45), Janáček burnt the original manuscript of the opera some time in the year 1908.

<sup>411</sup> Olga returned home with her mother on 16 July 1902. They travelled via Warsaw, where Janáček was meeting them, straight back to Hukvaldy, but during the journey Olga's condition deteriorated. As described by Vogel (1981: 146), her heart was failing her, liver and kidney diseases were disfiguring her slim figure, and she had a new attack of rheumatic fever which prevented her from walking.

<sup>412</sup> Janáček laid his daughter in her coffin with the last page of his *Jenůfa*, as he writes in his letter to Otakar Šourek (7 March 1920) (Štědroň 1955: 143). According to Marie Stejskalová (1873–1968), the faithful housekeeper of the Janáček family since 1894, before the coffin was closed, Janáček also placed a Russian book according to Olga's own wish (Trkanová 1964: 62, 150).

The destiny of the composing of the first act has still been left unclear. In a note on an envelope dated 22 February 1907, Janáček recalls he had composed *Jenůfa* between the years 1900 and 1904. Helfert's (1949: 45) evaluation of the truthfulness about this information is critical, as Janáček's memory often made mistakes and as the statements of Janáček's wife Zdenka and their housekeeper Marie Stejskalová witness that Janáček started to compose the opera in 1896.

As John Tyrrell (2003: 55–56) remarks (“How Janáček composed operas”, in Beckerman 2003b), in 1896 Janáček was confronted by a demand that made him think over his operatic style: early in January 1896 he saw Tchaikovsky's opera *The Queen of Spades* in Brno. The impact of this opera made him stop writing *Jenůfa* but once his ideas about speech melodies were developing, the rest went quickly (ibid.).<sup>413</sup> In his article *Okolo Její pastorkyně* (“About *Jenůfa*”, 1915/16) Janáček says that at the time of the sweeping study of speech melodies, i.e., fifteen years ago (being thus in 1900–01), the first act of *Jenůfa* was completed.<sup>414</sup> Contrary to Helfert's opinion, Černohorská claims that Janáček's recollection of the years 1900–04 might contain a germ of truth. Černohorská (1957: 176) questions the long time (from the year 1894) of the composition of the opera. Pointing to the stylistical unity of the whole opera, she asks why the composition of *Jenůfa*'s first act should have taken seven years when the second and the third acts took hardly a year each. According to Černohorská (ibid.), since all the opera's three acts are built on the principle of speech melodies, it is evident that the real work on the opera could only begin after Janáček had become involved with speech melodies in 1897, or after the composing of *Amarus* in 1898. Černohorská argues that without speech melodies and theory of speech melodies, an opera of this type could not have evolved. Janáček's stylistical break resulted from the stimuli afforded by speech melodies and the rapid formulation of theory on them (ibid. 175). The value of Janáček's theory of speech melodies is absolutely not lessened by placing its origin to the second half of the composer's life, she says. On the contrary, this illuminates the penetrating significance of the theory in Janáček's creative conquests. The theory of speech melodies is a key to the fundamental understanding of Janáček's whole operatic output, his totally new operatic principle and his distinctive creative profile, Černohorská concludes (ibid. 177).<sup>415</sup>

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<sup>413</sup> According to Tyrrell (2006: 424), the increasing demands of the libretto of *Jenůfa*'s Act 2 together with the experience of *The Queen of Spades* might also have stopped *Jenůfa* dead in its tracks at the end of Act 1. Vogel (1981: 21) points out that Janáček was more impressed by *The Queen of Spades* (1890) than *Eugene Onegin* (1879). In his critique of the performance of *The Queen of Spades* in *Lidové noviny* on 21 January 1896, Janáček wrote with enthusiasm about the “music of horror” of the introduction to Act 2, which is built up mainly on the eerie pedal of C-sharp. Vogel (ibid.) assumes that this introduction could have functioned as a model for Janáček's own introduction to Act 2 of *Jenůfa*—a composition one might equally call ‘music of horror’ and which is also built on the pedal of C-sharp.

<sup>414</sup> With his article, Janáček also wanted to defend himself against the criticism of the musicologist Zdeněk Nejedlý, who accused Janáček of quoting speech melodies in his opera *Jenůfa* (cf. e.g., Fukač 1968: 50).

<sup>415</sup> “. . . neboť není pochyby, že nářeková theorie jest klíčem k zásadnímu pochopení celé Janáčkovy operní tvorby, jeho zcela nového operního principu a jeho výrazného tvůrčího profilu.”

### III.1.2 Speech melodies

#### III.1.2.1 Some predecessors of notating speech as music

Speech as an extramusical source for associations has been long a target of interest for many musicians and theorists. Renaissance conception of music was engaged with the idea of rhetorics (especially in the practice of *musica reservata*, strong and detailed reflection of words), of which the Baroque doctrine of the affections elaborated a method of depicting particular emotions in a composition via certain musical means related to pitch, rhythm, harmony and progression, etc.<sup>416</sup> With quotations from the texts of Neidhart, Quantz and Mattheson, Harnoncourt (1973: 225) has illustrated the significance laid by the Baroque music theorists on the affinity between speech and music. According to Harnoncourt (*ibid.*), even purely vocal forms, such as *resitativo* and *arioso*, were occasionally imitated instrumentally. As a well-educated musician, Janáček was not unaware of this tradition. In his article titled “About *Jenůfa*” (*Okolo Její pastorkyně*, 1915/16: 245), Janáček ponders over Jan Blahoslav’s<sup>417</sup> notation of the melody of the word *také* (‘also’) in his introductory words to *Musica* (1558). Janáček starts his article with a reference to a small news item describing how Beethoven once in the countryside would have listened to the bellow of a bull in fenced-off pasture land and imitated its tone.<sup>418</sup> As Janáček parallels his own absorption in speech melodies at the time of the composition of *Jenůfa* with these distinguished predecessors, he denies that they would have been his models in any way.

Referring to a survey by Walter Serauky,<sup>419</sup> Štědroň (1968b: 146) lists Rousseau, Herder (whom Janáček mentions in his promotional speech at the Masaryk University in 1925), Wagner, Spencer and Musorgsky as Janáček’s predecessors in adapting speech as a musical source. Dahlhaus (1985: 19) refers to the 18th century as the age of seeking the model for musical imitation of speech intonations in a hypothetical “primal language” (as Dahlhaus puts it, in an “adamite” language which music was understood still to be able to make actual). In this train of thought, where the original language was primarily moved by emotions rather than determined by concepts, Dahlhaus (*ibid.*) sees Hegel, speaking of “cadenced interjection” (music as the stylization of screams, groans and shouts of jubilation), merely following the lead of Rousseau and Herder.

In using speech-like intonations, the audience is more familiar with other examples of Beethoven’s involvement with the melodies of speech than the piece of news mentioned by Janáček. Nováček (1924–25: 56) makes a note of Beethoven’s *String Quartet* Op. 135 and its

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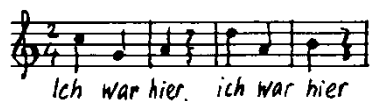
<sup>416</sup> As Grout (1981: 299) specifies: “Thus the Baroque composers, from Monteverdi to Bach, consistently used particular devices of melody, rhythm, harmony, texture, and so on . . . to illustrate and enforce the literal or implied meaning of words or passages in a text. . . . They used the same vocabulary in instrumental as well as vocal music, with similar implied meanings. . . . To conceive music as expressing ‘clear and distinct ideas’ doubtless reflected the teachings of Descartes, whose philosophy dominated the thought of the seventeenth century.”

<sup>417</sup> Blahoslav (1523–1571) was a Czech contemporary of Martin Luther, writer, translator of the New Testament, bishop and composer. He wrote a grammar of Czech (*Gramatika česká*, 1571) and contributed to the edition and publication of the *Bible of Kralice* (*Bible kralická*, cf. fn 213 on page 78).

<sup>418</sup> Among numerous other speech melodies, there is “one” belonging to a cow (*muá!*) in Janáček’s feuilleton *Moje Luhačovice* (1903), also exemplifying his interest in animal sounds.

<sup>419</sup> W. Serauky: *Vorläufer in der europäischen Musikgeschichte und Musikästhetik zu Janáčeks Sprachmelodie*. In: *Sammelschrift Leoš Janáček a soudobá hudba*. Praha: Knihovna hudebních rozhledů 1963, 267–271.

theme *Es muss sein*. Beethoven's notations of questions and sighs, as preserved in his letters, are described by Karbusický (1986: 172). Karbusický (ibid. 173) characterises Beethoven's notations, for example a message to doctor Braunhofer in 1825 (*Ich war hier*) and a speech motif in a letter to Friedrich Treitschke around the year 1821 (*Scheut euch nicht*) as naturalistic. According to Karbusický, these motifs do not reflect the speech of other persons in emotional situations but are, rather, introspective.



A musically well-known example of a speech motif in Beethoven's output is found in the piano sonata *Les Adieux* Op. 81a, where a descending motif (following the harmony of G–F–E-flat), as an expression of the intonation of the words *Lebe wohl*, symbolises farewell to the Imperial Family and builds up the material for the first movement of the sonata (the three movements of the sonata are titled *Das Lebewohl* ["The Farewell"], *Abwesenheit* ["Absence"] and *Das Wiedersehn* ["The Return"]).<sup>420</sup>

In the Czech language area, a documentary observation of colloquial speech *par excellence* can be found in the Czech poet Jan Neruda's study *Něco z pražské čestiny* ("Notes on Prague Czech") from 1874.<sup>421</sup> Here Neruda notates an example of the slang-like speech of a Prague working class, so-called *pepíci*.<sup>422</sup>



[You don't know me yet! You know that, don't you?]

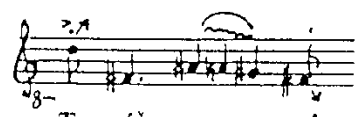

Karbusický (1983: 37) considers this as the first effort to note a speech motif from a phonetic point of view. In his study "On Czech Verse, Especially in Relation to Russian Verse" (*O českém stixu, preimuščestvenno v sopostavlenii s ruskim*), written in 1921–22, Roman Jakobson investigates natural and aesthetically functioning word material which pursues, in addition to stress and quantity, also the musical level of the affective speech act. As illustrated by Karbusický (ibid. 35–36), Jakobson as a recent emigrant from Russia to

<sup>420</sup> The Imperial Family, amongst them also Beethoven's patron and pupil, Archduke Rudolph, fled Vienna from the French troops in the spring of 1809. Cf. Kagan, Susan (1988): *Archduke Rudolph, Beethoven's Patron, Pupil, and Friend. His Life and Music*, Stuyvesant: Pendragon Press, and Crossen-Richardson, Phyllis Jane (2004): *Selected Clarinet, Cello, and Piano Trios: Unknown or Forgotten*. Dissertation at the University of Maryland, pp. 15–17 (available also at <https://drum.umd.edu/dspace/bitstream/1903/1382/1/umi-umd-1384.pdf>).

<sup>421</sup> Published anew in *Studie krátké a kratší*, ed. by F. Vodička, Vol. I, Praha 1955: 158–162.

<sup>422</sup> As illustrated in Karbusický (1983: 36, footnote), the *pepíci* (pl of *Pepík* – Joe) were a working class phenomenon of Prague street life of the inwar period. They were distinguished by flamboyant dress, mannerisms and gestures, and especially by their language, with its special pronunciation, vocabulary and intonation. Karbusický (or probably his translator, Th. G. Winner) mentions as their closest equivalent the Teddy Boys of postwar England.

Czechoslovakia, registered emphatic speech in the language of literature and theater (for example Karel Čapek's *RUR*), of social situations and on the street. He illustrated his notions with examples also from the *pepíci* pronunciation described musically by Neruda. Jakobson's examples, such as *Ty máš ræ - nu!* and a newspaper boy's call *Prævo lidu!*<sup>423</sup>

 <p style="text-align: center;">Ty máš      ræ - nu!</p> <p style="text-align: center;">[You've got bad luck!]</p>	 <p style="text-align: center;">Præ - vo lidu!      No-vi-ny!</p> <p style="text-align: center;">[Právo lidu!              News!]</p>
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enable Karbusický (ibid. 36) to reproduce the tonal quality of the *pepíci* language as it appeared in the thirties. The *pepíci* were the original bearers of Prague urban folklore who with their song-like stretched pronunciation distanced themselves from the “high” world. As Karbusický (ibid. 36–37) points out, this particular type of pronunciation becomes a sign, nurtured by the speakers, for their specific subculture. The peddlers' calls (like the *Prævo lidu!*) or the fixed intonation *dratovat, letovat!* of the Prague tinkers (who mostly originated from Slovakia) with their fixed intervals have, however, the quality of a signal, as was registered already by Jakobson.<sup>424</sup>

Jakobson's investigations into speech intonations are characterised by Karbusický (ibid. 38) as a line of musical ethnography in which language and music intersect as semiotic systems. In the search for a cultural background, Karbusický (ibid.) finds a parallel for Jakobson's studies in Janáček's semiotic phonology: whereas both Jakobson's and Janáček's starting point is ethnographic, Janáček's field of application is not scientific but artistic, and its vocabulary aestheticized. As pointed out by Karbusický (ibid. 39), from references to Janáček's study “On the Musical Aspect of Moravian Folk Songs” (1900/01: pages LXI–LXIII), it is evident that his study on speech melodies was not unfamiliar to Jakobson.

Modest Musorgsky is often taken as a point of comparison with Janáček's theory of speech melodies. However, the parallel between these two composers is problematic and, on the opposite of what is generally considered, Janáček apparently was not influenced by Musorgsky and showed critical opinions towards his use of speech intonations as a source for operatic composition. The problematics of the relation between Janáček and Musorgsky is discussed later in Chapter III.1.3.3 (The question of Musorgsky's influence).

### III.1.2.2 Normal vs. speech melodies proper

As Černohorská (1958: 130) has pointed out, the aim of Janáček's involvement with speech melodies was not to find a solution to a complete musical imitation of colloquial intonations or to the problem of correct declamation. In this respect he differed from

<sup>423</sup> *Právo lidu* (newspaper published from the year 1893) was the organ of the Social Democratic Party founded in 1878 (Pokorný 1993b: 119, 1993c: 134; Marek 1998: 132).

<sup>424</sup> Karbusický's last aural memory of the signal of the tinkers (*dráteníci*) is shortly after 1945 (ibid. 37). Their call has reached also Janáček's ears, as a three quarter tone notation of the call *dratovat!* (H-C-sharp-C-sharp on F-clef, with the dynamic marking *forte*) can be found in Janáček's diary (diary No. 20 at the Brno Janáček Archives) from the years 1897–99, numbered as 359.

Otakar Hostinský, who in his declamatory studies could report the melodic cadence of his own speech, losing thus the necessary immediacy of speech manifestation (ibid. 135). Janáček differentiated three categories of speech melodies according to their expression. These were normal, extended and melodies refined via notation (Štědroň 1973b: 173). He classified the normal speech melodies as expressions of common flow of moods where “neither bitterness nor anger, neither mockery nor mourning prevails” (ibid.). The extended speech melodies (*všěcko, ták*) arise from the sentiment of a moment and the melodies refined via notation are within reach after the cobweb of mediating secondary tones, which camouflages the wider contour of a speech melody, has diminished.<sup>425</sup> According to Štědroň (ibid.), Janáček was able to abstract the melodic “axis” out of the speech melodies with the help of his absolute ear, and then record it in his notation. However, Janáček was not primarily interested in the so-called normal speech melodies, which represent a peaceful state of mind, not excited by anything. The melodic outline of a normal melody of speech stays at a stable level and its individual tones proceed in a remarkable rhythmical uniformity (Černohorská 1958: 131):



[*That's what I said the other day*]

According to Janáček (LD1: 356), these kinds of equal speech melodies are few in number, especially in folk songs, which explains the reason for such a difference between everyday speech and song. The melodic and rhythmic contours of speech melodies are changed by the subjective attributes of the speaker. Every person articulates certain words in his or her own way, thereby supplying them with an individual characteristic melodic cadence and vocal timbre (Černohorská (1958: 131). Janáček calls these characteristic speech melodies. Moreover, individual dialects possess their own attributes, either lengthening or shortening, elevating or descending certain tones of the speech melody, without any external or personal emotional aspects. Therefore these speech melodies are not interfered with the moods of life that, when going through a change, also bring about changes in the melody of speech. Accordingly, Janáček considered dialects as belonging to the sphere of the so-called normal speech melodies (ibid. 131). In connection with the question of dialects, it is interesting to note Emil Burian's (former operatic soloist of the Prague National Theater) comment that Janáček did not mark out appropriately the lengths of syllables in his compositions, as his native Valachian dialect (*valasština*) tends toward elimination of lengths (Jakobson 1979: 129).

In the article “The Border between Speech and Song” (*Rozhrání mluvy a zpěvu*, 1906; LD1: 346–359) Janáček examines the nature of normal speech melodies and outlines a sounding dictionary of Czech language:

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<sup>425</sup> Štědroň (1973b) does not inform the source where Janáček's opinions are taken from, but from the contents, the classification of the speech melodies and the example of the cobweb of secondary tones and the words *všěcko, ták*, it is possible to conclude that the article in question is *Rozhrání mluvy a zpěvu* in *Hlídka* 23/1906.

“We need a book on the ordinary melodic curves of speech in order to preserve the sound of the Czech language for future generations. It would be a dictionary in notes of the living Czech language, which would contain melodic phrases for everything which the Czech language is able to express. Let me give an example: When Mrs. Úprka<sup>426</sup> painted my wooden chest, she discussed the colours:

She painted:



[*Those mixed colours*]<sup>427</sup>

Her conversation was quiet and peaceful; I did not want to disturb her in her work. These are what I would call normal melodic curves of speech. Here there is no annoyance, no bitterness, no anger, no gaiety, no sadness. They are pronounced almost without any alternations and accents, whether used in the morning or before going to bed. Whoever you may meet, will tell you the name of the parish in the same way. Which shows how the melodic curves of speech are general.

Mrs. Úprka said:



[*In Veselí na Moravě*]

The ordinary melodic curve of a name does not beg nor command nor flatter. It is an echo of the name of every object which has been passed on over the centuries. Its correct pronunciation pleases the ear, while its deformation through the mouth of a foreigner offends us. It is the treasure of the language—an unnoticed treasure. There is an elementary proportion in the length of individual sounds, which agrees with the natural length of the vowels and consonants. Every idiom arranges itself in its own way and yet it is understandable to the whole nation. Everyone makes his contribution. This specific intonation is typical for each age, each generation—each group of persons.

Such melodic curves of speech are expressed in certain octaves and in definite intervals. They are an inherent quality of man; his normal speech. One can neither hide them nor conceal them—to disown them would mean to change the colour and texture of the voice—of the melodic curves of speech.

The individual quality of the normal melodic curves of speech is as much typical for them as their natural production.

They fall into the nearest surroundings for which they are destined. They shun the crowd; the noise and bustle of cities. They are of a nonchalant, rather than of a self-conscious character.

<sup>426</sup> Anežka Úprková, wife of a Czech painter, Joža Úprka (1861–1940), friend of Janáček.

<sup>427</sup> Three other melodies of speech of Mrs Úprka, notated by Janáček, are left out of this translation.



They were created in a spirit of healthy life which they will never forsake.” (Translation by Geraldine Thomsen in: Štědroň 1955: 91–93.)

As Janáček (LD1: 348) remarks, normal speech melodies are a manifestation of normal course of life mood. Interestingly, Janáček says that they do not belong to the period of learning to speak. Taking four-year-old Lidka’s speech melodies as an example, Janáček shows how her speech melodies differ from normal ones (ibid. 347):<sup>428</sup>

„to je chlap”      „tot’ rum - pe - ta” (trumpeta)

[that’s a man]      [that’s a trumpet]

Normal melodies of speech emerge in the midst of everyday vital energy, but they have a passion drawing in them (ibid.) Also in a situation when a person is producing a citation of somebody else’s speech, the contour of the melody changes according to the emotional shade connected to the contents of the words (ibid. 349):

„on po - vi - dal, že mnc za - bi - je!’”

[He said that he would kill me!]

According to Janáček, as witness to this late-night conversation, the whole melody twisted like a flash of knife and varies from the normal form (ibid.). Also, when Lidka and her friend Alžběta start playing hide-and-seek, Lidka’s prolonged melody (representing the seeking of Alžběta) does not belong to the sphere of normal speech melodies any more (ibid. 350–351):

„Kaj je?’      Alž - bě - to!’”

[Where is she?]      [Alžběta!]

A woman from the countryside sits in a tram in Prague. The car stops and the woman hesitates whether she ought to get off already. She addresses the driver urgently (ibid. 352):

„Pa - ne?’”

[Mister?]

<sup>428</sup> Janáček refers to Lidka’s speech and to the period of learning to speak by imitation also in his article *Můj názor o časování (rytmu)* (1907) (TD1: 361–421, p. 374–375).

A Prague woman rebukes a child (ibid.):



[Do you think that's good manners?]

From the melodies of the words *Pane* and *poslušnost*, it is possible to feel that they do not represent normal speech melodies, Janáček comments (ibid. 353).

The relation of the speech melodies that deviate from the normal ones (let them belong to the extended ones or the ones refined via notation as reported by Štědroň above) to Janáček's interest in Wundt's psychology was familiar to Janáček's contemporaries, not to mention his students. Otakar Nováček (1924–25: 56), after reporting the methods of collecting speech melodies, says that Janáček classifies speech melodies according to Wundt's emotional contrasts: joy—sorrow, agitation—reconciliation, and tension—release.<sup>429</sup> According to Černohorská (1958: 143), most often Janáček uses the pair agitation—conciliation, from which he then deduces the remaining pairs. Essentially, these affects are concerned with the manifestations of perception and apperception, which Janáček additionally comprehends as depending on the vigour and quality of the phenomenon perceived on the other hand and on the temporary progression in consciousness on the other. It is evident that via the classification of the speech melodies according to their psychological qualities and the frequent references to Wundt's psychology, Janáček was aiming at a scientifically backed-up, sound psychologico-musical theory. However, Černohorská points out that Janáček was aware of the inadequacies of his research and his conclusions (ibid.).<sup>430</sup>

In conformity with the fragmentariness of the theory of speech melodies, Janáček's views and definitions of speech melodies are scattered around in his many writings dealing with the topic. In all of his attempts at a definition of what a speech melody proper represents, the central idea is the mental state and the living conditions related to it, which Janáček believes to be able to conduct via the contours of the melody of speech. Some of the definitions are selected in the following, since they recurrently appear in the scholarly literature about speech melodies:

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<sup>429</sup> In his later article Nováček (1983: 204–205) remarks that concerning the most striking affects, namely laughter and crying, Janáček, following Wundt's psychology, suggested that when a person is laughing, he or she does not have anything in mind. Although, paradoxically, one has to know why or to what one is laughing, in the moment of laughter the person's consciousness is filled with the tones of his own laughter and besides in the affect at issue intellectual circumspection is weakened by emotion.

<sup>430</sup> Černohorská refers to Janáček's words in his autograph *Prvky typů české mluvy* ("Elements of Speech Types in Czech", from 1915, apparently an outline of a larger study, *Typy české mluvy* ["Speech Types in Czech"], an autograph accomplished 5 December 1915), where Janáček admits the deficiencies of his work in a scientific sense: *Vím, kolik chybí těmto řádkům na čistotě a jistotě vědecké práce, ale kdo přišel na tomto poli k ní blíže?* ("I know how much these lines are lacking purity and certainty of scientific work, but who has come closer to it in this area?") (LD2: 38.)

The melody of a song is only a mirror of a soul, inflamed mainly by musical blaze, but speech melodies are reflection of the whole life.<sup>431</sup>

A word is a curtain, through which our soul is looking and through which a foreign one is peeping in. In it is caught the picture of external as well as our inner life. – Word in its melody is a relief of life, bulging at both sides.<sup>432</sup>

The melody of speech is a truthful transient musical characterization of a person; it is his soul and encompasses his entire being in a photographic instant. – The melodies of speech are an expression of the comprehensive state of a being and of all the phases of mental activity that arise from that state. They show us a person who is stupid or intelligent, sleepy or still half-asleep, tired or spry. They show us a child and an old man; morning and evening, light and darkness; scorching heat and deep frost; solitude and company. – The art of dramatic composition is to compose a melody that instantly reveals, as if by magic, the human being in a specific phase of life. (Translation by Véronique Firkušný-Callegari and Tatiana Firkušný in Beckerman 2003b: 246–247.)<sup>433</sup>

There is no artist greater than a human being with the music of his speech, for no other instrument makes it possible to express one's soul as truthfully as do human beings in the music of their speech. The magic of a pleasant voice inspires trust, secures sincerity, and attunes harmony. (Translation by Véronique Firkušný-Callegari and Tatiana Firkušný in Beckerman 2003b: 233.)<sup>434</sup>

There is an utmost close connection between a melody of a certain word and consciousness. Janáček uses the metaphor of a coin to describe this connection:

Is it possible to retain in one's mind a speech melody and pull back a little the curtain behind which it is being born? It issues from the lips as an image embossed on a gold coin emerges from the mint. We have to consider the whole coin: *you cannot select only the relief of the image*. This melody, its surface and edges, are of one metal: this is how speech melody is joined together with the contents of our consciousness. This is how it is moulded together with the reflection of the speaker's inner life, and the reflection of the environment in which it is spoken. (Translation by Zemanová 1989: 42–43.)<sup>435</sup>

*Speech melodies?* For me, music as it comes out of the instruments, from the repertoire, whether it is by Beethoven or anyone else, has little truth in it. Perhaps it was like this, strange as it seemed, that whenever someone spoke to me, I may have not grasped the words, but I grasped the rise and fall of the notes! At once I knew what the person was like: I knew how he or she felt, whether he or she was lying, whether he or she was upset. As the person talked to me in a conventional conversation, I knew, I *heard* that, inside himself, the person perhaps wept. Sounds, the intonation of human speech, indeed of every living being, have had for me the deepest truth. And you see – this was my *need in life*. The whole body has to work – it is something different from just working the keys. (Translation by Zemanová 1989: 121–124.)<sup>436</sup>

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<sup>431</sup> *Nápěvky naší mluvy vynikající zvláštní dramatickostí* (“Speech Melodies Outstanding for their Dramatic Quality”, *Časopis moravského musea* III–1903, pp. 105–112; *Hlídka* 20, 1903, pp. 636–63; in LD1: 296–301).

<sup>432</sup> *Rozhraní mluvy a zpěvu* (“The Border between Speech and Song”, *Hlídka* XXIII/4, 1906, p. 243).

<sup>433</sup> *Loni a letos* (“This Year and Last”, *Hlídka* XXII, 1905, no. 3, pp. 201–211).

<sup>434</sup> *Moje Luhačovice* (“My Luhačovice”, *Hlídka* XX, 1903, pp. 836–844, republished in LD1: 301–309).

<sup>435</sup> *Moravany, Morawaaan!* (*Lidové noviny*, 26 No. 93, 6 June 1918).

<sup>436</sup> An interview in *Literární svět*, 8 March 1928.

Černohorská (1958: 135) has condensed the meaning of speech melodies as follows:

Speech melody is a melodic and rhythmic outline of human speech, approximately fixed by musical notation that serves as a document of the qualities of emotions, affects, spiritual moods and the temperament of a particular individual in relation to exterior circumstances and life conditions.

Notation as the “snapshot” of a speech melody attempts to capture the momentary psychical state of the speaker and also to outline the surroundings of the speech melody. According to Joachim Noller (1985: 168), speech melody is a “psychogram” that surpasses itself: it is a momentary union of inner and outer world. The “*Zeichencharakter*” of a speech melody lies according to Noller in its representation of a momentary overall condition rather symbolically than iconically (*ibid.*). Perhaps to even a more symbolic level belongs Hollander’s (1970: 83) view of the meaning of speech melodies: an individual speech melody carries still with it traces of the timeless collective sphere of its origin, although at the same time it is individualised, unique and unrepeatable. After browsing myriads of speech melodies recorded by Janáček and other sounds of his surroundings that he notated, it is not difficult to understand Hollander’s (*ibid.*) idea that Janáček experienced his speech melodies as a breath of eternal happening, transformed into sound, rhythm and melody.

### *III.1.2.3 Notation of speech melodies*

As has been already reported above, from 1897 onwards, Janáček collected speech melodies until the end of his life. Once he had decided upon the kind of a framework they would provide for his compositional work and especially for his aesthetics, there was no end in this activity that found impulses and stimuli practically everywhere in the surrounding reality. As an important methodological tool in writing down a speech melody, Janáček also considered to register factors that possibly had an influence on its contents and shape. These factors included the exact concrete circumstances of the speech melody: its surroundings, time (day, season, exact time, sometimes even weather conditions), the appearance of the speaker (including the physiognomy) and his or her gestural or mimetic responses to the stimuli of the environment (Černohorská 1958: 134; Sychra 1970: 15). Janáček’s exact way of notating speech melodies was familiar already to his contemporaries. For example, Otakar Nováček<sup>437</sup> (1924–25: 56) writes:

A speech melody is to be taken down on the spot, paying attention to things related to it, such as the person in question, gesture, place, time etc. Then it is necessary to provide an exact notation and measure the speech melody with a Hipp’s chronoscope, because the duration is an expression of the speed of thought processes.

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<sup>437</sup> Nováček records himself having made observations of speech melodies in Paris and writing them down (*ibid.* 56). Nováček (1901–1986), a student of languages and music theory, studied at Sorbonne in the years 1923–25 and graduated from Masaryk University in 1927.

Therefore, the notation of the speech melody had to exemplify its rhythm and tempo and its dynamics and agogics (Štědroň 1968c: 46).

It is evident that in emphasizing this kind of exactitude in taking down speech melodies, Janáček intended to catch these fleeting acoustic moments, expressions of human thought and emotion with truly scientific precision. His aim was to give the speech phenomena a material form that he would then be able to keep on file, to be able to browse them whenever he needed dramatic “consultancy” for compositional purposes. However, his files (consisting of more than four thousand speech melodies, as is estimated by Štědroň [1996b: 37])<sup>438</sup> were left in a most unsystematic order, scattered all over in his notebooks, feuilletons, theoretical articles, lecture notes, concert notes, theater programmes and libretti, newspapers, books, letters, postcards, and even, on his cuffs.<sup>439</sup> (Metzger & Riehn 1979: 42–43; Racek 1936c: 399; Štědroň 1966: 340; Štědroň 1968b: 116.) Janáček was also aware of the inadequacy of the means of the conventional notational system in capturing the speech melodies and, as Karbusický (1986: 177) remarks, he was apparently aware of the fact that taking the step from language to music meant also entering another system.

In his article “The Border between Speech and Song” (*Rozbrání mluvy a zpěvu*, 1906); LD1: 348) Janáček complains how speech melodies become distorted and trivialized when they are captured in notes. According to him, it is as if they would dry up or become hard when notated. Through notation, the speech melody is deprived of its secrecy and given a “cold musical truth”; we wipe off its pollen of life’s hum [J: *pel životního šumu*]. Not everyone is able to recognize or understand a speech melody in its notation, Janáček says. Moreover, he exclaims that speech melodies should not be sung, because they are still a way far from song (ibid.). As Karbusický (1983: 49) writes, in his study of the development of child language (*Nápěvky dětské mluvy, Český lid 1904–06*) Janáček compared tones in speech with raindrops on a leaf: they do not show a straight line of pitch, only its summit can be grasped by notation: “As soon as we begin to order them, i.e., as soon as we try to change their rounded tendencies into a staircase of distinct intervals, there emerge through its edges both the contour of the melody and its expressive-rhythmic quality (*sčasování*).”

As Černohorská (1958: 136) has remarked, Janáček obviously had to resign to the fact of the inadequate nature of notation, which can provide only a very rough snapshot of the actual living speech. Janáček as a composer was stretching out to the non-semantic, musical and dynamic features of speech. In comparison to the conventional phonetic script that focuses on meanings transmitted through morphology, syntax and grammar, speech melodies collected by Janáček consist of short, unperfect verbal expressions, sometimes hardly of a syllable or two. The non-verbal, musical elements of speech, such as its timbre, pitch or tempo and its melodic and rhythmic intonation, so essential for Janáček’s observation, were to reveal the emotional and dramatic aspects behind the speech acts and hence also the state of the people behind them. This was of crucial importance for Janáček in his search for truthfulness in dramatic art, as has been earlier pointed out by Černohorská. The flow of speech sounds in time and space further inspired Janáček to produce theoretical models of the elements and contents of speech melodies (and of folk

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<sup>438</sup> In LD1 (p. 301, fn 1) this number has been estimated to be three thousand.

<sup>439</sup> As reported by Racek in his preface to the German collection of Janáček’s Feuilletons (“Leoš Janáček, Feuilletons aus den Lidové Noviny”, Leipzig 1959: 58). An extract of Racek’s preface is quoted by Metzger & Riehn (1979: 42–43). According to Janáček’s wife, after returning home Janáček carefully copied the notations he had made on his cuffs and filed them among his other notations (Racek 1936c: 399).

song, since speech and song were intimately intertwined in Janáček's music theory) and their rhythmic structures, the so-called *časovky*, as will be examined later.

Even though Janáček has been attributed to possess an absolute ear<sup>440</sup> (Karbusický 1983: 38; Štědroň 1968b: 148; Štědroň 1973b: 173), it is clear that already Janáček's personal way of hearing the intervals and patterns of speech (not to mention other acoustic phenomena of the animate and inanimate nature, which he also recorded) had an influence on the outcome of the notation. The stylized nature of speech melodies notated by Janáček has been emphasised by many scholars (Jiránek 1985, Racek 1968b: 43–44; Štědroň 1968b: 142; Štědroň 1998: 93). Even the influence and role of the aphoristic and clear-cut Lachian dialect (spoken in Janáček's native region) on Janáček's musical language has been suggested among others by Racek (1968b: 44–45), Barvík (1980: 185) and Štědroň (1973b: 172).<sup>441</sup>

Jiránek (1985: 42) characterizes speech melodies as musical reproductions of reality, representing in a dialectical relation both the reality experienced and Janáček experiencing it. Thus, rather than being realistic copies, speech melodies form an oscillation between naturalism and expressionism. According to Jiránek (*ibid.*), Janáček's typical realism is borne out of the mean of this oscillation. Furthermore, Jiránek (*ibid.*) remarks that if speech melodies were naturalistic copies and if Janáček had used them directly in his compositions, we could speak about the naturalistic style of Janáček. However, speech melodies do not function as atoms of aesthetic expression, but instead represent only a potential material for aesthetic work (*ibid.*).

Janáček's studies on Wundt's psychology during 1913–15 further inspired him to experiment scientifically with speech melodies. He started to use a new device, the Hipp's chronoscope, with which he would measure speaking time when he was checking the time data on the melodies of speech.<sup>442</sup> He also needed the device for his lectures on composition

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<sup>440</sup> Perhaps for this reason Černík (1925: 21), following Janáček's teachings, emphasizes the control of the absolute pitch in recording speech melodies according to the normal pitch of a<sup>1</sup>.

<sup>441</sup> According to Štědroň (1973b: 172), characteristic of the staccato-like Lachian dialect is its stress on the penultimate syllable.

<sup>442</sup> W. Wundt (1874: 770, Fig. 153, device H) presents a detailed technical description about the device in his *Grundzüge der physiologischen Psychologie*: "The Hipp's chronoscope is a clock work driven by a weigh..." (*Das Hipp'sche Chronoskop ist durch ein Gewicht getriebenes Uhrwerk...*) Exemplifying German scientific precision, with its four subordinate clauses Wundt's definition of the device extends over five lines. This device is described at the web page of the Museum of the History of Psychological Instrumentation (Montclair State University, NJ) as follows ([http://chss.montclair.edu/psychology/museum/x\\_106.htm](http://chss.montclair.edu/psychology/museum/x_106.htm)): "A weight rotates a drum and starts the movement of this primarily weight-driven timing mechanism. An electromagnet releases the clutch which holds rotating hands away from the turning drum and thus starts the rotation of the two measuring hands. A second electromagnet causes the clutch to re-engage, thus stopping the turning of the hands. Measurement of intervals with a resolution of 1/1000 second is possible with proper calibration, which is accomplished with devices like the Kontrolhammer [hammer-like checking device]." Haupt (1999) states that around 1900 Germany was still the center of research and demonstration instruments in the field of psychology. In 1839 Charles Wheatstone had invented the clock-work, to which the clockmaker Matthias Hipp attached his name after improvements in 1843. The device was basically an escapement-driven clock in which a tuned spring provided a precise driving speed of 500 and then 1000 impulses per second through an escapement for a rotary dial. The difficulties of getting precise onsets and offsets with the primitive relays of the time and the varying reliability of batteries made chronoscopes problematic for exact timing. This device was only one of several means for the precise measurement of time. According to Haupt (1999) it was a far more problematic device than has been portrayed. (Haupt 1999, paper at Eastern Psychological Association Symposium April 17, 1999: <http://chss.montclair.edu/psychology/museum/mpub99.html>)

at the Organ School in Brno. According to Štědroň (1968b: 124), although Janáček had earlier (for example, in the article *Můj názor o časování*, 1907) tried to measure the tempo of a speech melody with a metronome, he had not yet actually arrived to its chronometric measurement.<sup>443</sup> For the first time, he used the device in the experiment with his students, of which his article *O průběhu duševní práce skladatelské* (“On the psychological course of composition”, 1915) testifies (Štědroň 1968b: 143). In the feuilletons *Počátek románu* and *A la polka* from 1922, Janáček could finally print out his joy at owing a Hipp’s chronoscope, which the Brno physicist Vladimír Novák (1869–1944, Professor of Physics at the Czech Technical College) had provided him (Racek 1968a: 18). The dial of this device enabled the measurement of the duration of a speech melody in seconds or its parts. The impact of Wundt’s experimental psychology triggered Janáček to investigate how many clear images a human being could be aware of in the course of one second.<sup>444</sup> As pointed out by Štědroň (1968b: 137), Janáček also changed his technique of taking down speech melodies, which he now equipped with a precise measure (Ger. ‘*Takt*’), bars and dynamic designations. This had happened only exceptionally before the study of Wundt’s work. According to Štědroň (ibid.), in comparison with his earlier sporadic notations, this is also the moment when it occurred to Janáček to record regularly the date, place and time of the speech melodies and their other attributes (“sweetly”, “with laughter”, etc.). When Janáček did not have a Hipp’s chronoscope at hand, he at least tried to measure speech melodies approximately, attaching to them additional precision (Černohorská 1958: 143).<sup>445</sup> Later, his attention was exclusively directed towards the temporal course and rhythmic contour of speech melodies. As the basis of his observation he adopted the time frame of one second. He followed the undivided focus of consciousness in the duration of one second in order to determine the individual elements that participate in the formation of the speech melody. Thus, a speech melody is not in itself a document of an emotion or an affect, but it becomes just one of the components of consciousness, as Černohorská (ibid. 143–144) remarks. Along with this conception, the most important place in Janáček’s theory of speech melodies is assigned to the object or thing to which the word is connected, and to emotion, pronunciation and melody (ibid. 144). All these elements together create the contents of the word in Janáček’s theory of speech melodies. Janáček’s theoretical models

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<sup>443</sup> There is at least one tempo indication by metronome in Janáček’s recordings of speech melodies from the very first year (1897) (Example no. 39 in the catalogue presented by Štědroň [2000: 154]).

<sup>444</sup> As Elizabeth Valentine (2001: 28) remarks, mental chronometry was important for both scientific and ideological reasons. Scientifically, the accurate measurement of time intervals less than 1s was important because these were used to make inferences about mental processes. Ideologically, quantification was the hallmark of hard science. Precision was pursued almost as a cult, aimed at establishing psychology on a par with physics and physiology. Janáček’s student Josef Černík (1925: 21–23) made a model example of this ideology by a demonstration of the duration of the speech melodies he had heard in the streets and market places of Brno. Paying attention to the problem of correct measurement of the number of notes (tones) uttered in the course of one second, Černík performed a faithfully exact calculation of the example taken from the mouth of “an approximately fifty-five year old saleswoman” (*‘Ve-mó půl kila!’*, words pronounced in the beats of three quarter notes, the last of which Černík divides into two quintuplets, each one note of the ten equaling one demisemiquaver / thirty-second note) at the Dominican Square in Brno (ibid. 23). According to Černík (ibid. 24) Hipp’s chronoscope can divide a minute into up to 20 000 segments, which to a certain extent also assures a temporal exactitude in the notation of speech melodies.

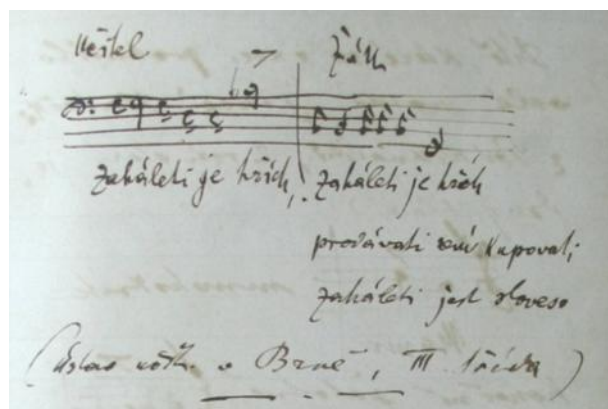
<sup>445</sup> As Tyrrell (2006: 478) points out, the chronoscope was not portable, and the exactitude of using the device was compromised by the fact that Janáček needed to go home and make the timings from what he remembered.

of the components of the word and the *sčasovka* (the two spheres are closely interrelated in Janáček's theory) are the subject of study in Chapter III.2.2.3.

### III.1.2.4 Transcriptions of speech melodies

Speech melodies recorded by Janáček cover such a kaleidoscope of periods, bodies of reality and environments that they could almost on their own function as a documentary of the course of the composer's life and whereabouts. To systematize the vast material at least to some extent, Bohumír Štědroň (1968b: 129–140; 1968c: 47–48) has divided speech melodies into four major groups: 1. speech melodies of children; 2. speech melodies of every day social life; 3. speech melodies belonging to Janáček's own private life, and, 4. speech melodies of nature. Apart from being a basis for the dramatical conception of his operatic style, Janáček wanted to create a dictionary of living Czech speech out of the speech melodies, a task that he, however, never accomplished (Štědroň 1968b: 148).<sup>446</sup>

As the survey made by Miloš Štědroň (2000: 143–155) shows, the first notated speech melodies from September 1897 have their origin in Hukvaldy, but a few have been collected also in Brno and its surroundings (for example, at the Teachers' Training Institute, Žabovřesky and Hostice). The major classes of speech melodies (as suggested by Bohumír Štědroň) are briefly introduced below with appropriate examples. Before proceeding to the different groupings of the transcriptions of speech melodies (it appears that Janáček did not have any grouping in his mind, but notated what so ever aroused his "sonic" interest), let us take a look at the first notation in the 1897 notebook, a moral *Zaháletí je hřích* ("Being idle is a sin"), mediated from the teacher to the pupils in a class room in Brno:<sup>447</sup>



Teacher: "Being idle is a sin"

Pupil: "Being idle is a sin"

"to sell is not to buy"

"being idle is a verb"

(Brno, Teachers' Training Institute, 3rd class, September 1897)

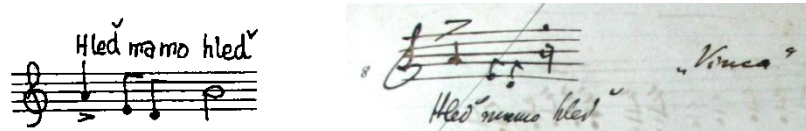
<sup>446</sup> In his feuilleton *Letnice 1910 v Praze* ("Whitsun 1910 in Prague", *Hlídka* 1910) and article *Rozhraní mluvy a zpěvu* ("The Border between Speech and Song", *Hlídka* 1906) Janáček expresses his wish to create a dictionary of living Czech speech out of the motifs of speech (LD1: 378).

<sup>447</sup> This example also naturally starts Štědroň's (2000: 143) presentation of the "first-year-speech-melody" notations. (See also discussion of Janáček's first notebook of speech melodies on page 154.) Obviously, Janáček filed away his recordings well: this first speech melody from the 1897 notebook appears as an example again in Janáček's autograph from 1923–24 (*Nápěvky mluvy*, "Melodies of Speech", an outline of a lecture dating to the years 1923–24; in: LD2: 200).



### III.1.2.4.1 Children

Children’s speech melodies were among the first ones studied by Janáček. In Janáček’s first notebook from the year 1897 they are represented by two-year-old Vincek Sládek (the son of Janáček’s friend Vincenc Sládek, the gamekeeper of Hukvaldy), whom the eight example<sup>448</sup> of the notebook belongs to:



[Look mother look]

(reproduced in Štědroň 2000: 145)

In the articles *Nápěvky dětské mluvy* (“Speech Melodies of Children”, *Český lid* XIII–XV, 1904–06) and *Loni a letos* (“This Year and Last”, *Hlídka* XXII, 1905) Janáček registered numerous melodic curves of speech of Vincek’s little sister Lidka Sládková.<sup>449</sup> Janáček followed Lidka’s development and speech regularly from her first year until her fourth year and recorded more than 400 speech melodies belonging to her. Documents of Lidka’s speech appear also in the articles *Rozhraní mluvy a zpěvu* (“The Border between Speech and Song”, *Hlídka* XXIII/4, 1906) and *Můj názor o časování* (“My Opinion on Rhythm”, *Hlídka* XXIV, 1907). (Karusický 1986: 174; Štědroň 1968b: 119–120.)

On 20 July 1901 (*Nápěvky dětské mluvy*) Janáček notated the first time the eight-month-old Lidka say *mama* (LD1: 314):



With the sounds



and



Lidka “wants to pat a cow” and to “reach a small whip” that fell off her hand.

In the feuilleton *Alžběta* (1907), Janáček describes the friendship of Lidka and seven-year-old Alžběta Grugarová, whose father was a notorious drunkard.<sup>450</sup>

<sup>448</sup> Janáček himself has marked the 44 examples of 1897 in numerical order (Štědroň 2000: 155).

<sup>449</sup> Lidka, Christian name Ludmila, later Ludmila Žáková (b. 10 November 1900), lived in Hukvaldy still when Štědroň wrote his *Zur Genesis von Leoš Janáček’s Oper Jenůfa* (ibid. 1968b: 120, fn 13).

<sup>450</sup> The feuilleton has been translated into English in Procházková & Volný (1995: 92–101) with an introduction. Most of the speech melodies in the feuilleton belong to Lidka. It features also melodies of Vincek, Alžběta, Mr and Mrs Sládek, a drunk man, a bee and a gnat. As the rumours were going in the village of Hukvaldy, Alžběta, after revealing her father had suffocated her little brother Maxmilián, died at the age of seven in 1904, probably as the result of her father beating her (Procházková and Volný 1995: 92–93).

### III.1.2.4.2 Social life

Janáček collected speech melodies of every day social life from all various possible places, from the streets, cafes, railway stations, etc. In a recorded example from Brno (Žabovřesky) in 1927, a thirteen year old girl says: “I am so curious”. The speech melody has duration of three times of five seconds (3 x 5"), it is expressed sharply ('ostře') and decidedly ('určitě') in staccati semiquavers, ending with the interjection 'ha':



1927 Brno 567/264/105

ostře, určité 3x5"

*mf*

Co je nou tak vidim? ha!

... / děvčátko 113 let / Žabovřesky / dne únor /

[archivist's copy]

In the example below, a woman in the Lužánky park in Brno, wheeling a sack with a barrow, says jokingly ('vtipně') that she found a button and now she should yet find a coat to it. The speech melody has been notated on 27 January 1927 at eleven o'clock in the morning and its duration has been, according to Janáček's measurements, two times five and a half seconds (2 x 5'5"):



27. I. 1927 Brno 567/264/101

11 hod.

*mf* Vtipně 2x5'5"

Knoflík jsem našla pítě katedr k tomu

Ženu / nov ševčáčkami / pyšel nov boláčkáček /  
přaváhn / ne a / adn'ka / usri:

[archivist's copy]

In the Lužánky park in Brno, at five o'clock in the afternoon on 18 March 1926, a lady says to another (duration five seconds):

*mf* (za 5 vt.)

„-a zahradník, co tu včera umřel“ -

[and the gardener, who died yesterday]

On Smetanova street at half past eight in the morning, 11 March 1927, a lady calls a shaggy, pale brown dog (duration 4,33 seconds):

No, pod', mo-je Mic-ko, pod!  
[Well, come, my Micka, come!]<sup>451</sup>

In the feuilleton *Plnost výrazová* (“The Fullness of Expression”, 1918; LD1: 447–454) Janáček observes the voices of a blackbird and its youngs, incidents from the streets of Brno and also workers waiting for their payment in front of the U Šenfloků brewery at Václavské náměstí in Prague on a Sunday afternoon. One of the men is being called:

„Pe-pi-ku – pod'-te sem!’’  
[Pepík, come here!]

The duration of the call is 5 seconds (5 v = 5 *vteřiny*), according to Janáček’s notes.

Occasionally, Janáček also notated fragments of speech in other languages than Czech. In addition to a couple of lines in Slovak, in the feuilleton *Moje Lubačovice* (“My Lubačovice”, 1903) he took down melodies in German for the first time (Štědroň 1968b: 131). On 18 August 1917, at the railway station in Moravany (near Pardubice, north-east of Prague), he notated the name of the station called out by the guard both in its Czech and German version:

f Mo-ra-va-ny! Mo-ra-vaan!

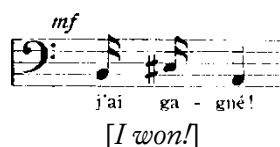
(reproduced in Zemanová 1989: 40; LD1: 443)

According to Janáček, “our version” (i.e., the Czech one) is ranged in the notes of a warm triad D-flat-F-A-flat. The German version cut harshly and roughly in the same triad, with a dissonance of a seventh; it has crushed the third syllable and torn off the last one; it has ground into grumbling the sweetness of the first two. In the Czech version you hear a song which winds along in equal lengths within a rainbow of colours; o-a-a-y. The melodic sweetness of the Czech word has disappeared in the German version, the musical union of speech melody has thinned down, Janáček writes.<sup>452</sup> (Translation in: Zemanová 1989: 40–41.)

<sup>451</sup> Both examples appear in Janáček’s autograph “The Notation of Folk Speech and its Implications” (*Co plyne z notace lidové mluvy?*, 1928; LD2: 222–236).

<sup>452</sup> The feuilleton *Moravany, Morawaaan!* was published in *Lidové noviny* (XXVI, no. 93) on 6 April 1918. Apparently, in the heat of the première of *Jenůfa* at the Vienna Court Opera on 16 February 1918 (and

As reported by Racek (1936c: 406), Janáček also wrote down fragments of speech uttered in Slovak and French. In the advertising postcard of the Cafe Bellevue in Brno he has put down the words:



In the same postcard there is a signature of the famous French pilot Adolphe Pégoud (1889–1915), whom Janáček met and who gave an acrobatic show in Brno on 25th of January 1914. Racek (*ibid.*) assumes that the speech melody notated in the postcard belongs to Pégoud.

On the way back from St. Petersburg in 1902 (leaving his daughter with his brother František), Janáček noted down some sixty Russian speech melodies (Tyrrell 2006: 481). During his visit to London in 1926 (on invitation of Rosa Newmarch) he also took down speech melodies of the English language, for example, the word ‘yes’ uttered in twenty different ways and the speech melodies of the page-boy at the Langham Hotel (Vogel 1981: 329).<sup>453</sup> On the sightseeing tour on his second day in London, he jotted down a couple of speech melodies at the House of Commons (Tyrrell 2007: 602). As Štědroň (1968b: 139) records, Janáček managed to analyze also speech melodies of other foreign personalities, such as Professor Francesco Torraca’s lecture on Dante, and two Indian poets, Rabindranath Tagore (a lecture in Prague on 18 June 1921) and Santon Hazra (who gave a lecture in the Besední dům in Brno on 13 March 1924).<sup>454</sup>

### III.1.2.4.3 Personal life

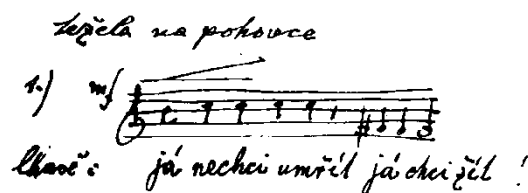
Although the majority of speech melodies recorded by Janáček either belong to occasional passers-by or represent acoustic manifestations of nature, some of them are also related to

excited by its performance in M. Brod’s German translation), the speech melody of the guard found its way even to Janáček’s dream, as the end of the feuilleton reports.

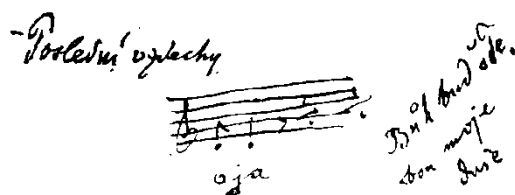
<sup>453</sup> Janáček and his companion Jan Mikota stayed at the Langham Hotel, Portland Place. Used as an annexe by the BBC after the Second World War, the hotel reopened in 2004 (Tyrrell 2007: 602). As Racek (1936b: 355) and Tyrrell (2007: 601) mention, thanks to Mikota’s presence Janáček’s journey to England was carefully documented. Mikota had a camera with him and wrote a detailed description of the visit in the article *Leoš Janáček v Anglii* (“Leoš Janáček in England”, *Listy Hudební Matice* 1925–6/V, No. 7–8, pp. 257–68), including Janáček’s two London speeches. As Tyrrell (2007: 609) remarks, one of the most memorable photographs of the composer ever made was taken by Mikota on 9 May 1926: against a background of lapping sea waves Janáček, with his tweed overcoat blowing in the wind, looks intently at his notebook. This picture documents Janáček notating the sounds of waves at the Dutch port of Vlissingen (Flushing), where Janáček and Mikota stayed for two days on their way back to Prague. In Holland they made also an excursion to Domburg spa and a visit to the town of Middelburg. (Tyrrell 2007: 608–609; Vogel 1981: 331.)

<sup>454</sup> Janáček wrote a short report on Torraca’s lecture in Brno on 6 June 1921 for *Lidové noviny* two days after the lecture. Outlines of Tagore’s speech are sketched in the feuilleton titled after him (*Rabíndranáth Thákur*, *Lidové noviny*, June 22 1921). Hazra’s verses are captured in the feuilleton *Na pravé stopě* (“On the Right Track”, *Lidové noviny*, 7 April 1925).

Janáček's own private life. Surely, the most intimate ones are speech melodies of Janáček's daughter Olga, when she lay dying as Janáček was finishing his opera *Jenůfa*.<sup>455</sup>



[“lying on the settee, sobbing: *I don't want to die, I want to live!*”]  
(reproduced in Kožík 1983: 16; Tyrrell 2006: 544)



[“*ab-h*”, Olga's last sighs recorded by Janáček]  
(reproduced in Kožík 1983: 18; Tyrrell 2006: 545)

The absence of the speech melodies of Janáček's wife is conspicuous.<sup>456</sup> Instead, there are some fragments of Kamila Stösslová's speech in Janáček's diary notes and letters and feuilletons.<sup>457</sup> The paucity of speech melodies belonging to Janáček's personal life might well be expected by the reason Štědroň (1968b: 139) gives concerning the composer's own speech melodies: Janáček wrote down his own speech melodies only seldom, never setting them in the foreground so that they would escape the attention of a researcher. In this respect he differed from Hostinský, who could study and evaluate even the melodic intonations of his own speech. According to Černohorská (1958: 135), for this reason Hostinský's notes lack the necessary immediacy of speech manifestation, and his “speech tunes” are deliberately and intentionally constructed.

Thus, Janáček's own speech melodies<sup>458</sup> appear only seldom occasionally in the midst of his studies or feuilletons, as for example in *Nápěvky dětské mluvy* (“Speech Melodies of Children”, *Český lid* XIII–XV, 1904–06, reproduced in Štědroň 1968b: 121; LD1: 323):

<sup>455</sup> See Štědroň (1955: 99–101), Tyrrell (2006: 544–547), Vogel (1981: 146), and Zemanová (2002: 86) for the leave-taking with Olga. Olga's health condition has been discussed earlier in Chapter III.1.1.2 (“The chronology of *Jenůfa*”).

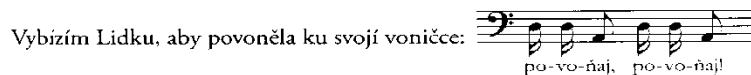
<sup>456</sup> In an autograph on speech types in Czech (*Typy české mluvy*, 1915) there is a passage where Janáček describes a “discussion” between the housekeeper Mářa (Marie Stejskalová) and Janáček's poodle Čert (see pp. 184–185). This is one of the rather infrequent places where “domestic” melodies are being captured.

<sup>457</sup> Occasionally, Janáček registers melodies of Kamila's speech in his letters to her (for example, letter dated 13 April 1928 [Příbáňová 1990: 343–344]). The feuilletons *Pro pár jablek* (“For a few apples?”, 1 April 1927, the title taken from Kamila's indignant response to the punishment of the Gypsy children), *Schytali je* (“They caught them”, 3 July 1927) and *Pepík a Jeník* (“Pepík and Jeník”, 2 April 1928) describe events experienced together with Kamila in Písek. Janáček writes to Kamila Stösslová in his letter (LJ to KS, 4 Sept 1927) that in the feuilleton “For a few apples” “Where the notes are that's how you speak”. (Příbáňová 1990: 228; Tyrrell 2007: 729.)

<sup>458</sup> See the characterizations of Janáček's speech in fn 383.



[How nicely Lidka modulates that she *doesn't want to*: “*ni-i! ni-i!*” and that she *wants to*: “*again!*”]



[I asked Lidka to sniff at my bunch of flowers: “*Just sniff!*”]



[Lidka sniffed: “*Let me smell, let me smell.*”]

In the feuilleton *Plnost výrazová* (“The Fullness of Expression”, *Moravskoslezská revue*, 1918; LD1: 448), Janáček marks down how he tried to open a conversation with a young lady in Luhačovice, unsuccessfully:



[*Do you like the sun?*]

In the feuilleton *Moře, země* (“The sea, the earth”, *Lidové noviny*, 1926; LD1: 579) Janáček remembers the events in London when he is already on holiday in Hukvaldy.<sup>459</sup> He is following at arm’s length two young birds stretching their bare little necks out of the nest: “The parents each with a long green caterpillar in their beak hesitate, as if thinking: ‘To fear or not to fear?’, and apparently answering ‘Not to fear!’ they fly into the nest to their little ones.” In the end of the feuilleton there is a melody of Janáček’s own voice (dated Hukvaldy 10 June 1926), depicted in an interval of a perfect fifth, just joining “to this philosophy of life”:<sup>460</sup>

<sup>459</sup> The feuilleton (translated into English in Tausky 1982: 113–118 and in Zemanová 1989: 229–234) contains reminiscences of Janáček’s visit to London from 28 April to 10 May 1926 and to Berlin from 29 to 31 May 1926 (his opera *Káťa Kabanová* was performed at the Charlottenburg City Opera on 31 May, with Schreker and Schoenberg in the audience, offering their congratulations). The compositions performed in London were: *Mládí* (“Youth”), 1st String Quartet, *Sonata* for violin and piano and *Pohádka* (“Fairy tale”) for violoncello and piano. The London performance of *Jenůfka* planned for the following year did not take place until 30 years later. (Vogel 1981: 331–332.)

<sup>460</sup> There are no melodies of the birds here, but three melodies of the sea are captured, as will be discussed in the next chapter.

„Bát se, či nebát?“

„Nebát!“

A s dlouhou zelenou housenkou v zobáčku vlétají do hnízda k mládatům.

A i k té filosofii života přiskakuje



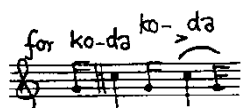
můj tón.

Hukvaldy 10. června

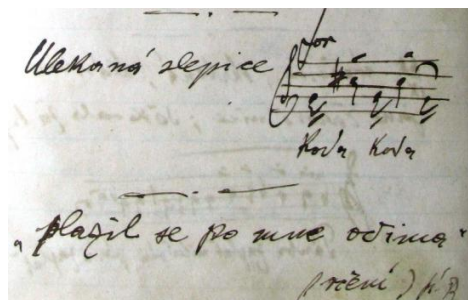
### III.1.2.4.4 Nature

#### *Birds, bees, domestic and wild animals*

Janáček's love for animals has been often described as one of his typical characteristics,<sup>461</sup> and even from the very beginning, Janáček registered the voices of animals. In the notebook from 1897 one finds three unnumbered sounds of “the rooster’s entourage” (connected to the eight example), and the other part of the example 16 in the same notebook belongs to “an alarmed hen”:



[ko-da ko-da] (reproduced in Štědroň 2000: 148)



The melodies of animals are also often related to Janáček's personal life, especially in the case of the owl. On the eve of his departure with his daughter Olga from Hukvaldy, 9 September 1902, he heard and notated the ominous hoot of an owl, which “moaned with a wistful, hollow voice its nocturno to say goodbye”:<sup>462</sup>

<sup>461</sup> This feature in Janáček's personality is illustrated in Robert Smetana's article *Domek za konservatoří* (“Cottage by the Conservatory”) in *Lidové noviny* 12.8.1933.

<sup>462</sup> This is the first time Olga returns to Brno after falling ill in St. Petersburg. The hooting of an owl denotes death in Silesian folklore: when people stay awake at night by the sick one, an owl may fly to the window, attracted by the light. If it is possible to shoo it away, the sick person recovers. If it keeps on returning, it is the sign of death. (Hurník 1958: 759.) In the dictionary of Czech literary language (*Slovník spisovného jazyka českého VII* (V–Y), p. 67 [Praha: Academia 1989]) the entry for *věstitel* (‘prophet’) says: *kdo něco věští; “oblasovatel”, “oznamovatel”; (z ptactva) v-em smrti je sýček* [prophet of something, “soothsayer”, “presager”; (from birds) presager of death is owl]. As Štědroň (1968b: 121) says, Janáček probably associated the hooting of the owl here to the gravity of his daughter's illness.



This “owl melody” is the last example in Janáček’s study on the speech melodies of children (*Nápěvky dětské mluvy*, published in *Český lid*, Nos. 13–15 in 1904, 1905 and 1906; LD1: 313–328). Janáček also starts his study with a hoot of an owl. Drawn to the lit window of the Sládeks’ house in Hukvaldy, the owl welcomes the forester Sládek home late in the evening:



In the feuilleton *Když ptáčky jdou spat* (“When little birds go to sleep”, 1925; LD1: 562) there is a melody of an owl that Janáček hears in the scented twilight of a forest in Luhačovice:



In the *Toulky* feuilleton (1927) (LD1: 581–586), Janáček notates a hollow hoot of an eagle-owl in the Jelení příkop (“Deer Moat”), which is part of the Prague Castle gardens:



The notations of owls’ hoots are stylized in Janáček’s compositions for piano, for example in piece no. 10 (*Sýček neodletěl!*)<sup>463</sup> from the cycle *On the Overgrown Path* (1908). The motif of an owl is also manifest in no. 34 (*Sirota – Za našimi humny, ej zabučala sova*) from the series of 53 folk songs (*Moravská lidová poesie v písních*, “Moravian Folk Poetry in Songs”, 1901) that Janáček arranged for voice and piano from the Bartoš–Janáček folk song collection *Kytice z národních písní moravských* (“A Bouquet of Moravian Folk Songs”, 1890). (Štědroň 1968b: 121).

In a short resumé on the origins and intent of the *Concertino* (1925) for piano and chamber ensemble (*Leoš Janáček: Concertino*, published in German in *Pult und Taktstock* [IV/1927]), Janáček refers to its third movement, where “the stupid bulging eyes of the

<sup>463</sup> The title of the piece is commonly translated into English as “The Little Night Owl Kept Hooting” or “The Barn Owl Has Not Flown Away”. However, referring to Jan Jiraský’s paper in Brno 2004, Tyrrell (2006: 493<sup>n</sup>) remarks that the Czech word *sýček* is not the general word for an owl (*sova*), but one that characterizes the bird by its ominous noise and ominous association, as does the English ‘screech owl’. According to Jiraský, what Janáček actually imitated was the Eurasian tawny owl (*Strix aluco*) (ibid.).



little night owl and the other censorious night-birds stare into the strings of the piano”.<sup>464</sup> (LD1: 592; Vogel 1981: 305.)

In addition to the owl, melodies of other birds are especially numerous in Janáček’s feuilletons. Tyrrell (2006: 784–785) refers to the feuilleton *Jaro* (“Spring”, 1912) as the first of Janáček’s articles to record birdsong, with its ten different short notations devoted to the robin. Almost a decade later, Janáček took up bird notations in a series of articles as preparatory work for his opera *The Cunning Little Vixen* (ibid.).<sup>465</sup>

Cuckoos’ calls often appear in Janáček’s feuilletons, even in tritone (Štědroň 1968b: 140). *Jaro* illustrates cuckoos’ calls, as well as the feuilletons *Obzor* (“The Horizon”) and *Když ptáčky jdou spat* (“When little birds go to sleep”), which describes melodies of birds at twilight (including an owl, as mentioned above). Both are written in Luhačovice in the summer of 1925.

Janáček’s three domestic hens and their differing characters are eternalized in the feuilleton *Tři* (“Three”, 1922).<sup>466</sup> In 1925 Janáček has notated and even measured the duration (2 x 6 seconds) of a rooster’s crow:<sup>467</sup>

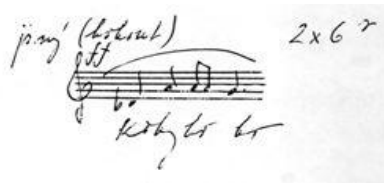
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<sup>464</sup> An augmented melody of an owl appears also in Janáček’s study “On Naturalism” from the same time (around 1925–25), published in Štědroň 1998 (pp. 241–247) and in English in Beckerman 2003b (pp. 288–301).

<sup>465</sup> As Tyrrell (2003: 63) points out, Janáček made elaborate preparatory study in order to shift himself from his previous opera *Káťa Kabanová* (1921) into the different atmosphere of his new opera. A token of this study are his nature feuilletons, for example about his goldfinch (*Stěblíček*, “The Little Goldfinch”, 1921), about the mountains of Slovakia (*Z Vysokých Tater*, “From the High Tatras”, 1921), about trees and wood (*Dřevo*, “Wood”, 1921), about the springs and wells in Hukvaldy (*Studánky*, “Springs”, 1922) and about the Demänová Caves in Slovakia (*Všudybyl*, “Ubiquitous fellow”, 1923). In the feuilleton *The Little Goldfinch* Janáček explains that he is collecting suitable company for his *Cunning Little Vixen* (LD1: 475). In December 1921 he also bought a cottage in Hukvaldy and spent his first winter there. The main human character in *The Cunning Little Vixen*, the Forester, can be seen as a commemorative of Janáček’s friendship with the gamekeeper of Hukvaldy, Vincenc Sládek (who played part also in Janáček’s feuilleton *Alžběta*, 1907). Tyrrell (ibid.) assumes that *The Cunning Little Vixen* may have been sparked by a couple of important encounters with Debussy: the three performances of *La Mer* in Prague in early 1921 and the first night of *Pelléas et Mélisande* in Brno, which Janáček attended on 4 February 1921. Janáček also wrote a substantial analysis of the previous piece, dated 11 March 1921, shortly before the Prague performance that month (ibid.). Speaking of the opera itself, Tausky (1982: 24) characterises *The Cunning Little Vixen* (1923) as one of Janáček’s most attractive operas, mixing most successfully the sounds of nature, of animals and human voices. In turn, Racek (1961: 48) defines the central idea of the opera as a pantheistic apotheosis of the eternally living nature.

<sup>466</sup> As Tyrrell (2007: 231, 432) notes, the feuilleton was an affectionate reminiscence of the Janáček’s three wartime hens, recalled perhaps during the composition of the farmyard scene, which includes the hens at the end of Act 1 of *The Cunning Little Vixen*. The ever amusing legend about Janáček and his hens (“Mrs Bílá”, who was gentle enough to let Janáček to stroke and pet her, “Mrs Kovalská”, and “Mrs Slavkovská”), which he had trained to jump on the garden table to say “goodnight” to him before they went to roost, reoccurs often in the literature about the composer and his relation to animals (e.g., Robert Smetana: *Domek za konservatoří* (“Cottage by the Conservatory”), *Lidové noviny* 12 August 1933; Robert Smetana: *Stories about Janáček*, Olomouc 1948 [quoted in Štědroň 1955: 200–201]; Tausky 1982: 20, 86; Trkanová 1964: 78). It really gives a bit of a laugh to read how “Mrs Slavkovská” “has serious thoughts” (although Janáček had not caught yet one of her speech patterns), how “Mrs Bílá” “philosophizes” and “Mrs Kovalská” disappears, to be found again in the middle of flowering lilies with her first egg (an occasion that “calmed her nature”), and how all three of them get terrified by a slimy lizard.

<sup>467</sup> The feuilleton entitled *Kohoutek* (“The Cockerel”, *Lidové noviny*, 10 October 1922) describes roosters’ voices in Hukvaldy and in Brno (Janáček even measures one of their melodies with the Hipp’s chronoscope). Janáček draws an analogy between the psychological components of animals and humans by saying that reactions—apperception of both are only minute fractions of all processes (LD1: 514).



[archivist's copy]

The feuilleton *Světa jitřní* (“Early Morning Lights”, 1909) describes Christmas at the Sládeks in Hukvaldy. It includes a sketch of the carol “Narodil se Kristus Pán” (“Christ the Lord is Born”)<sup>468</sup> and the sounds of Janáček’s black poodle, Čert.<sup>469</sup> When the carol is heard, Janáček commands the dog:

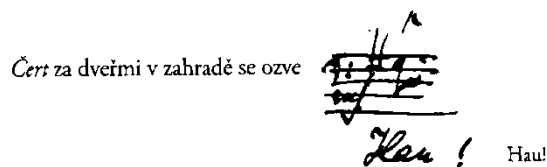
Čert, keep still, stop fidgeting! – Listen, they are already singing »Narodil se Kristus Pán«. Čert whined with a motif like made of a rough rope (LD1: 369):



Čert is still part of the Janáčeks in 1915. In the autograph *Typy české mluvy* (“Speech Types in Czech”, 5 Dec 1915) Janáček has notated its lament when it was left alone (LD2: 56):<sup>470</sup>



The autograph also captures the housekeeper Mářa’s (Marie Stejskalová, 1873–1968) and Čert’s dialogue at home in Brno (LD2: 58):



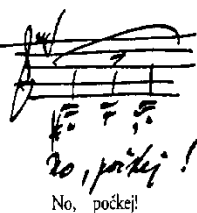
[Čert’s bark is heard in the garden behind the doors]

<sup>468</sup> The carol is one of the oldest popular Czech Christmas songs. It is written down as Folio 189a in the late Gothic Kutná Hora’s Utraquist Gradual (from the late 15th century) accompanied with the Latin words *En virgo parit filius*.

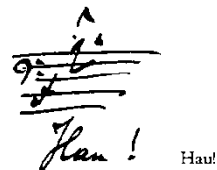
<sup>469</sup> Janáček brought Čert (“Devil”) from the Christmas holidays in Hukvaldy in 1902 to Olga to make her days happier (Kožík 1983: 15; Tyrrell 2006: 539–540). According to Tyrrell (2007: 231), presumably after the demise of Čert in the summer of 1915, Janáček took three hens to keep the household in eggs.

<sup>470</sup> Čert’s lament reminds here very much those ones of Liška Bystrouška [Ou, ou!] in *The Cunning Little Vixen*, Act 1 Scene 2, when she is taken to the Forester’s house.

Chce, aby se mu otevřelo.  
Pani z kuchyně mu připomíná:



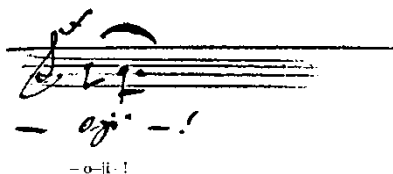
Čert ale netrpělivě povýšil svého hlasu  
a silně přikazuje „otevřít“:



[It wants that it would be let in.  
Máři answers it from the kitchen:  
“Wait a little!”]

[Čert raised its voice testily  
and vigorously told her: “Open the door!”]

In the same autograph Janáček notates the melodies of his domestic goldfinch (that the Janáčeks kept in their house sometime between 1912 and 1925) and its melodies when it is calling Máři (LD2: 57):



There are more “domestic” speech melodies related to the sketch for a piece about the dog Čipera<sup>471</sup> (*Skladba o psu Čiperovi*), for piano. As stated in Simeone, Tyrrell, and Němcová (1997: 353), apart from the sketches there is no evidence that such a piece exists or existed.<sup>472</sup> The autograph sketches, with dates ranking from 8 July 1925 to 23 April 1928, are a collection of eight miscellaneous sheets, of which the earliest is torn off a calendar dated March 1923, Sunday 11 to Saturday 17, the latest dated 23 June 1928. They consist of observations of Čipera in various situations, occasionally amplified by the notated speech-melodies of Janáček and his housekeeper Marie Stejskalová talking to Čipera. Sometimes Janáček has included musical notations of Čipera’s responses. One of the sheets (which dates 14 Nov 1926 and 27 Dec 1926) is on the back of a sketch for *Náš pes, náš pes* (“Our dog, our dog”, *Říkadla* [2] V/17, No. 8), which may have suggested Helfert that Janáček was contemplating a musical composition about Čipera. As Simeone, Tyrrell, and Němcová (ibid.) remark, it is more likely, however, that Janáček took down his observations of the dog out of curiosity, or as preliminary jottings for a feuilleton in the same spirit as Janáček’s many other animal feuilletons.

<sup>471</sup> Čipera was a miniature Pinscher bitch (translated as “Lively One” in Tausky 1982: 20 and as “Frisky” in Vogel 1981: 201) that Zdenka acquired as a puppy for company soon after her father’s death in 1923 (Tyrrell 2007: 493). Vilem Tausky, a student at Janáček’s Organ School in Brno, and Robert Smetana remember that Janáček had made observations of the changes of intonation in Čipera’s voice when it changed from a puppy to a dog (Smetana 1938: 3; Tausky 1982: 20). The first surviving Čipera notations were scribbled on a calendar from 1923, and other miscellaneous sketches go up to the last year of Janáček’s life (Tyrrell 2007: 494).

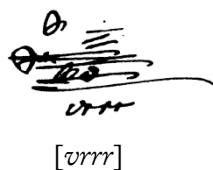
<sup>472</sup> However, Helfert has included this among Janáček’s piano works with the composition date of July 1926 (Helfert, Vladimír 1937: “Leoš Janáček”. *Pazdírkův hudební slovník naučný*, ii [Pazdírek, Brno, 1937, 472–4]. Reproduced in Helfert 1949 [*O Janáčkově*, p. 14]).

As for another, realized composition for piano, namely the *Concertino* (1925), Janáček's own associations with nature become explicit in a postcard sent from Hukvaldy to Kamila Stösslová on 23 April 1925. It has a short note that Janáček is leaving Hukvaldy, where he has composed a piano concerto that he calls *Jaro* ("Spring", i.e., the *Concertino*). In the concerto there is a cricket, flies, a roebuck – fast-flowing torrent – and of course, human being, Janáček writes (Příbáňová 1990: 145 [302]). Also in his letter to Max Brod on 18 January 1928, Janáček says that his motifs grow out of earth, animals, people, and in general they attach to everything that exists (Gardavský 1963: 103).

In the Adamov forests near Brno (dated 11 July at 2:45 pm, without a year) Janáček has notated the cries of a frightened roebuck on a postcard that he had received from his friends, Mr and Mrs Veselýs (not dated) (Racek 1936c: 407):



In a letter to Kamila Stösslová, dated in Hukvaldy 5 August 1925, Janáček has cheerfully added as a postscript news of his piglet. It is growing and when Janáček tells it to "lie down", it immediately does so and wants to be scratched. With pleasure it then closes its eyes and snorts (Příbáňová 1990: 161 [339]):



Janáček mentioned the piglet in a letter to Kamila from Hukvaldy on 15 July 1925: "We are breeding here a sweet piggy. [...] It is already like a white roly-poly. At least I have amusement here." (Příbáňová 1990: 158 [333]).<sup>473</sup> In a postcard that Janáček received from Hýnek Bím in August 1922, there is a melody of a fellow creature with the description "a pig is grunting" (Racek 1936c: 406–407):



There are also notations made in zoos during Janáček's travels abroad. During his first journey to Russia in 1896, in the same evening when he arrived in St. Petersburg, he visited a concert in the zoological park with his brother František (Racek 1936b: 350). However, at that time, Janáček did not yet record his observations in the form of speech melodies or their notations. During his visit to London in the spring of 1926, he stayed over half an

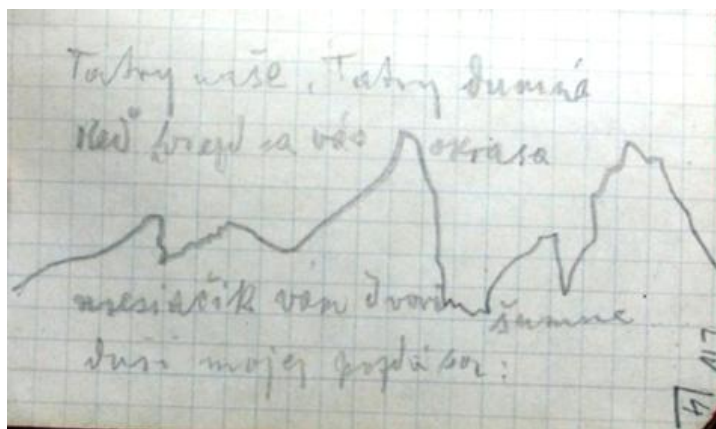
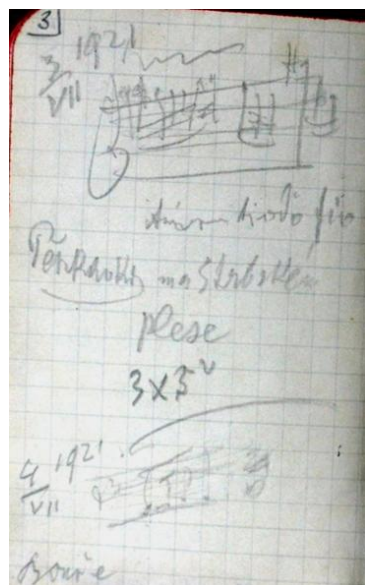
<sup>473</sup> In its spontaneity this is quite a rare example, since against all odds, Janáček's letters to Kamila appear to form a speech-melody-free zone. As Příbáňová (1990: 11) mentions, these letters were not intended to a professional in music. In this letter Janáček is also thinking about his 1st String Quartet and the Zika Quartet that would play it at the ISCM festival in Venice in September 1925.

hour at Monkey Hill in the Zoo, noting down the cries of joy and sorrow of the various monkeys, and a further twenty minutes at the seals' pond watching a walrus that crawled onto a rock bellowing plaintively (Vogel 1981: 329).

In his feuilleton *Ticho* ("Silence", written in Hukvaldy 15 August 1919) Janáček describes in a sympathetic manner a "funny little scene" with a shepherdess and her little goat. While observing the goat, Janáček got "a strange thought": the little goat has such a clear nasal 'm' and so beautifully articulated an 'e', human being could not emit a better bleat. But why does the goat say only 'Me-e-e'? When she has a tongue, a dainty mobile little tongue, which could say *rrrr* or *lllll*! Janáček concludes that it is her lack of emotional development which limits her to utter only her *meee* on one tone. (Tausky 1982: 74–75.) However, in another feuilleton, *Ústa* ("Mouths", 1923), Janáček compares the buzzing of bees and bumblebees to syllables and words: bees understand each other. With its small speech melody arrangement, this feuilleton is translated in the end of Chapter III.1.3.1.

### *Water, Sun, thunder and snow*

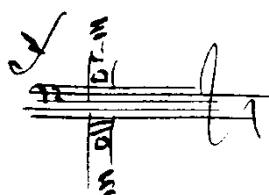
In July 1921, Janáček spent a holiday in Štrbské pleso at the High Tatras,<sup>474</sup> where he kept his diary in the usual sketchy way. On one page he even drew the outline of the surrounding mountains and on the page beside it, on successive days, he made notations of a finch's (*pěnkavka*, diminutive of *pěnkava*) singing and a thunderstorm (*bouře*):



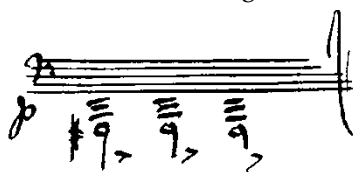
<sup>474</sup> Janáček visited the High Tatras four times. On 2 July 1921 he went for five days to Štrbské pleso with Zdenka (Přibáňová 1990: 88 [174]; Tyrrell 2007: 406). In August 1922 he went to Štrbské pleso again for about two weeks and in July 1923 once again to Štrbské pleso for a fortnight (Tyrrell 2007: 434, 456–458). Both in 1922 and 1923 Janáček travelled on his own (Tyrrell 2007: 406). On 2 April 1926, before his visit to England, he went with Zdenka for just a few days to Starý Smokovec, where they stayed at Hotel Hrebienok, to find relief after flu (he could't hear with his left ear). (Přibáňová 1990: 175 [372], 176 [375]; Tyrrell 2007: 593, 596–598.) Janáček planned to go to the Tatras also for the Christmas 1923 (to Štrbské pleso: Tyrrell 2007: 468, 470), for the summer 1927 (again to Štrbské pleso: Tyrrell 2007: 676) and in August 1928 (just expressing a hope to go to the Tatras with Kamila in his letter to her dated 3 March 1928 [Přibáňová 1990: 310–312 [600]; Tyrrell 2007: 843]).

On his return, he wrote a feuilleton for the *Lidové noviny* (Z *Vysokých Tater*, “From the High Tatras”, LN 18 July 1921) about his impressions on the Tatra mountains and nature. In addition to the final notation of the melody of a finch, the article includes only five musical examples, all of them describing the different sounds of the Cold Creek Waterfalls (*Kolbašské vodopády*) (LD1: 479–481; 643–644):<sup>475</sup>

Cold Creek Waterfalls talk furiously. Not with one tone but with a good many of them. Not with a chord, but with a wide united slab of them. Down, at the Wagner’s path, its speech hums only with tonal position



and thuds with a bang on to the rocks.

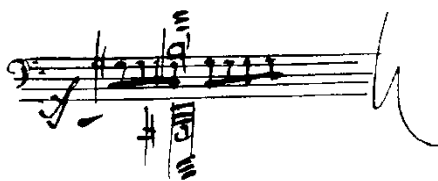


A little higher it sounds

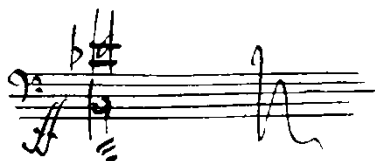


<sup>475</sup> According to Tyrrell (2007: 406), details about this trip are scarce; only one postcard (to František Janáček’s widow Marie, 8 July 1921) is surviving. The topic was neither mentioned in any of Janáček’s letters nor referred to in Zdenka Janáčková’s memoirs (ibid.). The description of the *Kolbašské vodopády* (“The Cold Creek Waterfalls”) in Janáček’s article, however, tells that during his first visit to the Tatras with Zdenka, Janáček participated in excursions in the surrounding areas (the waterfalls near Hrebienok in Starý Smokovec are a railway trip away from Štrbské pleso). In a letter to O. Ostrčil dated 2 May 1921, Janáček expressed his wish to see Štrbské pleso, the Smokovec and Tatranská Lomnice. (Ibid.) The Janáčeks stayed near the waterfalls in 1926 in Hrebienok as well. (The history of the Hotel Hrebienok, where they stayed, dates back to the end of the 18th century, when a spa was built on the original ground on the slope above the town of Starý Smokovec.) In German the waterfalls, that form a complex system of multi-terraced cascades, were called ‘Die Kohlbachwasserfälle’. In Slovak they are nowadays known as ‘Vodopády Studeného potoka’, set between the Rainer (the oldest chalet in the High Tatras, originally built in 1865) and Bilík chalets (now in the place of the former Kohlbach Hotel, built in 1894). The Rainer chalet was closed after Hotel Kamzík (that is mentioned in Janáček’s description of the waterfalls) was built next to it in 1884. – The Cold Creek Spas (such as Hrebienok, Kohlbach, and Hotel Spiš, settled around mineral springs) became more easily accessible after the mountain railway to Hrebienok was finished in 1908. Further expansion of the spas was stopped by fire in 1927. The Hotel Hrebienok was repaired in 1988, and the current design of the building only barely reminds the old one. (<http://www.vysoketatry.com/chaty/hhhrebienok/en.html>; <http://www.vysoketatry.com/chaty/rchata/en.html>)

and yet higher it yells

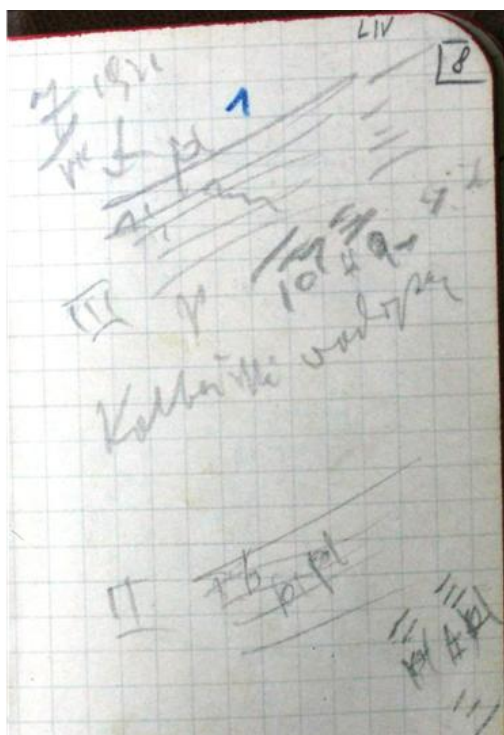


and near Kamzík the fast-flowing torrent roars fiercely,



when the rocks grasp it harshly, mercilessly, and it frees itself with a giant leap.

In his diary Janáček has marked the sounds of the waterfalls with serial numbers, apparently thinking about his feuilleton for the *Lidové noviny*:



Janáček went for the second time to the Tatras in August 1922 and visited the Demänová Caves in the Low Tatras.<sup>476</sup> The caves made an immense impression on Janáček. Back in Hukvaldy in mid-August, he wrote a long article about the springs and wells in Hukvaldy (*Studánky*, “Springs”, September 1922). In the end of the article he reminisced about his visit to the caves in Slovakia and their “music of waters” with examples: the “distant drone of menacing waters”, the “chords of stalagmites covered with hoarfrost”, the “groan of a falling fragment”, a single drop of water, whole bell peals of drops, and many other types of water sounds. (Tyrrell 2007: 434–435.) Janáček also devoted the feuilleton *Všudybyl* (“Ubiquitous fellow”, *Průdy*, 7, 1923) to the caves, with references (including notated ones) to their fabulous sounds. (LD1: 511, fn 1; 528–530.)

The feuilleton *Moře, země* (“The sea, the earth”, 1926) features the surfs of the sea at high tide in Vlissingen, where Janáček notated them in his notebook on his return journey from England (cf. fn 453). Each wave roars its motif (LD1: 577):

This one seethes:



This one howls:



Water is again described in Janáček’s notation of the river Ondřejnice (that runs through Hukvaldy in Northern Moravia) murmuring after a flood:



3.VIII. 1925

563 / 260



Ondřejnice "šumí"  
po velké vodě.....

[archivist's copy]

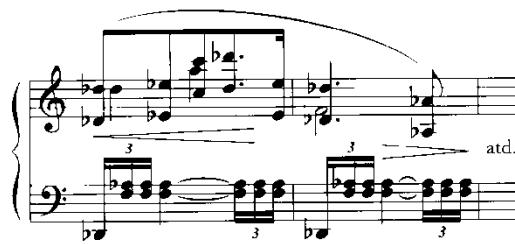
<sup>476</sup> On Monday 7 August 1922, Janáček visited these underground caves with his former pupil Alois Král (1877–1972, teacher in the town of Liptovský Svätý Mikuláš and discoverer of the caves) from Liptovský Mikuláš. Janáček was then on holiday at Štrbské pleso. (Tyrrell 2007: 433–434.) One part of the caves is named “Janáčekův chrlič” (“Janáček’s stalactite”) (LD1: 511, fn 1; Drlíková 2004: 96–97).



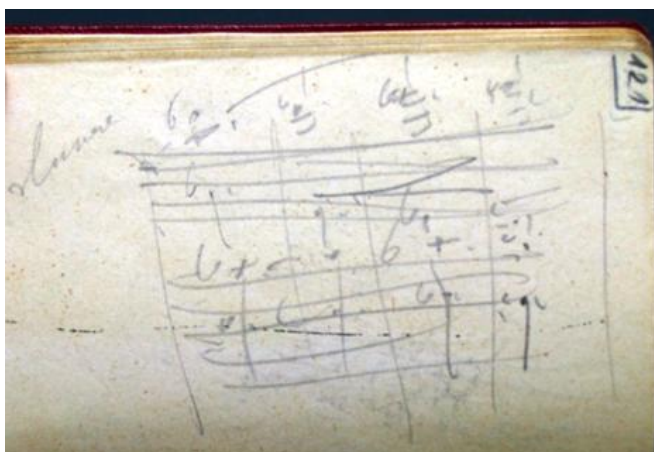
Speech and nature are combined in the notation of speech of the first President of the independent Czechoslovakia, T. G. Masaryk, when he visited Brno officially for the first time from 16 until 17 September 1921. In Janáček's feuilleton *Rytá slova* ("Words Engraved", *Lidové noviny* 22 September 1921), during the first day, the President's speech was dominated by A-flat minor, without modulations. Next day his speech sounded like "a sun without mists". Janáček defined the sound as Hypolydian D with a changing second (E-E-sharp) and fourth (G-G-sharp). Those were chords from his speech that flowed and grew together like the glare of the rising sun (LD1: 484):



In the feuilleton *Scestí* ("On the wrong path", *Listy hudební matice*, 1924), Janáček quotes the motif of dawn in *The Cunning Little Vixen* (LD1: 548):



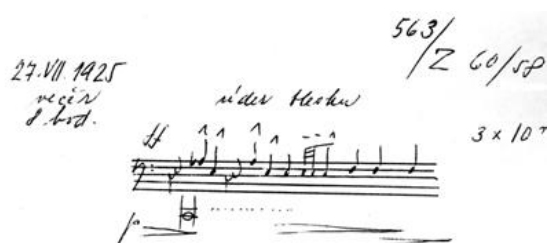
There is also another description of the sun in Janáček's diary written in 1927:<sup>477</sup>



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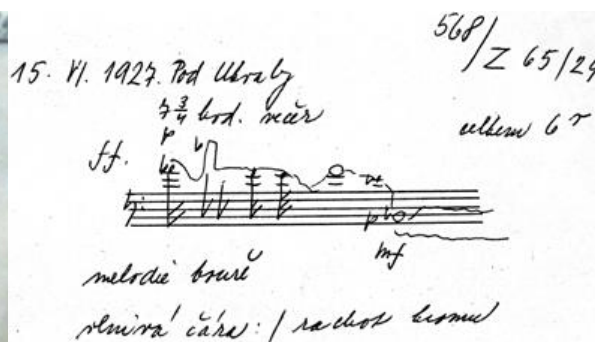
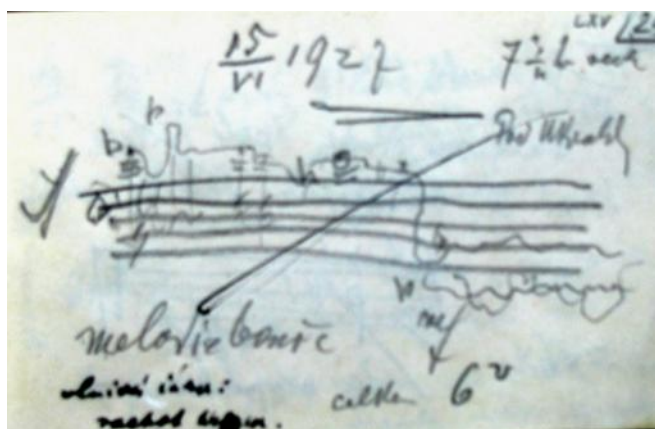
<sup>477</sup> The motif of the sun also appears in the opera *Fate* (*Osud*, 1903–06).

Furthermore, the clap of a thunderbolt finds its musical form in Janáček's ears (notated in the evening of 27 July 1925 at 8 pm, duration 3 times 10 seconds):



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The clap of thunder (undulating line) and the melody of a thunderstorm is memorialized in Hukvaldy (15 June 1927, at 7:45 pm, total of 6 seconds):



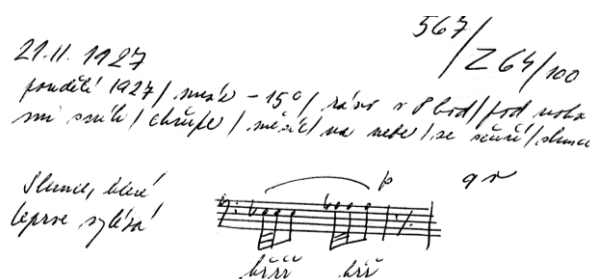
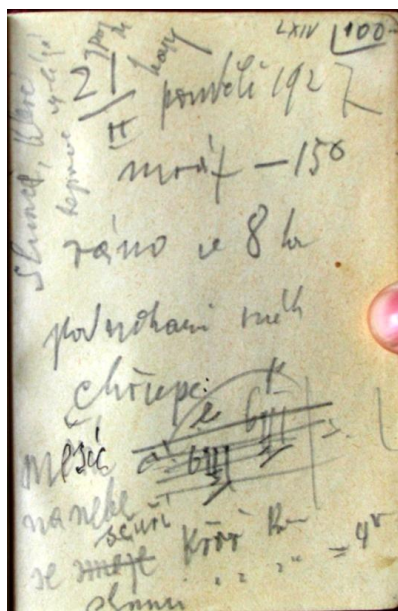
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Janáček had played with thunderstorm musically already in his opera *Fate* (*Osud*, 1903–06) and especially in the opera *Káťa Kabanová* (1921), which ends with a most beautiful depiction of nature. When Káťa's and Boris's extramarital affair is revealed to Kabanocha, and Boris is forced to leave the town, Káťa can see no other option but to take her life by drowning herself in the river Volga. Already called by the sounds of the river, she is pondering on her solution and listening to the twitter of the little birds – while they are free and singing she must die. The opera ends in mighty sounds of thunderstorm and lightning.

Speaking yet of a storm, one cannot forget the dramatic culmination at the end of *Jenůfa's* Act 2. Forced to make reality correspond to what she has just told Laca (that Jenůfa's newly born child did not live anymore), Kostelnička commits her tragic but pious deed after Laca's promise to be back *co chvíli*, "in a moment", which is like eternity for her

decision-making. When the icy storm around her house wrenches the window open, Kostelnička faces a harsh moment of guilt after having just drowned Jenůfa's baby.<sup>478</sup>

To end the preceding cavalcade of sounds of nature, the notation below represents the peculiar acoustic (and tactile) experience of snow crunching under one's feet. This example is from Janáček's diary of 1927 (it is 8 o'clock on a winter morning in February 1927, there are 15 degrees of frost, the Moon is still on the sky and the Sun is just rising).<sup>479</sup>



[archivist's copy]

### Mechanical sounds

Keeping pace with the gradual mechanization of the world, Janáček notated sounds of the inanimate environment. In Janáček's feuilleton *Letnice 1910 v Praze* ("Whitsun 1910 in Prague") we find a notation of a bell of a passing tram (LD1: 379). As for Janáček's operas, inanimate sounds are a less ambiguous matter than the speech melodies, the use of which in his compositions the composer denied (most distinctively in his feuilleton *Okolo Její pastorkyně* ["About 'Její pastorkyňa' / *Jenůfa*", *Hudební revue* 1916]). In Act 1 of *Jenůfa*, the sound of the mill wheel creates a meaning of milieu and social stratum, whereas in the first act of *The Makropulos Case* (composed between 1923 and 1925 and based on Karel Čapek's play from 1922) the modern change of the world is reflected by the little role of the telephone (whether just as an object or with more or less imagined sound of telephone lines accompanying Vítěk's short call to the court). The compact and hectic urban overture of the opera also brings to mind Arthur Honegger's *Pacific 231*, a work that was being created

<sup>478</sup> Act 2 ends with Kostelnička's terrifying words *Jako by sem smrt načuhovala!* ("The icy voice of death forcing his way in!"), expressing guilt of her deed and anticipating the events yet to come in Act 3.

<sup>479</sup> Janáček has described winter's atmosphere in Prague in the feuilleton *Podskalický příklad* ("An example from Podskalí", 1909) (see Chapter III.1.3.1 Miniature arrangements of speech melodies) and in his autograph on naturalism in 1924.

simultaneously.<sup>480</sup> Indeed, some of Janáček's compositions before and after *Makropulos* are suggestive of the mechanical universe of rails: for example, certain sections of the 1st String Quartet (based on Tolstoy's *Kreutzer Sonata*) are quite kinetic and in the scherzo-like fourth movement of the *Sinfonietta* ("The Street", employing the same staccati quaver motive as in the second movement) the woodwinds' tootings have a timbre of a whistling locomotive (returning also in a dream-like manner on the French horns in the *Meno mosso*, before the sudden end in *Prestissimo*). Schnebel (1979: 75–79) discusses the timbre and structure of the individual parts of the *Sinfonietta*: in the fourth movement the fundamental color of the woodwinds is combined with the strings—indeed, Schnebel (*ibid.* 85) finds also "den Zug in der Ferne" in this movement.<sup>481</sup>

More obvious and intentional is the extraordinary acoustic means in the score of the opera *From the House of the Dead* (*Z mrtvého domu*, 1928) where the clanging of prison shackles acts as a powerful musical sign of the prisoners of a labour camp in Siberia.<sup>482</sup>

Noises of traffic play a considerable role in Janáček's feuilleton *Toulky* ("Rambles", 1927; reprinted in LD1: 581–586). The original jottings of corresponding pages from Janáček's 1927 diary are reproduced below. The feuilleton documents Janáček's walks through Prague on 5, 6 and 7 January 1927.<sup>483</sup> Cars are banging on the streets and the horn of the Red Cross car ("Tra tra-a!") "does not express anything good":

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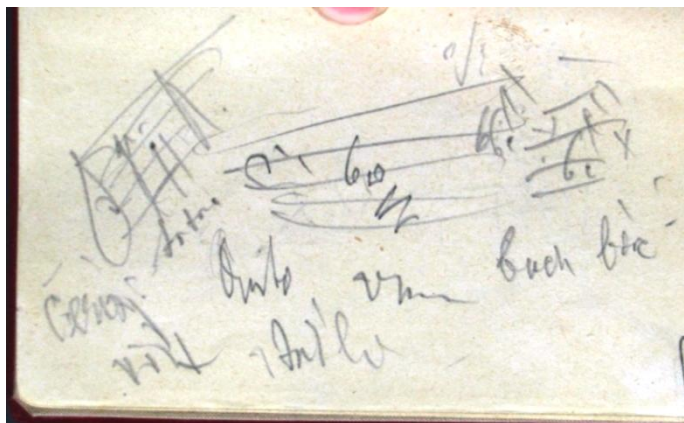
<sup>480</sup> *Pacific 231*, a symphonic movement for orchestra, was composed in 1923 and became a success after its première in Paris the next year, conducted by S. Koussevitzky. On 5 October 1924 Janáček heard the piece in Brno in a concert where František Neumann conducted also works of C. Franck (*Symphony D minor*), H. Rabaud (symphonic poem *La procession nocturne*) and Cl. Debussy (*Nocturnes*) (Přibáňová 1990: 127, fn 260; Tyrrell 2007: 510). Janáček had met Honegger already the year before at the ISCM festival in Salzburg, however not in a shared concert (Tyrrell 2007: 460). In Salzburg Janáček also met with Alois Hába and learnt to know his quarter-tone works, about which the table of Hába's notation drawn by Janáček in the sketch for the *Sinfonietta* (1926) tells (Lébl 1978: 308; Štědrň 1995a: 106). Considering the way Janáček worked with his operas (cf. Tyrrell's description on the progress of the operas and table on the chronologies of the last five operas in Tyrrell 2003: 57–65; 73–77 and Tyrrell 2007: 312–320; 324–328), and since Janáček made revisions to *Makropulos* still in 1925, the kinds of influences he might have absorbed for example at the ISCM festivals in Salzburg in 1923 and Venice in 1925 can not be totally excluded. (See for example the discussion on Stravinsky's influence on the instrumentation of Janáček's works of the mid 1920s, p. 76, fn 198.) Moreover, as we can read in Janáček's autograph "Can Opera Move Ahead? Opera or Play?" (*Opera vývoje schopná?*; LD2: 157–165) from 1923, he was aware even of Italian futurism: as Janáček remarks, contemporary music occupies all kinds of acoustic spheres (LD2: 163). However, it is more likely to find a parallel with the brass fanfares of the *Sinfonietta* and the brass sounds in *Makropulos*, bringing to mind the court of Emperor Rudolf II.

<sup>481</sup> Lébl (1978: 306–307), Schnebel (1979: 83–86), Tyrrell (2007: 259–260) and Vogel (1981: 322–326) have discussed the titles of the individual parts of the *Sinfonietta* [1. Fanfares, 2. The Castle, 3. The Queen's Monastery, 4. The Street, 5. The Town Hall]. Janáček himself illustrated the composition's background and programmatic contents, related to Brno, in his feuilleton *Moje město* ("My Town", first appeared in German as "Meine Stadt" in *Prager Presse* in December 1927 and later during the same month in *Lidové noviny* in Czech).

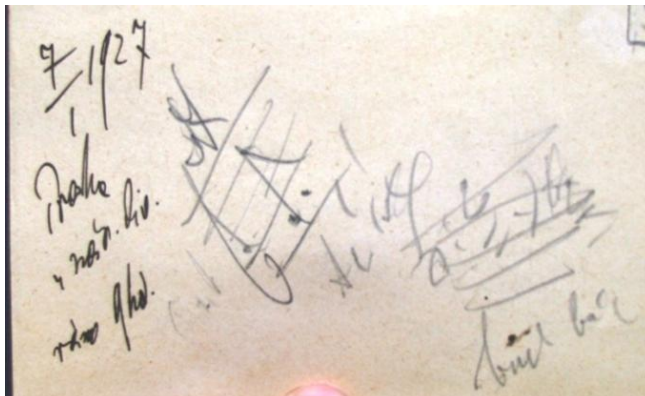
<sup>482</sup> Janáček was planning to compose a Violin Concerto ("The Wandering of a Little Soul") after his return from London in May 1926 and wrote two drafts of it by February 1927. The material of the concerto was revised as the overture to *From the House of the Dead*. Tyrrell (1992: 327) remarks that it is curious that "chains" are specified among the percussions of the work: at about the time Janáček completed the second draft of the Violin Concerto we find the first recorded reference to the subject of what would be his final opera in Janáček's letter to Max Brod, dated 12 February 1927.

<sup>483</sup> Janáček writes about his visit to Prague between 4 and 7 January 1927 in his letters to K. Stösslová (Přibáňová 1990: 194 [Nos. 419, 420 and 421]).

[the text in the feuilleton]

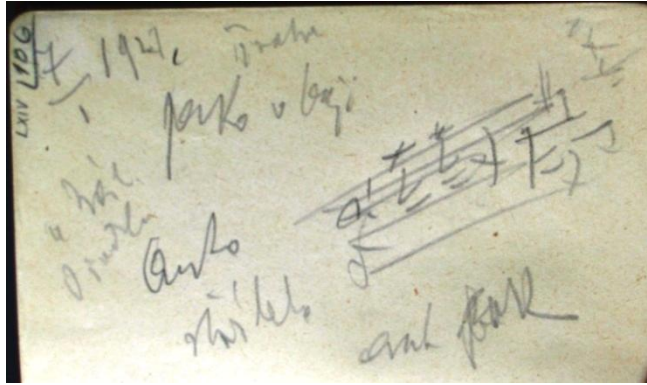


[the text in the feuilleton]

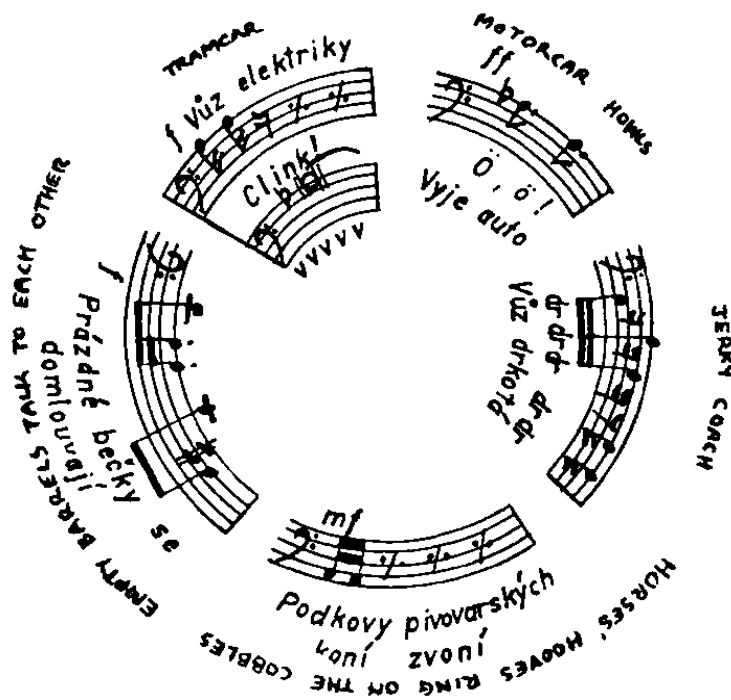


The friend's car near the National Theater is uttering its modern rhythm as well:

[the text in the feuilleton]



After the trip to the quiet of Petřín Hill, the “counterpoint” of traffic noises separates Janáček and his companion (Dr Boleslav Vomáčka, composer and music critic for *Lidové noviny* in Prague) “as might a wall”. Janáček provides his impressions of this acoustic cacophony (which Tyrrell [2007: 671] describes as almost Ivesian) in the form of a circular chart in the feuilleton’s part titled *Ulice* (“Street”) (LD1: 582–583; translation by Tausky 1982: 139–140):



### III.1.3 Speech melodies as a principle for dramatic composition

#### III.1.3.1 Miniature arrangements of speech melodies

For illustrative purposes, Janáček sometimes provided his feuilletons with short arrangements based on the presented speech melodies. In the feuilleton *Moje Luhačovice* (“My Luhačovice”, 1903), Kamila Urválková’s voice gets the following harmonies (LD1: 307):

*dolcissimo*  
Já mys - lim, že ta - - ky -  
[I think so too]

*p*  
Co jste si mys - lel?  
[What were you thinking?]

In the feuilleton *Loni a letos* (“This Year and Last”, 1905)<sup>484</sup> Janáček sketches two little musical harmonizations upon Lidka Sládková’s speech melodies. After Christmas 1903 (that Janáček spent at the Sládeks), little Lidka is worried about the decorations of the stripped Christmas tree (LD1: 337):

*mf*  
„A to cuk - ro - ve kaj da - me?“

[And where do we put all the sweets?, Lidka asks her mother]

Next Christmas (1904) Janáček was again at the Sládeks. On the basis of the tale narrated by Lidka (“Hansel and Gretel”), Janáček finishes the tale musically with two motifs from Lidka’s speech (LD1: 341–342):

<sup>484</sup> Janáček subtitles this article in the *Hlídka* journal as “a musical study”.



[Then they went upstairs, gathered the money and ran home.]

The feuilleton *Podskalacký příklad* (“An example from Podskalí”, *Hlídko* 26, 1909) illustrates Janáček’s critical stance towards the performance of Smetana’s opera *Libuše* that he had seen at the National Theater of Prague on 3 January 1909. To Janáček’s mind the 3rd and the 4th scenes of Act 2 were painful to listen: “Why for the duration of 4 x 30 bars in *moderato* and *allegro* do the harvesters loudly jubilate in exactly the same way, nicely arranged for four voices, from the same place, with the same intensity? One little word in the *Podskalí* example and over a period of a few seconds it changes three times! There is no proof that our folk, while absorbed in the hard work of harvesting, would become spiritless. All the fleeting cries of joy of the early morning that settled in its crown will not last through noon. By scene 4 these cries of joy have already matured into rotten fruit! Art cannot be unnatural.” (Beckerman 2003b: 256.) The people in Smetana’s opera were like puppets on strings being yanked about, compared to the cries of ice cutters on the frozen Vltava river Janáček heard early in the morning in Prague’s Podskalí quarter (Beckerman 2003b: 257; LD1: 373):<sup>485</sup>

[Go, go, go.]

[Go, go, go.]

Shouts one of the loaders. Shouts another.

<sup>485</sup> See Beckerman’s (2003b: 254) comment on this feuilleton and the English translation of it by V. Firkušný-Callegari and T. Firkušný (ibid. 254–257).



And from the mouth of the first:

*ff*  
8 „Tak co, po - je - deš ne-bo ne?!“

[*So what, are you going to go or not?!*]

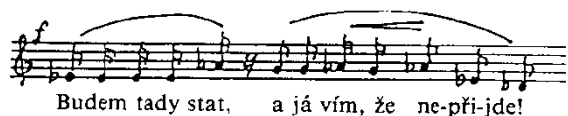
Janáček also provided harmonization of the quiet winter atmosphere of this scene, based on the speech melodies. While the first motif is merely encouraging, the second is already grumpy and in the third a threat cries out. It is as if a placard of these three moods would have been put out in the grey mist, so clearly we understand them, Janáček says (Beckerman 2003b: 254–255; LD1: 373–374):

*pp*  
8 „Po - jéd', po - jéd', po - jéd'!“

*pp*  
8 Po - jed', po - jed', po - jed'!“

*ff*  
8 Tak co, po - je - deš ne-bo ne?!“

In the feuilleton *Počátek románu* (“The Beginning of a Romance”, 1922) Janáček captures the disappointment of a young lady at the station in Brno in the evening of February 15:<sup>486</sup>



Budem tady stat, a já vím, že ne-při-jde!

[We will stand here, and I know he's not coming!]



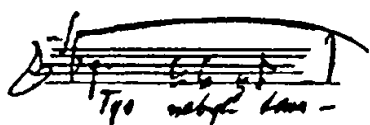
To je jed-no!

[It's all the same!, says her friend]



“Budem tady stat, a já vím, že ne-při-jde!” “To je jedno!”

Reproach is present also in the melody of a young lady. Accusingly she burst out to a young soldier:<sup>487</sup>



Tys ne-byl tam -



[You weren't there!]



<sup>486</sup> Janáček is excited about the possibility of measuring the duration of the conversation he took down afterwards with his new device, the Hipp's chronoscope, that he got with the help of Prof. V. Novák. The conversation lasted '4029/1000 of a minute'. (LD1: 496.) According to Tyrrell (2007: 429), this was the first time Janáček recorded the length of a speech melody. In 1922 the Hipp's chronoscope appears in Janáček's other texts as well—even in the notation of Janáček's hen in the feuilleton *Tři* and a rooster in *Koboutek* (see p. 183, fn. 467 and p. 311).

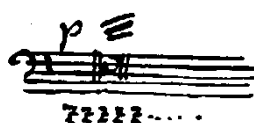
<sup>487</sup> In the feuilleton, where this short phrase is taken from (*Měl výtečný sluh*, “He had an Excellent Ear”, *Lidové noviny* 1924), Janáček praises Plato's ability to catch the melody in the spoken word and quotes a phrase from his *Symposium* (LD1: 531).

In his feuilleton *Ústa* (“Mouths”, 1923)<sup>488</sup> Janáček compares the melodies of humans and other creatures and adds in the end a little composition based on two motifs from the pleading of the local tramp:

### *Mouths*

Mouth, a little mouth, and still more rough muzzle, maw, snout, mug; as well as beak and sucker – all those are like small mills run by the same water. Each one grinds out according to its own make-up: grits, mash and thunder; nostalgia, joy and despair. A good few often clack empty.

A shaggy bumblebee has crawled out into the sunshine too early in the spring. In its reddish yellow black-striped coat it travels by zigzagging the garden lawn.



But in vain! There is not a single floret yet in the young green.

I pass by a similarly shaggy human being. His clothes are sheer patchwork. As even his face, it seemed to me: a yellowish one on the cheeks and on the forehead, a reddish one on the nose, watery ones in the eye sockets and a spotty patch on the head.

He was sitting and basking in the April spring sun in Brno’s Koliště.

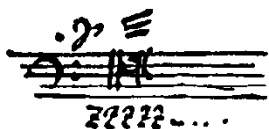


[Please don’t drive me away. It’s so cold!]

he said half to his neighbour, half to himself. A pang of a distressful vision of the Czech laborer’s hardships hit me, from the recesses of my memory.

\*

If a tone or a pitch that fuses together all speech sounds forms an essential part of a syllable (or a monosyllable), then the buzz of the bumblebee



is already a syllable or a word.

I would translate it like this: freezzzing – starving!

<sup>488</sup> Published in *Lidové noviny*, 5.7.1923 (reprinted in LD1: 523–526). I have translated and published the feuilleton in Finnish (“Suppusuu”) with the kind assistance of Eero Balk in the journal *Bohemia* 2/2006.

Compare this insect's



with the words and syllables of the shaggy man



these are already nothing but creations of an “artistic” mill!

\*

And with what speed the human mouth churns out the sounds!

The articulation of *one* sound in a syllable composed of *two* sounds (*ne*) lasts 0,00068 minutes,  
in a syllable of *three* sounds (*trs*) 0,000316 minutes,  
in a syllable of *four* sounds (*strč*) 0,000256 minutes,  
in a syllable of *five* sounds (*vřesk*) 0,00008 minutes,  
in a syllable of *six* sounds (*schnout*) 0,00004 minutes.\*

*\*)Experimental measurement by the Hipp's chronoscope at the Master School of composition in Brno.  
The pitch of the clockwork's spring b<sup>1</sup>-g.*

*The acceleration of articulation is really striking.*

*The more there are sounds bound together in a syllable, the quicker each sound is pronounced.*

*What a haste if there are as many as six of them!*

*What an effort to dispose of the articulation!*

*Not to articulate, whenever possible!*

*In the place of “vřdyt” – dyt; a pair of sounds is united, instead of *ti* only *t'*, or even just *t*!*

*Just bundle them together as quickly as possible! This is how influence, control and consciousness are manifested. If the articulation of the sound would last 0,0153 minutes (about 1 second), with that pace we wouldn't be any more aware of what we are talking about.*

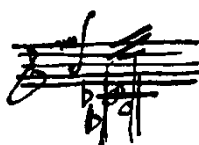
*And even if the articulative “mill grinds” so slowly, it hurries the rough sounds and lingers instead for a moment on the voiced sounds. The mouth grinds now only “artistically”; articulation is like singing.*

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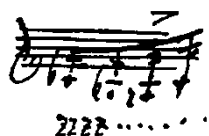
*The garden is already blooming in May; sheer scent, sheer honey.*

*In every calyx a bee is drinking.*

*The sunny air is brimming with their buzzing:*



I follow the speech of one of them:



It talks to another bee in flight.

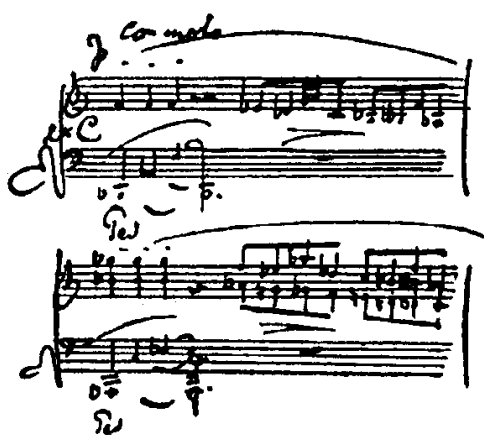
How many words are there? I interpret them as “alight, gather, suck! Sun is shining!”

They understand each other.<sup>489</sup>

That is why we also “understand” a pure melody. Tones chase each other and every one of them forms part of the essence of the syllabic comprehensibility.

\*

Therefore, you can maybe even feel the apathetic resignation of this melody:



Maybe you even understood the heavy lament of the man: “Please don’t drive me away! It’s so cold!”

### III.1.3.2 Speech melodies and ‘real motives’ as a dramatic and psychological principle

A ‘real motive’ (*reální motiv*) is a concept closely interwoven into Janáček’s theory of speech melodies. Janáček never really defined the concept, as the entry in the *Slovník české*

<sup>489</sup> The buzz of a bee has also found its way to Janáček’s speech at the inauguration of the Conservatory in Brno in 1919. According to Janáček, its sustained tone, constant and unvarying, suggests to us an eager search, a sharp mind, and a consciousness full of impressions lived through and remembered. Referring also to robins, another type of “composers” of nature, Janáček declares his wish for such composers who compose out of the very necessity of their being, who can fill the skies with explosions of sound, but also those who know the value of—silence. (Tausky 1982: 46–49.) Likewise, the buzz of a shaggy bumblebee has been memorialized in Janáček’s feuilleton *Píseň* (“Song”, 1911) (LD1: 394).

*hudební kultury* (“Dictionary of Czech Musical Culture”, eds. Fukač & Vysloužil, 1997: 763) says: “J. elucidated his conception in great detail in the study *Váha reálních motivů* (“The Importance of Real Motives”, 1910; TD1: 429–433), naturally without defining the concept.”<sup>490</sup> This study, “a poetical praise of ‘speech melodies’” (as the summary in TD1 on page 677 puts it), is based on a selection of Janáček’s lectures at the Brno Organ School.<sup>491</sup> According to Vysloužil (1985b: 19–20), Janáček used the term real motive in a firmly established sense in his folklore studies from 1906 onwards to indicate musical motives which somehow reflect psychic, cultural, social, natural or other qualities of reality.

Janáček does give a definition for real motives, not in the 1910 article, but in one from 1927, namely, in *O tom, co je nejtvrdšího v lidové písni* (“About the Firmest in Folk Song”): “Real motives are complex clusters of images”. (OLPaLH: 464). This definition will shortly be discussed in connection with Vysloužil’s (1985b: 19) attribute ‘concrete’ motive. In the glossary of Janáček’s terms, Beckerman (1994: 134) summarises the concept of real motive as “a motive derived (by some undefined process) from a *nápěvek mluvy*.” The second statement of the glossary entry says: “These were considered the ideal foundation on which to base a musical work.” The glossary in Blažek’s edition of Janáček’s theoretical works (HTD1: 49) defines real motive as “a motive growing out of a speech melody”. As Janáček’s opening words in *Váha reálních motivů* convey, real motives are also connected to the question of nationality, in short, of “Czechness”:

“The most characteristic real motives are speech melodies; they transmit a national element into a musical work, without impeding the composer’s individuality. Speech melodies are so expressive that we grasp matters and concepts through them and sense immediate moods of life from them.” (TD1: 429.)

As described by Racek (1968a: 17–18), speech melodies represent for Janáček a kind of an integral musical concentration of maximal emotional tension. This might shed light on Janáček’s claims, in the same study (*Váha reálních motivů*, TD1: 431), about the scales of speech melodies:

“Nine out of ten of our living tunes follow only an emotional scale, they are not tuned according to a chord and its intervals, and they don’t follow theoretical scales. This emotional scale of our tunes is a secret of all secrets. But when we speak we do not keep thinking of any scale of tones.”

Then Janáček gives a notated example of poet Jaroslav Vrchlický’s speech in Brno on 15 May 1898. In the beginning of the speech, the key B flat major dominated, then the fourth of the basic tone B flat oscillated between E flat and natural E. Then a new motive blazed with the fire of a livelier and livelier mood (the moment of modulation), and culminated in D major in the end of the speech. This key is characterized by the motives (ibid. 432):<sup>492</sup>

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<sup>490</sup> “Zevrubně vyložil své pojetí ve stati *Váha reálních motivů* (1910), aniž by ovšem pojem definoval.”

<sup>491</sup> The study is subtitled as *Črty z přednášek*, “lecture notes”. See about the lectures in question (“instructional hours”), with the associated performances of Beethoven’s, Bach’s and Mendelssohn’s music, in Beckerman (1994: 47–48, fn 26) and in the edition of Janáček’s theoretical works (TD1: 429, fn 1).

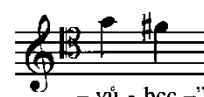
<sup>492</sup> With the tenor clef, Janáček wants to denote the difference of sound and notation of a high male voice—according to Blažek (TD1: 432, fn 20) the example should be read bearing in mind the actual sounding an octave lower.



[but that]



[from all accounts]



[by no means]

After the speech the audience burst out shouting exactly in the same key:



[Excellent!]

Every interval of the speech was magnificently tuned but did not follow a scale. That's why, according to Janáček (ibid.), a composer should also first of all have a capability to experience and feel the whole emotional scale: to sigh at its highest tone, and cool down freezingly. Every tone of the emotional scale is full of nuances; these nuances, musically radiating, form the key, united with various tones.

Janáček's conception of real motives and their emotional scales apparently is related to the claims that he makes of the "Czechness" of the real motives in the initial part of the 1910 study. There (TD1: 429) he says that it is necessary to "feed" the instrumental motives with national spirit. He gives an example of a folksong (a unit of real motives) as the first way to do it: each instrument varies the song in its own way. The second way to feed instrumental motives is not the folk way (Janáček refers to Beethoven's Quartets F major and E minor – thus perhaps making a link to the music played at the lectures). To feed instrumental motives with Czechness is to bring them to the spring, to the present, to the sphere of Czechness, Janáček says (ibid. 430). He advises that instrumental motives should be filled with living speech, i.e., they should also be given the structure of a word, both melodical (*nápěvnou*) and rhythmical (*časovací*): "Let all melodical ideas and reflections crystallize to that solid peculiarity, that they will be based on the structure of a real motive!" Then (ibid.) he asks, is this verbal structure then so special, that its art would differ from that one of the world literature? – He answers (ibid. 431) that the Czech style is special, conditioned in the first place by the verbal structure of all instrumental motives and their components: tunes. The frame of motives rises and falls according to the truth of life and situations (ibid. 433). If Czechness of folk melodies is an ideal for us, then it is also necessary that the life and blood that create such moods would be an ideal for us, Janáček claims. In conclusion, he says (ibid.):

"We have rich resources of modern music at hand; we have the proprietary right to them; we have also arrived at them culturally, and participated in development. – Why do we demand Czechness in musical creation? – Because it is our true life; we understand it quickest and best. It pleases – but shakes with us too." (TD1: 433, 677.)

How can this "Czechisation" of instrumental music then be realized, and participation in the development of modern music assured? Typical for Janáček, he leaves this question open, offering a recommendation and letting his own works speak. Beckerman (1994: 48–49) describes this problem as follows:

The concept of *real motives* involves an almost metaphysical process by which actual snippets of human speech or even folk melodies are transformed into stylized *instrumental* or *vocal* motives which still retain the vital impression of their origin.

As Beckerman (*ibid.* 49) comments, Janáček has postulated a musico-philosophical theorem that simple folk speech and melody, due to their infusion with real-life experience, call forth an inevitable aesthetic judgment based on the mood and quality of the motive. Furthermore, these motives, either transformed into, or serving as models for instrumental or vocal motives, are the proper basis for a work of art, which is, according to Janáček, a *national* work of art (*ibid.*). In his article Zdeněk Blažek (1979)<sup>493</sup> touches this problem in Janáček's music. Beckerman (1994: 49, fn 36), in turn, refers to Blažek's article and Janáček's concept of "Czechness" as "one of the most difficult concepts in the understanding of national music".

Vysloužil (1985b: 19) adds the attribute 'concrete' as an alternative for the term 'real motive', which might elucidate the matter to some extent. Vysloužil (*ibid.* 20) proposes that since Janáček speaks about real motives most often in the context of his theory of speech melodies, it is possible to say that real motives are connected above all with speech as an elementary sonically (musically) manifested reflex of the human psyche. This view might clarify the definition "complex clusters of images", which Janáček gives about real motives in 1927. Janáček emphasized that the different kinds of real motives, even in folk song, are not mechanical copies of reality, but rather logically organized and aesthetically functioning musical microstructures. Vysloužil (*ibid.*) points out that in this sense, real motives do not differ in any way from "non-real" musical motives, classical instrumental motives, or the characteristic motives and stylistic declamation of Wagner. And if we read the study *Váha reálních motivů* (1910) closely, Janáček himself (TD1: 429) says that instrumental motives (that should be fed with national spirit) and their expressiveness are only metaphorical, not real.<sup>494</sup> Therefore, as Vysloužil (1985b: 20) points out, the real motive as a phenomenon and concept, through its content and sense, extends beyond the borders by which traditional theories of musical forms are delimited. The real motive is an aesthetic category, and in this sense presents the key to the comprehension of Janáček's realism. Janáček worked theoretically with the concept of real motive when he thought over questions of musical beauty which concerned the relationship of music (especially folk songs) to reality, Vysloužil (*ibid.*) justly remarks.

Vysloužil (1987: 170) considers the possible influence of the idea of real motives on the characteristics of Janáček's music: a loose assembly and variation of real motives represents the character of Janáček's thematics: these lead to a "quadrature"-free (aperiodic) structuring and through their "freedom" they equal the "free" prosaic speech principle (in instrumental works this moderate "quadrature"-like diction is naturally not totally abandoned, Vysloužil considers). Vysloužil (1985a) discusses this "quadrature"-free principle also in comparison to Dvořák: the metrical-syntactic "quadrature" (four-, eight-, sixteen-, etc. measure organisation of musical phrases into periods in major-minor tonality and harmony) structuring played its role also in the shaping of Dvořák's approach to the

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<sup>493</sup> *K problému českosti Janáčkovy hudební mluvy* ("On the problem of Czechness of Janáček's musical language").

<sup>494</sup> . . . jsou jen obrazné a ne reální (TD1: 429).



folklore material from Moravia. The outcome in Dvořák's case was that tonal relicts of modality and other musical "Moravianisms" (also "Slavisms") are clad in Classical-Romantic devices of expression: they do not fully assert themselves and therefore do not induce any change in musical style.<sup>495</sup> (Vysloužil 1985a: 12.) On the contrary, in Janáček's case the departure from the "quadrature" principle leads to radical changes in musical style, in particular vocal style, which then decides the character of all his work (ibid.). Janáček deviates in various ways from the pure "quadrature"; he composes using odd-measure motifs (themes), violates their symmetry by transaccentuations, breaking or expanding the motifs, varying the motif cores characteristic of expression, etc. The horizontal and vertical interval organisation based on preharmonic modal as well as tetrachordal figures makes Janáček's melodic thinking devoid of what he calls '*branaťost*' ("squareness") of the chordal and scale progressions. Classical tendencies and functional chord combinations are not known in Janáček's music, or at least are of little significance for his style. His musical thinking, unlike that of Dvořák, cannot be described as instrumental. (Ibid.) Approximately at the same time when Dvořák composes his *Moravian Duets* (*Moravské Dvojzpěvy*, 1875–76), Janáček's vocal way of thinking shows more and more rhythmic and metrical freedom. The "quadrature" supports disappear from the musical form, while the principle of repeated motifs and the accent on expressive means, by which Janáček gives a peculiar meaning even to the tiniest motif, become a new form-shaping factor, Vysloužil (ibid. 14) concludes.

As was mentioned earlier, Janáček returns to the importance of real motives in his later texts as well. In the article *O tom, co je nejtvrdšího v lidové písni* ("About the Firmest in Folk Song", *Český lid*, 1927) he speaks about real motives on two counts (OLPaLH: p. 464 & p. 470—the whole study with its psychological emphasis on the rhythms and motives of folksongs can as well be considered a study on real motives). Both occur in a context where Janáček illustrates how the surroundings ("a colorful image of the remembered mountains, woods, valleys; places, villages; waters of brooklets") where a song or a melody is performed effects also its essence and rhythm. The first occurrence (p. 464) is manifested when Janáček suddenly gives a definition of real motives: "Real motives are complex clusters of images" (*Reálné motivy jsou složité tlumy představ*). Janáček makes a downright global statement about the sources of (especially) real motives: they can be alike. Songs on the bank of river Morava or Odra have identical rhythmic—perhaps there are similar rhythms even on the bank of Ganges? (OLPaLH: 470.)

In his lectures for Prague (TD2: 293–347, the part "Motives" [*Motivy*], 24.10.1921) Janáček connects real motives in folk songs to the question of truth in motives: "With the elimination of the roots of the motives we come to their truth, and also falsehood and disingenuousness will be revealed." He asks, which motives have the deepest roots, and answers: "Those that lie in our whole life, in our surroundings: native ones, the importance of motives in folk songs and verbal motives." As a substantiation he adds an apparently detached sentence in the end: "Real motives in folk song" (*Reální motivy v lidové písni*), and an afterword: "Motives are the truth in a musical work. The truth which can be revealed by elimination. When their corrections, especially in operatic works, are carried out—it's going to be hard." (TD2: 304.)

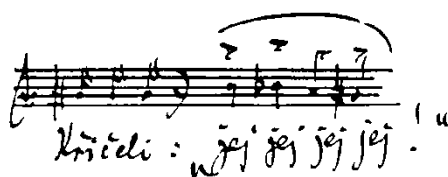
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<sup>495</sup> Vysloužil (ibid.) mentions as an exception Dvořák's *Biblical Songs* (*Biblické písně*, 1894), in which he created an oeuvre that departs from the techniques or norms of composition (due to their psalm texts and their loose metrical and rhythmic organization) that we are used to in Dvořák's compositions.

In the *Váha reálních motivů* (1910) Janáček also introduces a new concept to denote the influence of the surroundings on motives and folk music: the concept of ‘mesology’. He says that nine out of ten of Czech tunes and their *sčasovky* (“rhythms”) have originated under special mesological circumstances: they were composed to God’s nature (TD1: 431). Since mesological phenomena are not only related to speech melodies, but also to folk songs and their *sčasovky*, the concept of mesology is discussed closer in Chapter III.2.3.4 (On the psychology of the composition of a folk song).

Speech melodies and real motives reflect the truth of life, and thus provide a good basis especially for musical drama. Janáček opens his article *Nápěvky naší mluvy vynikající zvláštní dramatickostí* (“Speech Melodies Outstanding for their Dramatic Quality”, 1903) quite explicitly by saying that a good preparatory exercise for opera composers is to attentively listen to the melodies of the vernacular – only there they find inexhaustible number of true examples of Czech word’s dramatic tunelets. (LD1: 296.) The article then presents various speech melodies that Janáček has notated from the streets of Brno: men and women, old and young, beggars and drunks, bricklayers and dairymaids.

In an abstract for a two-part lecture,<sup>496</sup> thematically connected with lectures on opera from the years 1917 to 1923, Janáček distinguishes a particular case of ‘differentiation’ (*rozlišování*)<sup>497</sup> (of excitement): presenting somebody else’s speech. Here the subjective feeling is dampened and someone else’s feeling is caught. This is the essence of dramatic art, verbal and musical—but also, of composition, he says (LD2: 157–158):



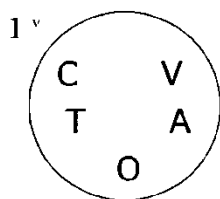
[They shouted: „jej jej jej jej!“]<sup>498</sup>

This lecture additionally includes a circular model (LD2: 157–158), which recurs in slightly altered forms all over Janáček’s texts on speech melodies, phonetics and folk songs. The circle of the model denotes the time frame of one second ( $1^v = 1$  *vteřina*) in consciousness and the letters (Janáček does not explain them here, probably because he has named the [slightly differing] abbreviations in his earlier lectures) represent elements belonging to a word:

<sup>496</sup> *Opera vývoje schopna? Opera, či činobra?* (“Can Opera Move Ahead? Opera or Play?”, undated autograph, 1923 (LD2: 157–165). Straková & Drlíková (ibid. 165, fn 1) estimate that considering the reference to *The Makropulos Case*, the autograph for the lectures could not originate before the autumn of 1923, because that is when Janáček acquainted with Čapek’s play.

<sup>497</sup> Janáček connects here the concept of ‘differentiation’ (*rozlišování*), which is one of the ‘complex reactions’, with the excitement of presenting somebody else’s words. ‘Complex reactions’ are discussed in Chapter III.2.3 in connection with the theory of ‘complicating composition’ and the psychology of Wilhelm Wundt.

<sup>498</sup> Janáček presents this same example in his autograph on melodies of speech from 1924. There he adds that the words were narrated by a young woman on 14 February 1890 (LD2: 191). The datum is contradictory to the fact that Janáček started to collect speech melodies in 1897. However, Janáček may have made a mistake here, since in his notebook from 1897–99 (example 355 in notebook number 20 in the Janáček Archives) one can find the same melody with the same words, having the date 14 February 1899.



In the autograph “I<sup>st</sup>- and II<sup>nd</sup>-Year Phonetics” (collection of lectures at master classes for composition, published in LD2: 112–137), Janáček discusses the significance of melodies that push through with the “stretta of consciousness” (*těsna vědomí*)<sup>499</sup> of our lives. Janáček comes here again to the theme of the reflection of the surroundings in melodies. These melodies should be measured with a second. To illustrate this, he draws a circle in dash line and adds in parentheses a notion “Dramatic melodies” (ibid. 131–132.):



3 (*Dramatické melodie*)

He takes a boy’s melody (articulated in the time of one second) as an example of this procedure, when the boy finds something shiny in the dust and asks: *Co je to?* [What is this?]:

Vysloveno za 1 vteřinu

In the key of E major, the motive follows the pattern 5–6–3 (fifth–sixth–third), which expresses the course of the tonal affects. The melody of the boy can be combined in a more complex way in a musical process, where either a similar process (the same melodic motive) or a harmonic motive with an emotional affinity produces a compound motive. With another melodic motive (*To je tak*) [It is like that] another component is incorporated into the melody.<sup>500</sup> (Ibid. 132–133.)

<sup>499</sup> The concept of ‘*těsna vědomí*’ is the subject of study in Chapters III.2.2 and III.2.3.

<sup>500</sup> Janáček’s sentences and way of numbering are not quite clear here, so I have to make somewhat liberal interpretation. However, the main emphasis is on the connection of speech melodies in reality and their arrangement and metamorphosis in a musical composition.

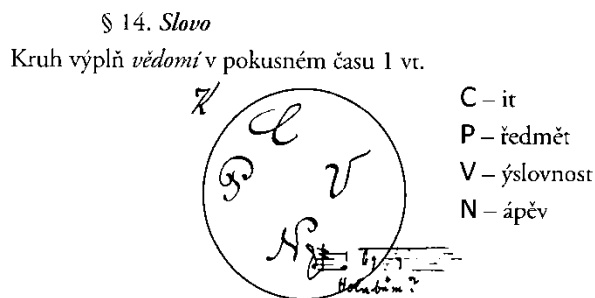
There can also be a unity between a harmonic and verbal motive, and new words bring about a compound sentence and another harmonic motive (*Co je to, že nepřichází?*) [What does it mean that he does not come?] (ibid. 134):



Thus the lectures on phonetics for master classes for the theater and opera students of the Conservatory of Prague (Brno branch) were designed on the basis of Janáček's outlook on speech melodies. In addition to the more common phonetic charts, the draft even includes, again, circular models of word and of the “center” of consciousness (*výplň vědomí*) (ibid. 120):

[*Slovo* = Word]

[Circle ('*krub*' = K): the “center” of *consciousness* in the experimental time of one second]

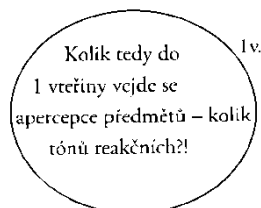


[C – emotion, P – object or thing, V – articulation, N – tune]

Both the *sčasovka* (rhythm) and the *nápěvek* (“tunelet”) of the word—the melody of speech—evolve from the “center” of consciousness. Also the speed of speech flows from it (ibid. 121). Apperception, reaction, association and differentiation [*rozlišování*]<sup>501</sup> of images take place in these processes of speech. As Janáček mentions, for the illustration of the speed of speech it is important to give a survey on the average reaction times for psychological phenomena of association, apperception and complex reactions (apparently with the Hipp's chronoscope, as the references to the measurements made in experimental psychology convey). Then Janáček draws again a circle which represents the psychological

<sup>501</sup> One of the complex reactions, which are discussed in Chapter III.2.3.2.

time frame of one second and puts a rhetorical question inside it: “How many apperceptions of things then fit into one second – how many reactions by tones?”



Moreover, there are the (‘mesological’) influences of surroundings on the speaking person (ibid. 123), and this and the state of the speaker make further alterations on the melody of words (ibid. 131). The *‘těsna vědomí* (“stretta” of consciousness) shapes the melody of a speech sound, a word, and sentences into a fixed form. This all is subjective, Janáček adds. – “To what extent it is possible to put oneself in someone else’s shoes or to pick another’s brain? *Dramatic art remains dramatic art*”, he concludes. (Ibid.)

Janáček stuck up for the dramatic significance of speech melodies until the end of his life. In a letter to Jan Mikota<sup>502</sup> (dated Brno 18 April 1926) he wrote:

“After having studied the musical side of the language, I am certain that all melodic and rhythmic mysteries of music in general are to be explained solely from rhythmic and melodic points of view on the basis of the melodic curves of speech. No one can become an opera composer who has not studied living speech.” (Štědroň 1968b: 148; translated in Štědroň 1955: 183–184.)

Racek (1968b: 45) has summarised this dramatic principle of speech melodies as follows:

In addition to the internal relations of the protagonists, that is emotional elements, the composer expresses through speech melodies also the atmosphere and surroundings of the events. Speech melodies are the motivic core of Janáček’s musical typecast and they express the maximal emotional tension, because as a rule they emerge spontaneously (ibid.).

A view to the meaning of the speech melodies as an inspiration for composing is offered in Janáček’s numerous comments on this issue. These prosaic comments are often less obscure than his theoretical formulae: perhaps, therefore, they are so popular in the biographic literature on Janáček. For example, in his reflections of the years of study at Janáček’s organ school, Vilem Tausky (1982: 7) quotes the following:

The composer is a human being; the deeper his experience, the better his expression of it. The composer must be concerned with nature and society. There are composers who don’t care about what goes on around them. They write at the table. And one of their compositions is the same as another.

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<sup>502</sup> Jan Mikota, who was secretary of the Hudební matice at the ISCM festivals in Venice and Frankfurt, was a strategic person for Janáček at that time since he made company for the composer during his journey to England from 28 April to 10 May 1926.

Tausky (ibid. 21) continues his reminiscences of Janáček's expressions:

I don't need to understand the words, I can tell by the tempo and modulation of speech how a man feels; if he lies, or if it is just a conventional conversation. I have been collecting these speech rhythms for over fifty years, and I have an immense dictionary.<sup>503</sup> These are my windows into the soul of man, and when I need to find a dramatic expression I have recourse to my library.<sup>504</sup>

Janáček's speech melody principle in his music dramatic works naturally also makes a stand on Wagner's leitmotifs. As Racek (1968b: 45) points out, speech melodies move about in a constantly changing flow and dramatic progression. In this sense, they diametrically oppose Wagner's unchanging and static leitmotifs (ibid.). In an autograph [Leoš Janáček o sobě a o *Její pastorkyni*] ("Leoš Janáček on Himself and '*Její pastorkyňa*'" [Jenůfa])<sup>505</sup> Janáček points to the interplay between the orchestral and the vocal parts of *Jenůfa*, and their sources in the emotions of the words, which is something else than the expression of distant associations of Wagner's leitmotifs. (LD2: 74.) In the psychological and aesthetical principle of speech melodies Janáček finds an appropriate way to solve the problems that a modern opera has come to meet. As he says in his lectures on operatic forms (*Nauka o časování a skladbě*; TD2: 383–411), in the old operas—in addition that they had overtures in sonata forms—a song was put in a singer's mouth, no matter if only one person was singing, or two or all of them (aria, duet, terzetto, quartet, ensemble, finale etc.). In a new opera, the composer has in mind life, as it sounds with a tone in reality. (TD2: 405–406.) As for leitmotifs, the difficulty in a modern opera is to have enough of them, he says: a modern opera must carry truth, beauty and an abundance of impressions (ibid. 408). Not until Charpentier's *Louise* did opera embody real life. Also Musorgsky's *Boris Godunov* is an example of this, although it is not sure if he was familiar with the originals of speech, Janáček says. According to Janáček, thematical work replaces closed numbers in opera. (Ibid. 408–409.)

Janáček (ibid. 409) claims also that Wagner's leitmotifs characterise rather the exterior make-up of the things and the acting persons than their spirit. As a result, there are only a few motives in Wagner's operas, whereas in *Jenůfa* there are many, he says. For each person Wagner has only one theme (although in *Siegfried* he already uses a different theme for Siegfried's sword and horn, etc.). However this is the same as putting a tag on the coat: only his personage is illustrated, not his mind, or his psychological temperament, Janáček adds with an exclamation mark (ibid.). Leitmotif is thus only a musical motive that always gets connected with a certain idea. This kind of motive does not make any distinction in the atmosphere or the surroundings, because it does not change at all (ibid.). Rebikov was aware of this all, and he arrived at modernity and strangeness in the opera *Alpha and*

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<sup>503</sup> Janáček refers to his "dictionary" (*můj "živý slovník"*) also in his theoretical texts (e.g., In the autograph *Systém věd pro poznání hudby* ["The System of Sciences for Music Recognition"], 1919–21; TD2: 195, 196).

<sup>504</sup> Janáček's illustration of his method is quite illuminating, but, however, his memory of collecting speech melodies for over fifty years must be erroneous in the light of what has been presented in earlier investigation. Collecting speech melodies for over fifty years would mean Janáček had started the activity already at least before the year 1880.

<sup>505</sup> An outline for a letter to the weekly paper *Český svět* that Janáček wrote shortly before the première of his opera *Jenůfa* in the National Theater in Prague in 1916.

*Omega*<sup>506</sup> by the use of the whole-tone scale. The impression made by it surprises us, if we are not aware of its origin, i.e., the whole-tone scale—a second time it already does not surprise but rather makes us tired! As Janáček remarks, the thought of a whole-tone motive is present in every composer: to raise the fourth and to lower the sixth and the seventh degree. In the opera the life of the presented persons must form the whole axis of the composition. In his/her speech a person shows him/herself as in a truthful mirror, as also in his/her movements, face, and behaving. Speech is the most truthful image of a human being, because the speaking person does not know anything about its melody. The motives that we utter never return uniform. (Ibid. 409–410) Janáček's ideas and opinions about operatic forms were written down in shorthand by his pupil Mirko Hanák) at the lectures of the Brno Organ School in 1909.

### III.1.3.3 The question of Musorgsky's influence

The influence of the Russian composer Modest Musorgsky (1839–1881) on Janáček has been open to dispute. The interest both of the composers showed in speech and its musical intonations has made them appear as a span of horses where the older has taught the younger. It has been a common supposition that, taking into account his Russophilia, in the course of his musical development Janáček was influenced by Musorgsky (e.g., Hollander 1963: 110; Racek 1936a: 335; Racek 1951: 401).

However, as Susskind (1985: 22) remarks, although there are parallels between the two composers, they are not the result of emulation. Although Musorgsky was fifteen years older and well established in Russia, his works were then seldom performed in Central Europe, and Janáček never heard a note of *Boris Godunov* (1874) until long after he had written *Jenůfa*, not even during a long-planned visit to Russia in 1896 (ibid.). Also Loewenbach (1963: 209–211) points to the fact that Janáček did not know Musorgsky's music in the critical years of his own artistic development. Musorgsky did not interest him, because at the time of his own development Janáček was not aware of his significance: not even Russia or Europe were aware of it at that time. When Janáček visited Russia in the summer of 1896, Musorgsky had been, fifteen years after his death (1881), already totally forgotten. Musorgsky's *Boris Godunov*, premiered in authentic version on 24 January 1874, was also forgotten and forbidden by censorship, until it was revised and conducted by Rimsky-Korsakov on 28 November 1896. This was a concert performance at the Conservatory of St. Petersburg. A stage performance of *Boris Godunov* (in Rimsky-Korsakov's version) took place in Moscow on 26 April 1901 and again on 22 November 1904 with Chaliapin in the main role. (Ibid. 209–210.)

*Boris Godunov* was premiered in Prague in Czech version at the National Theater on 25 November 1910, after its successful performances in Paris 1908 and Milan 1909 (Gozenpud 1983: 135). According to Loewenbach (1963: 210), there are no documents about Janáček's presence at this performance.<sup>507</sup> The opera was performed in Prague again after WWI in

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<sup>506</sup> The year of composition of the Russian composer Vladimir Rebikov's (1866–1920) opera *Alpha and Omega* is generally in musical encyclopedias 1911, which contradicts the year of Janáček's lecture.

<sup>507</sup> In his letter to Janáček, dated 21 November 1910, Artuš Rektorys writes that the National Theater is going to perform Musorgsky's *Boris Godunov* "as a sensation" and asks if Janáček is coming. Janáček wrote back on 11 December 1910, commenting the critics' reviews. In another connection Janáček claims that Musorgsky went from Wagner's motives to speech motives, but he did not recognize their beauty. If he had,

1919. As Tyrrell (2006: 763; 2007: 485–486), Vogel (1981: 297) and Štědroň (1968/69: 142) note, Janáček heard the opera only in 1923.<sup>508</sup> As Loewenbach (1963: 210) says, during the crucial years of his artistic development Janáček was not influenced by Musorgsky. He was familiarised with Musorgsky's works some time around the years 1909 and 1910. At this time he knew only the piano score of *Boris Godunov* in Rimsky-Korsakov's version of 1908, that was used also by Kovařovič in the Prague performance. So, one has to agree with Wingfield's (1994: 574) notion that it is unfortunately impossible to prove that Janáček encountered *Boris* before 1908, despite the unsubstantiated claims of several scholars that he was introduced to works by Musorgsky by 1900 at the latest.

Now, if we consider these claims, we find that according to Štědroň (1968b: 146, fn 40), Janáček could have know a composition by Musorgsky in 1904; however it is not known which composition was in question.<sup>509</sup> Gozenpud (1983: 137) mentions the encyclopaedia *Ottův slovník naučného* (Prague 1901), that Janáček had in his library, as the earliest possible point in time for Janáček's acquaintance with Musorgsky. Also, in 1902–03 Janáček could have learned to know some songs of Musorgsky, possibly even *Pictures at an Exhibition*.<sup>510</sup> The orchestra of the Czech Philharmonic Association promoted Musorgsky's music after concerts in Pavlovsk in 1904, taking into its repertory *Night on Bald Mountain* and *Pictures at an Exhibition* in Tušmalov's instrumentation (1905–06) (ibid. 135). However, Musorgsky's compositions for piano in Janáček's library (Universal Edition) date back to 1926 or after (ibid. 137).

Despite of this, many scholars have made comparisons with Janáček's suite for piano *On the Overgrown Path* (*Po zarostlém chodníčku*; 1st series, 1901–08) and Musorgsky's *Pictures at an Exhibition* (1874). For example, Vogel (1981: 196) finds an analogy between the first piece of Janáček's suite, *Naše večery* ("Our Evenings") and the promenade theme of Musorgsky's composition. In addition to finding similarities in the folk song thematics in *Boris Godunov* and in Janáček's operas *Jenůfa* (wedding chorus), *Káťa Kabanová* (Kudrjáš's song) and the bell motifs in *From the House of the Dead* and *Glagolitic Mass*, Hollander (1963: 112–113) parallels the musical motives in the tenth piece of Janáček's suite (*Sýček neodletěl*, "The Barn Owl Has Not Flown Away!") with Musorgsky's *Baba-Yaga*. Likewise, Racek (1951: 401) sees obvious similarities especially in Musorgsky's *Pictures at an Exhibition* and in Janáček's piano style. In the light of the aforementioned facts, however, it is not probable that this kind of direct influence existed. Miloš Štědroň (1968/69: 144) rates the analogies found by Vogel as coincidental conformity, and remarks

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he would have stayed with them. (Loewenbach 1963: 210.) (Janáček's comment recalled by his pupil Václav Kaprál is dated by Tyrrell [2006: 583] to the same lecture taken down by Mirko Hanák, as presented in the end of the previous chapter.)

<sup>508</sup> This information is recorded in an interview by American music critic Olin Downes, who on 13 July 1924 published an article in *New York Times* about Janáček and Czech contemporary music in general and Janáček's habit of jotting down speech melodies (Vogel 1981: 296–297). The Brno première of *Boris Godunov*, which Janáček attended, took place on 23 August 1923, conducted by František Neumann (Tyrrell 2007: 486, 774). As Tyrrell (ibid. 774) regrets, Downes did not solicit Janáček's views on it, unlike Debussy's *Pelléas et Mélisande*, which Janáček saw at its Czech-language première in Brno on 4 February 1921.

<sup>509</sup> In his reminiscences in *Národní listy* (1940), Janáček's former pupil Vladimír Sís recalls how Janáček (some time between 1901–09) had asked him to translate the Russian text in Musorgsky's hymn into Czech, while preparing it with the choir. (Štědroň 1946: 41; Štědroň 1953: 215, fn. 51.)

<sup>510</sup> According to the newspaper *Slavjanskij vek* (1902), Janáček conducted the orchestra, which played at Mrs M. I. Dolinová's concert, as she was performing Musorgsky's songs (including songs from the cycle *Children's Room*) (Gozenpud 1983: 135).



(ibid. 142, fn 26) that as for the vocal score of *Boris Godunov*, we do not find it in Janáček's library. However, we can not exclude the possibility of the influence of especially Musorgsky's piano texture on Janáček. In the question of mediated modality and direct search of so-called "Russicisms"<sup>511</sup> in Janáček's music, Štědroň (ibid. 144) advises further caution: for example the use of chromatic tonal scale in both Musorgsky's and Janáček's case is the result of the effect of the common foundations of Slavonic musical cultures in a more narrow sense and the music of Eastern and Southern Europe in a wider, non-Slavonic sense. Thus Musorgsky could have had an influence on Janáček, or rather, he could have reinforced his concentrating principles, in particular in the area of giving independency to sonic elements (ibid.).

According to Loewenbach (1963: 211), at the time of his musical studies Janáček knew the official Russian music, as presented by Rubinstein and Tchaikovsky. As his pupils' notes tell us, Janáček had a critical, if not even a negative attitude towards Musorgsky's use of speech intonations, which is evident from his comments on the piano score of *Boris*. Loewenbach (ibid.) speculates that had Janáček known *Boris Godunov* in its original version, he probably would have changed his opinion on Musorgsky. Loewenbach (ibid. 212) says that in the same way as Musorgsky, Janáček was also at least fifty years ahead of his time. Had Janáček known the young Prokofiev, who had reputation at that time mainly in Paris and America, he would have "gorged" him (ibid.). As Loewenbach (ibid. 213) postulates, like Musorgsky, Janáček was an isolated phenomenon to a certain extent. Fukač (1968: 52) points out this isolation in Janáček's development: as the current contemporary music in Western Europe came to analogous solutions (impressionism), Janáček had to establish his own arguments for his attempts. In this process speech melodies, that he had started to record systematically in 1897, offered a fascinating paradigm (ibid.). Moreover, Jiránek (1980: 54) notes the roots of Musorgsky's and Janáček's "musical strategies" in the cultural-historical development that divided the cultural nations of Europe into those which had created their own mature artificial music culture several centuries earlier and those, especially in East and South East Europe, in whose case it was still possible in the 19th century to trace the organic continuity of the national tradition only in folk music. The major affinity, according to Jiránek's view, between Musorgsky and Janáček was their choice not to allow themselves to be led to the mechanical adoption of the mature West European technique (ibid.). Dahlhaus parallels the techniques and realism of Musorgsky and Janáček as articulations of the principle of *ostranenie* ('defamiliarisation') of the Russian Formalist School: this places the weight of the characterization of both the libretto and music on those techniques of abrupt juxtapositions of style and matter, rather than in homogeneous unfolding or *unendliche Melodie*, in the manner of Wagner (Chew and Vilain 1999: 67.)<sup>512</sup>

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<sup>511</sup> Vysloužil (1970: 260, fn 11) refers to Russicisms in Janáček's music, pointed out by Racek (1951), and leaves it as an open question, whether we can accept these "Russicisms" of Janáček as actual "Russicisms", when they can be genetically interpreted also from the musical material of the *Moravian National Songs*. (Vysloužil discusses Janáček's marginalia in F. Sušil's collection of Moravian songs from 1835.)

<sup>512</sup> In their discussion of Dostoevsky's and Janáček's *From the House of the Dead*, Chew and Vilain (1999) refer to Dahlhaus's *Vom Musikdrama zum Literaturoper* (Munich and Salzburg: Emil Katzschler, 1983). According to Dahlhaus (pp. 46–47), the *Literaturoper* depends from a technical compositional point of view on the principle of "musical prose" – the regular, "foursquare" structure in periods was jettisoned and dissolved into fragments of unequal, irregular length, whose inner coherence was no longer guaranteed by the rhythmic correspondence of the syntactic units, but by motivic relationships or by the sense of the literary text (quoted in Chew and Vilain [1999: 57, fn. 5]).

In summary, to quote Gozenpud's (1983: 137) words: we do not know, when the author of *Jenufa* became acquainted with Musorgsky's music, but however, it is indisputable that Janáček's aesthetic system developed independent of Musorgsky. This does not mean that in later phase Janáček would have remained indifferent to the music of his great predecessor. Furthermore, Gozenpud (ibid. 142) remarks that the ideological and aesthetic affinity between these two composers is undeniable—affinity however does not mean identity. As Vysloužil (1981: 96) summarizes, characteristic of both Musorgsky and Janáček was the development of their vocal style on the basis of the colloquial and free speech-like style, i.e., prose. According to Gozenpud (1983: 143), in relation to the similarities between Musorgsky and Janáček, we should pay attention to the conjunctions that developed on the basis of affinities and parallels in historical, social and cultural processes in two Slavonic countries. These factors were catalyzed to a remarkable extent by the realistic tendencies of both musicians. Likewise, the intellectual pillar of Russian literature for both Janáček and Musorgsky should not be forgotten (ibid.).

### III.1.4 Evaluating the “theoriness” of the theory of speech melodies

As we have learned so far, Janáček called his study of speech melodies a ‘theory’. As such it was also known to his contemporaries. However, as Kulka (1990: 18) has pointed out, this theory has usually been reconstructed from various sources because Janáček did not publish any systematic treatise on the subject. Among the sources mentioned by Kulka (ibid.) are Janáček's writings on folk songs, his feuilletons in the *Lidové noviny* daily paper, his articles in various other papers, and his manuscripts. But, according to Kulka (ibid.), researchers and their work are also needed in this reconstruction (among others Kulka names J. Vysloužil, A. Sychra, B. Štědroň, J. Fukač, J. Racek, and M. Černohorská, i.e., the classical Janáček-scholars). This can be quite perplexing from the point of view of evaluating the theory of speech melodies.

In the evaluation we have at least three options: firstly, to estimate, how well the theory of speech melodies works as a theory in general with the same criteria required from other theories; secondly, to criticize the theory, and thirdly, to set the theory simply in “World 3”, to quote Popper roughly in the extreme. A fourth option might also be added (that would exist both in Worlds 2<sup>513</sup> and 3): to evaluate the theory of speech melodies in the framework of Janáček's other musical theories, and ultimately from the point of view of his aesthetics and theory of composition. As such, the theory of speech melodies would present a kind of “meta-theory”, which does not make the task any easier.

Kulka (ibid. 48) has made an attempt to estimate the “theoriness” of Janáček's musical terms and especially his musico-aesthetic thinking, using R. Carnap's criteria for “a good explicatum”. As a basis of his theoretical study on Janáček's aesthetics, Kulka also provides a survey of musico-aesthetic thinking in general, including the Marxist-Leninist definition of aesthetics of music. One might question whether Carnap's (Logical Foundations of Probability, 1950) scientific requirements or Marxism-Leninism can help us with the problem of Janáček. Indeed, Kulka (ibid.) admits that in Janáček's case (owing to Janáček's inconsistency) Carnap's ideal will be difficult to approximate. However, Kulka strives for

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<sup>513</sup> In this world Jiránek's (1985: 42) characterization—discussed in Chapter III.1.2.3 (“Notation of speech melodies”)—of speech melodies as musical reproductions of reality, representing in a dialectical relation both the reality experienced and Janáček experiencing it, is relevant.

“an appropriate reconstruction”. He makes a relevant remark, which appears to point more at “option 3”: in his opinion, it was only psychologism and Janáček’s special tendency to introspection that prevented Janáček from becoming a formalist aesthician (ibid. 16).

This can lead us to other problems in the evaluation, such as the calling into question of Janáček’s theoretical sources and apparatus in general. As Kulka (ibid. 15) says, we can hardly doubt Janáček as being a scientist as well—we can seldom find in history any similar examples of music composers being so intensively interested in science. For example, in making transcriptions of speech melodies Janáček practised “experimental” discipline “while the speaker is quite free in his expression and has not the faintest idea of being observed or examined” (quoted in Kulka 1990: 18–19). This exactitude relates especially to Janáček’s fancy about experimental psychology as represented by Wundt. Nevertheless, even though Janáček himself believed that he was fully employing the achievements of contemporary science, for us the question whether this science was or is any more relevant or correct is secondary. What matters is why Janáček was so convinced of the “scientific truth” of his sources in psychology, physiology, etc., and what in them inspired him.

In other words, the question of what kind of new knowledge Janáček’s theory of speech melodies can provide for aesthetics or music theory in general is irrelevant. Perhaps this is also the answer to the problem: why Janáček more or less failed as a teacher of composition (which involves also other problems in his music theory in general). As Beckerman (1994: 106) in his discussion of Janáček’s theory of harmony remarks, some of Janáček’s new confidence as a composer came from his affirmation that he was standing on firm ground, on a theoretical system which took its cue from real life. As an example of pedagogical theory his harmony theory is highly problematic, Beckerman (ibid. 99) observes, and asks whether we can consider it successful as an example of purely speculative theory. The same question can be analogically made about the theory of speech melodies. Although Beckerman (ibid. 104) claims that theory, although it had a position of tremendous importance in Janáček’s world, was ultimately a secondary activity when compared with composition, one can ask whether Janáček could have composed at all without his theory of speech melodies. To quote Beckerman (ibid. 100) again:

For he creates a theoretical system which is synthesized almost entirely from his study of philosophy, acoustics, music theory, physiology, and psychology, studies which are endlessly filtered through the intense medium of his subjective experience as a composer and as a human being.

Beckerman addresses mainly Janáček’s theory of harmony here (which will be the subject matter of the next chapter), but his conclusions can be applied to the theory of speech melodies as well.

While the first and the third of the three options in the evaluation of Janáček’s theory of speech melodies (with the fourth, the search of a “meta-theory”, which remains yet to be done, requiring investigation of other elements in Janáček’s music theory) have more or less been covered, the second option, criticism still needs to be surveyed. This criticism has been directed both at the reception of the theory of speech melodies and the speech melodies themselves. The easier part of this criticism, namely a historical approach to Janáček’s speech melodies, is focused in the following on Janáček’s contemporaries and students.

As Štědroň (2000: 140) remarks, speech melodies were considerably mythicized during Janáček's lifetime. The first generation of musicologists involved in the study of Janáček did not examine the role of speech melodies critically—Helfert and his students either ignored these “authentic” fragments of music or even acted as if they were, in a way, scientific research into the melody and rhythm of human speech. (Štědroň 1998: 241; 2000: 140) Concerning the “theoriness” of the study of speech melodies, this generation appeared to concur with Janáček about its scientific method. For example, Otakar Nováček in his article in *Hudební rozhledy* from 1924–25 (*Janáčkovy “nápěvky mluvy”*) assumes that Janáček's theory of speech melodies represents a formalized scientific theory (Štědroň 2000: 142).<sup>514</sup> In the same paper Josef Černík<sup>515</sup> (1924–25: 57) expresses an enthusiastic opinion that Janáček's theory of speech melodies is not only an interesting component in his life work, but it is also in itself an independent opus. Černík (*ibid.*) also parallels Janáček's significance in the theory of composition with that of Wundt in psychology.

According to Štědroň (2000: 142), Jan Kunc<sup>516</sup> instead does not overestimate the importance of the theory of speech melodies (at least in the process of composition, although he emphasizes the principle of speech melodies having an utmost intensive relation for Janáček's dramatic output). In Kunc's words: “Even though Janáček elaborated his theory of speech melodies, he did not adhere to it consistently. – That is because he composed in ecstasy, following an inspiration and not any kind of theory.”<sup>517</sup> Criticism of the theory of speech melodies started to evolve at the end of the 1950s, although it did not regard judging the “scientificness” or the “artistic nature” of these objects as its primary task, Štědroň (*ibid.* 141) remarks.<sup>518</sup>

Although Štědroň (1998: 96; 2000: 143) a priori prefers not to make any definitions of the speech melodies, he offers a parallel to them in the rhetorical figures of music from the 15th to the 18th century. *Figurae musicae*, which reflected the composed text, reawakened in Janáček's speech melodies by the setting of positivism and cognitive optimism.

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<sup>514</sup> Nováček (1924–25: 56) pays attention to the exact way of the notation of speech melodies: they are measured by the Hipp's chronoscope. Further, Nováček (*ibid.*) mentions the classification of speech melodies according to Wundt's affective contrasts: joy—grief, disturbance—conciliation, excitement—release.

<sup>515</sup> Josef Černík (1880–1969) was Janáček's and Vítězslav Novák's student and collector of Moravian folk songs (Ráček 1940: 28–29; Vysloužil 1999: 81).

<sup>516</sup> In an extensive speech given by Jan Kunc (1883–1976), one of Janáček's eldest students, in the occasion of the tenth anniversary of Janáček's death, held on 12 August 1938 and published later in the book by Leoš Firkušný (*Odkaz Leoše Janáčka české operě*, Brno 1939).

<sup>517</sup> Janáček commented about his working manners in the reception arranged by the Prague Artists' Club in 1926 followingly: “Yes gentlemen, I write easily and quickly!” (Vogel 1981: 332). This interjection, inspired by the title of a popular language course “Easily and quickly”, published by F. Vymazal, sprang up in the enthusiastic aftermath of his visit to London. Although it might contain a germ of truth, considering how quickly some of Janáček's compositions in the 1920s evolved (for example the String Quartets and the *Glagolitic Mass*), one can quote Vogel's words (*ibid.* 330): “This, like so many of Janáček's remarks should not be taken literally.” Composing operas often took Janáček years to complete, which animated him also as a theorist: in his article “On the mental process of composition” (*O průběhu duševní práce skladatelské* 1916; TD1: 447) he writes: “And one works with big works for years and the performance takes two till four hours.” Also in the autograph “The System of Sciences for Music Recognition” (*Systém věd pro poznání hudby*, 1919–21) Janáček points out how (especially in the case of opera) three years' work is squeezed into two hours. (TD2: 199.)

<sup>518</sup> Štědroň (*ibid.* 142) refers to Emil Axman, a student of Vítězslav Novák, who already in 1920 called into question Janáček's notation of speech melodies: “How would Janáček explain that indefinite verbal speech melodies verge into a fixed frame of intervals?”

Reverberations, even if faint, of this Leipzig tradition of interpretation (Scheidt, Schein, Bach, Schütz, Walter) merit a closer examination especially in relation to Janáček's short stay in the town, Štědroň (ibid.) suggests.<sup>519</sup> Finally, examining the speech melodies through the prism of rhetorical figures and the doctrine of the affections will be prospective, particularly if we take into account Janáček's dislike of Wagner and the technique of leitmotifs, Štědroň (ibid.) comments. As will be discussed in the following chapters, affects became a fundamental part of Janáček's music theory, including the theory of speech melodies. However, affections were then articulated by a totally different "doctrine", i.e., Wundt's psychology and his classification of music as a language of affects.

As one factor in the background of Janáček's theory of speech melodies, Fukač (1968: 53) mentions the general interest directed towards correct Czech declamation in the second half of the 19th century, in which also Smetana and Hostinský took part, and for which Janáček represented an original alternative. As Fukač (ibid.) remarks, the question of the opposite relation of language and music was at that time literally hanging in the air.<sup>520</sup> It is precisely in his vocal compositions that Janáček abandons the old declamation models, and according to Fukač (ibid.) this can again be found in his early opera *Šárka* and its agitated passages of quintuplets.

According to Fukač (ibid. 50), there is only an indirect implication between the speech melodies (that represent the outcome of Janáček's theory of speech melodies) gathered by Janáček and the rhythmic formulas, referred in Czech as *sčasovky* (which constitute the fundamental style-creating principle of Janáček's music). Although Fukač (ibid. 51–52) regards the theory of speech melodies as Janáček's most original theoretical domain, he argues that it is not possible to compose according to such a quasi-scientific theory.<sup>521</sup> However, Fukač (ibid. 52) reminds us that the observation of speech melodies in their psychological surroundings, together with the theoretical formulations attached to them, builds the sphere of ideas, where one also needs to look for the origins of Janáček's psychological realism and his later operatic expressionism.

Considering the speech melodies themselves, the "speech" motifs of human and natural provenance that Janáček took down are actually melodically distinct, aphoristic musical elements, which are far from objective, since they represent Janáček's subjective hearing and musical imagination, Fukač (ibid.) remarks. In the same way as Janáček's other musical ideas, they are a product of his subjective creation and apparently only their core or skeleton has something in common with the actual natural sound (ibid.).

As Štědroň (1998: 231) points out, the method of a hasty recording of folk songs and folk music had a direct influence on the method of speech melodies (which undoubtedly leads to Janáček's verismo, naturalism and expressionism, Štědroň adds). Štědroň (ibid. 241), as well, remarks that Janáček bases the authority for capturing these objects [speech melodies] on his hearing – it is not that we don't trust him, but we rightly surmise that totally subjective points of view and the choice of preferred intervals took the upper hand. According to Štědroň (ibid.), the whole manipulation of Hipp's chronoscope and its share in forming the rhythms of speech melodies is more than problematic. The opinion that

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<sup>519</sup> As for the time before Leipzig, when Janáček was studying Durdík's aesthetics, he apparently did not know the spiritual kinship of the latter with the doctrine of the affections, Pečman (1985: 163) remarks.

<sup>520</sup> Rather than searching or determining the exact date of the genesis of Janáček's theory (as has been executed by Černohorská and Štědroň), Fukač prefers looking for the common roots of its existence (ibid.).

<sup>521</sup> A somewhat similar opinion is discussed by Leo Spies (1963). Fukač (1968: 51) expresses his comment more as a defence for Janáček's reply to Nejedlý's criticism.

many other Janáček scholars (as Fukač above) have expressed, is condensed by Joachim Noller (1985: 168): “Die Sprachmelodie selbst ist schon Kunstprodukt.”

Janáček’s “favorite” intervals (mostly based on fifths, quarts or seconds), used in the notation of speech melodies, have been discussed by Štědroň (1998: 93–97) and by Volek (1983: 70–75; in a more general outlook on Janáček’s melodic).<sup>522</sup> Additionally, Tyrrell (2006: 478–479) makes an apt remark in his discussion on speech melody:

There is no reason why people should speak in rhythms of equal-length notes (their multiples or their simple fractions) or that they should speak to pitches of a narrow range and use only the notes of the chromatic scale. As scientific data these notations say more about Janáček and his perception of the spoken phrases than about the spoken phrases themselves.

This remark is worth bearing in mind during the following outline and analysis of other areas in Janáček’s music theory.

### III.2 Towards an experimental science on composition

The difficulty in Janáček’s theoretical output has often been placed in its stylistic and conceptual peculiarities. The second obstacle of at least equal tribulation, making it difficult to produce a coherent picture of Janáček’s theories, is the breadth of his literary and theoretical output, which makes it disconcerting to categorize in a coherent way. As Tyrrell (2006: 215–216) remarks, it is not entirely straightforward to determine what is a ‘theoretical writing’ by Janáček, and what is perhaps something else. The third obstacle, which has to a great extent influenced the choice of subject matters treated in this chapter, is pointed out by Kulka (1990: 22):

Systematic treatment of Janáček’s music theory is handicapped by the fact that Janáček discussed all components of music comprehensively, in close association, so that they can hardly be separated from one another.<sup>523</sup> We must use the method of reconstruction unless we want to analyse his papers in a purely mechanical way, one by one, according to the dates of their origin and publication.

Although Janáček recurrently claimed composition to be a branch of science, arguing that it should be taught at the Faculty of Philosophy (an idea that is mediated among others by his students, e.g., Chlubna [1955: 55–56]), this plan never realized, depending not least on Janáček’s personal characteristics and inconsistencies as an artist and a theorist. As Kulka (*ibid.* 58) puts it, Janáček is not, either in the sphere of art production or in the field of music theory, one of the pedantic exponents of systematic schemes.

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<sup>522</sup> Volek (1983: 59–63) discusses this preference in the connection of what he calls “flexible diatonics” in Janáček’s (and also Bartók’s) music, for example, at the beginning of the piano cycle *In the Mists*.

<sup>523</sup> This feature is pointed out already by Blažek (1968a: 40): *Pro Janáčkovu hudební teorii je velmi příznačná těsná souvislost, ba neoddělitelnost jednotlivých složek hudebního projevu, melodické, rytmické i harmonické.* (“It is very characteristic of Janáček’s music theory that individual elements of musical discourse, melodic, rhythmic and harmonic, are tightly related to each other, if not even inseparable.” — “A quality that is not always to be taken as a merit”, Blažek [*ibid.*] adds.)

The attempt of this chapter is to assemble an approach to Janáček's music theory in the light of the background presented in Part II and, in particular, in the light of his theory of speech melodies. The general aim of this approach is to illuminate Janáček's tendency to explore music theory subordinated to a psychological point of view and, ultimately, subordinated to an outline for a theory of composition. Likewise, Janáček's writings on folk music provide valuable insights into his theory of speech melodies and music theory. The motivation to explore also this domain in the end of this study has not arisen from a need to follow a strict categorization of Janáček's writings, but rather from an intention to leave an option to touch some ideas that might serve as a roundup for the themes discovered in Janáček's theories.

The selection of texts has not been dogmatic or focused only on texts that Janáček intended for publication. Faltus (2007: li) writes that Janáček's autograph notes for lectures given in master department of Brno and Prague Conservatories in 1919–20 reveal (more than the textbooks [Faltus refers here mainly to Janáček's harmony manuals from 1912 and 1920 and the 1896 "On the Composition of Chords and Their Connections"]) his opinions of composition: although the notes are rather fragmentary and were only to remind the author what to talk about, they say much, e.g., about motive—Janáček's fundamental building element. These autographs are published for the first time in TD2, as Faltus (*ibid.* xlvii, li), one of the key members of the board of editors of Janáček's Theoretical Works, meritoriously points out. Another key person on the editorial board, Eva Drlíková (2007: liv) refers to these hitherto unpublished texts:

Lectures, speeches and their concepts as well as notes to fragments of theory essays lack the final form of a complete text—many thoughts are not answered, not ranked or they are only registered—however they provide the unique opportunity to look into Janáček's way of interpretation, explanation and dealing with thoughts within the context of theory and its practical usage.

Referring to the literary aspects of Janáček's theoretical texts, Drlíková (*ibid.*), "in the sense of Janáček's teaching memento", leaves it to the reader to seek and interpret.<sup>524</sup> This search will be carried out here in the broadest sense of the word. It starts by introducing some of Janáček's ideas on harmony. As Drlíková (*ibid.*) notes, Janáček's harmony textbook forms an exception as the composer revised it thoroughly in its final form of 1920. The textbook was also intended for pedagogical purposes at Janáček's Organ School in Brno, which is evident from its order covering the individual instructional periods. A comprehensive interpretation of Janáček's theory of harmony—inspired by the works of Helmholtz, Wundt and Hostinský—is not pursued in this study, because of the reasons presented above and because other investigations (Kulka 1990, Beckerman 1994, Lücker 2011) provide insights into this quite problematic and extensive territory of Janáček the theorist. The theory is presented here only by its key concepts.

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<sup>524</sup> Drlíková (*ibid.*) points to the characteristic features present also in the theoretical texts, including asking questions, using similes and comparisons: in suitable moments Janáček can compare the most attractive topic to a familiar, bagatelle trifle with a breath-taking perfection: Apperception: *Regulated river!* Imitation: *A hag sips coffee!* Basic research: *I cut wood, I dig!*

### III.2.1 Basic aspects of Janáček's theory of harmony

#### III.2.1.1 An overview of history

In the opening essay of the latest critical edition of Janáček's theoretical works (2007–2008), Leoš Faltus (2007: xxxix–xl) (on behalf of the whole editorial board) provides an overview of the Czech contemporary works and works that shortly preceded Janáček's writings on music theory. These works might elucidate Janáček's theoretical opinions on tone scales, consonance, names of intervals and chords, characteristics of chord connections and their dependency on metrics [Janáček's term of *sčasování*, which will be discussed later], and structure of movements. The examined works belong to authors Jan Kypka,<sup>525</sup> František Gregora,<sup>526</sup> František Blažek,<sup>527</sup> František Z. Skuherský,<sup>528</sup> and Josef Förster.<sup>529</sup> As Faltus (ibid. xxxix) remarks, these texts were not mentioned by Janáček—unlike the investigations by W. Wundt in psychology, H. von Helmholtz in acoustics, H. Riemann in harmony and J. Durdík in aesthetics—but they might have provided background to the origins of Janáček's theoretical terminology and to some of his thoughts which have been so far considered as original.<sup>530</sup> Janáček also studied Tchaikovsky's textbook on harmony in 1896 but found it obsolete. Faltus (ibid.) points out that Schoenberg's and Hába's harmony books were published after Janáček's *Úplná nauka o harmonii* ("Complete Theory of Harmony"; 1st edition 1912, 2nd edition 1920) was issued, and could not influence its final form. This present study will not, however, proceed to the evaluation of the idiomatic Czech terminology, such as the name giving (or translations, calques etc.) to intervals, consonances and dissonances, or chord progressions and inversions. Of the authors listed above, František Skuherský was closest to Janáček in that he introduced Helmholtz's findings about tone frequency to Czech music theory.

Helmholtz's *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (1863) had a great impact on Janáček's views on harmony.<sup>531</sup> Inspired by Helmholtz's investigations in the physiology of hearing and following the lead of his teacher in Prague, František Skuherský, Janáček started to work on his own ideas about harmony. References to Helmholtz in Durdík's *General Aesthetics* (see Chapter II.2.4.2.2 *Aesthetics as a science on forms*) influenced the course of Janáček's ideas on harmony. As Beckerman

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<sup>525</sup> *Nauka o souhlasu, obsahujíc nejdůležitější pravidla generálního čili očísleného basu*, 1861 (Janáček had this book in his private library).

<sup>526</sup> *Nauka o harmonii hudební*, 1876.

<sup>527</sup> *Nauka o harmonii pro školu a dům*, 1878.

<sup>528</sup> *Nauka o harmonii na vědeckém základě ve formě nejjednodušší (se zvláštním zřetelem na mohutný rozvoj harmonie v nejnovější době)* ("Theory of Harmony on a Scientific Basis, in the Simplest Form", subtitle: "With Special Regard to the Impressive Development of Harmony in the Newest Age"), Prague: F. A. Urbánek 1885. As Beckerman (1994: 35, 37) notes, Skuherský had used proofs based on Helmholtz's research in his book.

<sup>529</sup> *Nauka o harmonii*, 1887.

<sup>530</sup> According to Štědroň (1964: 241), it is difficult to determine exactly which harmony books Janáček actually studied. In addition to the list given by Faltus, Štědroň (ibid.) mentions the 1917 book of Josef Sumec (1867–1934), Czech electrical engineer and amateur microtonalist. The name of Sumec appears also in Janáček's marginal notes in the chapter *Die Durtonart und die leitereigenen Akkorde* of Schoenberg's *Harmonielehre* (ibid. 244).

<sup>531</sup> Janáček studied the third edition (1870) of the book between 1876 and 1879.



(1994: 37) points out, Janáček found also Durdík's proofs that involved mathematics and natural sciences fascinating. Like in other areas of music theory, Janáček attempted to create a theory of his own, modern in that it was built on scientific basis.

However, as Beckerman (*ibid.*) has identified, Helmholtz's book did not have a revolutionary impact on Janáček's thinking until the publication of Janáček's treatise "New Current in Music Theory" (*Nový proud v teorii hudební, Lidové noviny* II/1894), which presented ideas of connecting forms in perceiving harmony. The term "connecting forms" (*spojovací formy*) had appeared for the first time in Janáček's 1884 article "A Treatise on Music Theory" (*Stat' z teorie hudební, Hudební listy* I/1884–85) (Blažek 1968a: 24; Kulka 1990: 27). Beckerman (1994: 27–28) notes that this study still reflects the influence of Durdík in both style and content. For example, Janáček's opinion that harmonic connections have the aesthetic significance of being forms of balance points to Durdík's fifth formal aesthetic category and corresponds to Herbart's notion of conciliation (*smír*) in art (*ibid.* 28). Blažek (1968a: 22) points out that the reverse succession of consonances and dissonances brought Janáček to the concept of disturbance (*vzruch*) of the conciliation. These two harmonic laws were later completed with amplification (*zesílení*) and change (*záměna*) so that four kinds of connecting forms were provided, with which Janáček explained all harmonic bonds (*ibid.*).<sup>532</sup> Every interval can be conciliated, disturbed, amplified or changed by another one, and that is why after a chord any other chord can follow (*ibid.* 23).<sup>533</sup>

### *III.2.1.2 Harmonic connections and the psycho-physiological terms of pocit, pacit and spletna*

As Blažek (1968a: 22, cited in Kulka 1990: 27) points out, Janáček made the connecting forms a corner stone of his harmony and explained almost all harmonic phenomena through them. Kulka (1990: 53) concisely defines harmonic connection as a musical linkage of two chords. The aesthetic effect of harmonic connections consists, according to Janáček's theory, in the effect of "chord connections in a tangle of the quasi-perceived tones of the first chord with the actually perceived tones of the new chord and its 'disentanglement' (resolution) according to formal aesthetic precepts." The essence of the harmonic connection rests on the musical bonds between the voice-parts, which are called connecting forms. A connecting form occurs by changing the retrograde relations of two successive chords. The aesthetic pleasure of harmonic connections is bound up with emotional reactions aroused by them. (*Ibid.*) In every connection of, for instance, four-note chords there appear a lot of affects. The affect constitutes the emotional essence of the connecting form. (*Ibid.* 29.) We can find in Tyrrell (2006: 219) the idea of the forms as follows: "The difference between these connecting forms explained the difference in emotional effect that the chords generated."

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<sup>532</sup> According to Beckerman (1994: 30), the terms used for these connections also reflect Janáček's involvement with the tenets of Durdík and Zimmermann's abstract formalism, since they are taken directly from the works of these writers.

<sup>533</sup> Beckerman (1994: 5–7, 34) and Faltus (2007: xliii–xlvi) discuss František Skuherský's influence on Janáček: in his book on harmony (*Theory of Harmony on a Scientific Basis*) Skuherský, *inter alia*, claims: "Every interval and every chord is found on every degree of every scale." . . . "It is possible to move immediately from one key to any other key." (Beckerman 1994: 6.)

Janáček created new terms to characterize the different physiological phases that are involved in the connecting forms. These are the terms of *pocit*, *pacit* and *spletna*, which generally in the research literature have kept their original Czech forms, although sometimes *spletna* has been translated as ‘twine’ or ‘tangle’.<sup>534</sup> Beckerman (ibid. 38) illustrates the relationship between these terms and Helmholtz as follows:

In *New Current* [in Music Theory] (1894) Janáček justifies his theory of *antecedent relationship*<sup>535</sup> by referring to Helmholtz’s assertion that the transverse fibers of the inner ear vibrate sympathetically with musical tones so that we continue to perceive an entity for a fraction of a second after its frequency has ceased.

The ceasing sound casts a brief sonic shadow to the second element in the connection, the actual sounding element, which Janáček named with the term *pocit*.<sup>536</sup> Janáček coined the word *pacit* for the after-image or fading away of the first element in the chord connection (according to Janáček, this applied to the connection of single tones and intervals as well). As stated by Helmholtz, the illusion of the sounding tone (the after-image) continues for approximately 1/10 of a second at 1/10 of its original strength. (Ibid.)<sup>537</sup> In Janáček’s opinion *pacit*, that is the quasi-sensational after-sound, lasts as long as three tenths of a second. (Kulka 1990: 29; Vogel 1981: 161, fn.)<sup>538</sup> Janáček called the moment during which the two elements of the connection were overlapping or

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<sup>534</sup> Beckerman (1994: 38) suggests following these translations: *pocit* – sensation tone; *pacit* – false sensation tone or illusion – for *spletna* Beckerman (e.g., ibid. 56, 69) sometimes uses the term ‘twine’, although he points out that neither ‘twine’ nor ‘tangle’ give the full sense of the original (ibid. viii). In Kulka’s (1990: 29, 32, 34) and Vogel’s (1981: 162) study *spletna* is translated as ‘tangle’.

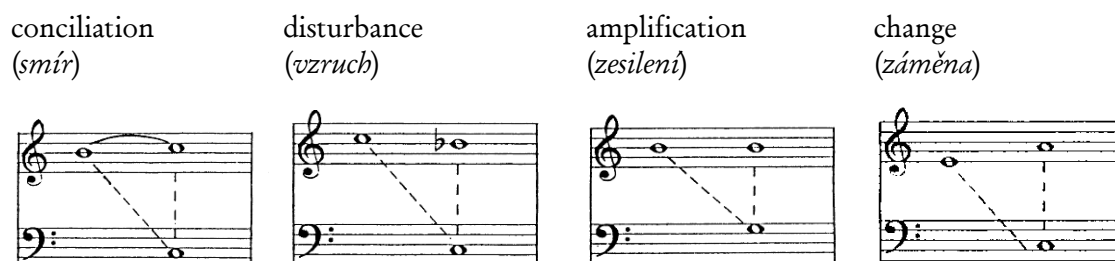
<sup>535</sup> The concept of *antecedent relation* is discussed in the third chapter of Beckerman’s book (1994: pp. 30, cf. also fn 23). The theory of connection advanced in “A Treatise on Music Theory” (*Stat’ z teorie hudební, 1884–85*) is named *antecedent-interval relations* (*zpětné* [“back” or “backwards”] *intervalové poměry*) in Janáček’s next article “On the Perfect Apprehension of Dyads” in *Hudební listy 1885–86* (Beckerman 1994: 30).

<sup>536</sup> In his autograph *O řeči* (“On Speech”), dated 8.3.1914 and 26.6.1914, Janáček specifies the term *pocit* in parenthesis as *jednoduchá představa* (“a simple image”) (LD2: 23). This study testifies Janáček’s reading of Wundt’s *Grundzüge der physiologischen Psychologie* with numerous references. Likewise, he combines the concepts of *pocit* and *představa* already in his article *O vědeckosti nauk o harmonii* (“On Scientism of Harmony Theories”, *Hudební listy, 1887*; TD1: 97).

<sup>537</sup> Janáček refers to evidences on this phenomenon in Helmholtz’s book (pages 196, 214 and 221–223) in his book *O skladbě souzvukův a jejich spojův* (“On the Composition of Chords and Their Connections”, 1896) (in: TD1: 198; see also HTD1: 189), as well as in his Complete Theory of Harmony (see for example lectures on harmony at the master classes of composition in Brno in 1919–1920 [in: TD2: 421]).

<sup>538</sup> According to Vogel (1981: 162), in his article “New Current in Music Theory” (*Nový proud v teorii hudební, 1894*) Janáček meant by this physiological interpretation the continuation of the sound in the ear caused by the movement of the otoliths and other parts of the labyrinth. (Actually, Janáček illustrates this, referring to Helmholtz, in his *O skladbě souzvukův a jejich spojův* [“On the Composition of Chords and Their Connections”; TD1: 198]). Vogel (ibid.) takes a very critical stance on Janáček’s theory as it presents nothing new: it is self-evident that in a sequence of two chords or only just two tones, the impression made by the second is dependent on its relation to the first and on their relation to the tonic (Vogel argues that the memory plays a part even longer than three tenths of a second here), and on the speed with which they follow each other.

interpenetrating in our consciousness a ‘chaotic moment’ (*chaotický okamžik*).<sup>539</sup> For this moment, or rather, physiological state, Janáček coined the term *spletna* (‘tangle’ or ‘twine’) that continued for exactly the one-tenth of a second that sensation lasted according to Helmholtz, and later also according to Wundt.<sup>540</sup> In Janáček’s terms, every interval in the tangle can be resolved by all intervals, it can be conciliated, excited, substituted, intensified, i.e., a chord can be followed by any other chord in any way (Blažek 1968a: 34; Kulka 1990: 31).<sup>541</sup> Janáček, as well as Skuherský, claimed that it was possible to build a chord on any scale degree, in its normal or altered state.<sup>542</sup> As Beckerman (*ibid.* 34–35) remarks, the two men were therefore among the first modern theorists to construct chords based on intervals other than the third. Using the connecting types (*smír*, *vzruch*, *zesílení*, *záměna*), which describe the relations of the intervals in the connections, Janáček demonstrates the full range of chord connection including all triads in root position and inversion (*ibid.* 39–40). Beckerman (*ibid.* 63) exemplifies the four connecting forms presented by Janáček via the movements of intervals<sup>543</sup> as follows:<sup>544</sup>



Janáček opens his first book on harmony, “On the Composition of Chords and Their Connections” (*O skladbě souzvukův a jejich spojův*, 1896)<sup>545</sup> by arguing that the effect of music is not engaged only in the *pocit* form of the tone (that is, the actually sounding and perceived tone) (TD1: 189–204; “Úvod”). The aesthetic effect of connections of tones and

<sup>539</sup> ‘Chaotic moment’ and *spletna* are explained in the introduction of “On the Composition of Chords and Their Connections” (1896) (*O skladbě souzvukův a jejich spojův* [TD1: 194]).

<sup>540</sup> On this aspect, Beckerman (1994: 54) refers to Wundt’s investigations, according to which it takes a certain amount of time to switch attention from one stimulus to another. Wundt found this time to be one-tenth of a second, precisely the time factor involved in Janáček’s postulated *spletna* (*ibid.*). In his Complete Theory of Harmony (2nd edition, TD1: 600, chapter about the mixing of chords) Janáček claims that *spletna* fades away in one-tenth of a second and we are not aware of its less clear part.

<sup>541</sup> See for example the passage about the completeness of harmonic life in *spletna*, TD1: 562–563.

<sup>542</sup> According to the summary in TD1 (p. 679), this is why there is no mention of modulation and its processes, because it is permanently and latently ever present.

<sup>543</sup> It is worth mentioning, as Beckerman (1994: 29) does elsewhere (concerning the discussion of intervals in Janáček’s article “A Treatise on Music Theory” [*Stat’ z teorie hudební, Hudební listy*] 1884–85), that according to Janáček the theory of intervals is the key to the theory of harmony.

<sup>544</sup> In Kulka’s (1990: 53) study, the four kinds of connecting forms in Janáček’s Complete Theory of Harmony have been translated as conciliation, excitement, intensification and substitution. These are somewhat different translations than those used by Beckerman.

<sup>545</sup> Published in 1897. See the cursory introduction in Chapter II.4 (II.4.5.1 Music theoretic writings) about the chronology of Janáček’s writings in music theory. As the summary in TD1 (p. 678) says, the issue itself starts with the basic music theory. Notation, i.e., length values, clefs, octaves, accidentals, rest, fifth and fourth circles are shortly mentioned too. After intervals Janáček describes major and minor scales and triads on main degrees, then on all degrees and their division into four-voices.

chords is based on the fact that the sensational form of tones [*pocit*] is in contact with their post-sensational form [*pacit*] (ibid. 189). Tones continue to sound in consciousness for some time in the post-sensational form, even when, e.g., the string no longer vibrates.<sup>546</sup> Janáček demonstrates the effects connected with *pocit*, *pacit* and *spletna* with an example: play quietly on the keyboard the incomplete dominant chord of C (G–H–F<sup>1</sup>) with the right hand; with the left strike loudly the tonic chord of A-flat (A-flat–C<sup>1</sup>–E<sup>1</sup>-flat), leaving the dominant chord of C held. According to Janáček, the resulting sound is chaos. To bring order to this chaotic moment, first, the tones of the right hand gradually die away. Secondly; similarly the A-flat chord softens (although not so soon in so far as it was later struck). Thirdly; we are finally left with only the A-flat chord sounding. To repeat the process artificially, Janáček suggests that by raising the fingers slowly one by one after another, beginning with the highest note (F<sup>1</sup>), and ending with the lowest, we are being led to a full comprehension of the sounding chaos, that grips us with a pleasant emotion. The harmonic combination arising from A-flat [*pocit*] and F<sup>1</sup> [*pacit*], that is to say, the feelings and false feelings aroused by the tones of this sixth finally die away, and we are left with the consonant fifth sounding clearly. The harmonic combination of the notes of the second chord, when combined with those of the first, becomes more pleasant.

“After the storm, peace; after the grey clouds, the sun breaks through—that is the exact effect. In this way, we could enumerate the harmonic combinations which are agitating in effect, calming in effect, etc. This is the source from which our deepest musical feeling springs and which is capable of reaching the highest points and the most subtle nuances. This is the source of truth which must be apparent to all who possess a healthy sense of hearing whether they be laymen or artists.” (Štědroň 1955: 53–54; TD1: 191–192.)

After this illustration of *pocit* and *pacit* in the introduction (which is divided into six smaller sections), the presence of Helmholtz in “On the Composition of Chords and Their Connections” becomes more evident: Janáček’s arguments teem with references to his book (3<sup>rd</sup> edition 1870). For instance, Janáček fully agrees on Helmholtz’s view that the strengthened (i.e., duplicated) tone is more important in its effect in a chord than the basic one (Blažek 1968a: 27; HTD1: 186 [fn 1]; TD1: 193 [fn 12]). Janáček (TD1: 198) points out that we find well thought out and effective accumulation of *spletny*, or connecting forms, with all composers:<sup>547</sup>

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<sup>546</sup> “. . . tož v této práci vykládám a zdůvodňuji estetický účín spoje tónů a souzvuků stykem pocitové formy tónů i s tou jeho formou, ve které vyznívá v mysli do jisté doby dále, ač struna např. se již nechvěje. . . .” (in HTD1: 183; TD1: 189). These considerations, as well as the example with the piano, are already presented in “New Current in Music Theory” (1894; TD1: 177–187), but now in a more elaborated form.

<sup>547</sup> Whether Janáček means with this formulation that these two things actually denote the same process, is not to be found in the commenting footnote (5) on the edition of the text. This would be a logical conclusion, however, to the importance he gives to the effect of the mixing of tones and chords in our consciousness.—Actually, Blažek (1968a: 22) defines this correspondence as follows: “The connecting form was created by the transformation of the antecedent interval relation in the *spletna* into a sounding interval of the other chord in the connection.” [*Spojovací formu tvořila přeměna zpětného intervalového poměru u spletny na znějící interval druhého souzvuku ve spoji.*]

“Every style has characteristic figures of chaotic moments. The well-known “*murky*”<sup>548</sup> of piano sonatas, various ways of ornaments, for example trill etc. can be counted as part of them. . . . It is clear why a solemn tempo has an impact of a sacred peace. It is never encountered with that kind of thickening (*zhuštění*)<sup>549</sup> of *spletna* that its unraveling would stir our mind to a greater extent.”

Janáček reformulated his ideas of the harmonic connections and their aesthetic qualities in his “Complete Theory of Harmony” (*Úplná nauka o harmonii*, 1912/1920)<sup>550</sup> amounting, as Beckerman (1994: 40) describes, almost to a modern resurrection of the theory of affects. As illustrated already, this tendency was reinforced by Janáček’s reading of Wilhelm Wundt. Peculiarly, the realm of rhythm forms part of Janáček’s theory of harmony as well, as we can see from his introduction to the second edition of his “Complete Theory of Harmony” (1920): “I have come to the recognition of rhythmic organization through the study of speech melodies.” As Beckerman (*ibid.* 50) notes, the 1912 version of “Complete Theory of Harmony” includes an elaboration of Janáček’s theory of *sčasování*<sup>551</sup> and a more comprehensive view of the theory of chord connection. In the study *Můj názor o sčasování (rytmu)* (“My Opinion about *Sčasování*”, *Hlídka* 1907) Janáček had combined his experiences with the rhythmic phenomena of Moravian folk song and folk speech patterns. According to Beckerman (1994: 45), Janáček was beginning to reconcile his concept of rhythm with his theory of chord connection during this period. This reconciliation is first realized in an unpublished treatise entitled *Základy hudebního sčasování* (“The Basis of Musical *Sčasování*”, 1905–10), Janáček’s first attempt to expand his ideas about rhythm in a pedagogical format.

Already at the end of the “New Current in Music Theory” (*Nový proud v teorii hudební*, 1894) Janáček concludes: any theory of chord connection without a careful consideration of its rhythmic function is poor and incomplete [(TD1: 186) emphasized by Janáček with wide letter-spacing]<sup>552</sup>—an outlook which according to Beckerman (*ibid.* 39) is at the root of Janáček’s theory of rhythm, which dominated his harmonic thinking between 1907 and 1910. For the ideas that will be developed in the following chapters (anticipating also Janáček’s enthusiasm for measuring speech melodies in the 1920s with

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<sup>548</sup> In the notes on Janáček’s lecture concerning *sčasování* and composition, Mirko Hanák says that with “*murky*” Janáček meant some kind of recurrent short figures (*bručky*) (TD2: 395).

<sup>549</sup> At this point, Janáček uses the term *zhuštění*, obviously related to his term *zhušťování*. As Blažek (1968a: 33, fn 2) points out, Janáček derives the term of *zhušťování* (formed from the verb *hustit* = *harmonizovat*) from the sphere of folk music. See also Beckerman (1994: 51, fn 41) for this term. Beckerman deals with this harmonic “alloy” or modification of a simple chord (“the process of adding tones to the triadic core, either successively or simultaneously”; *ibid.* 136) in Chapter 5 (“The Chord Connection and Chordal *Thickening*”; *ibid.* 72–79). In his Complete Theory of Harmony (TD1: 524–525) Janáček names the addition of the triad with a seventh, a ninth, a tenth or an eleventh and thus the psychological change of the impression of the triad as *zhuštění*.

<sup>550</sup> Because of the minor differences between these two versions, critical editions of Janáček’s theoretical works normally include only the second edition. According to Beckerman (1994: 50), the major cosmetic change in the first edition of the “Complete Theory of Harmony”, compared to the “On the Composition of Chords and Their Connections” (1896), concerns its reorganization for pedagogical purposes.

<sup>551</sup> “Rhythmic organization” is an area in Janáček’s music theory, discussed in Chapter III.2.2.

<sup>552</sup> Similar ideas and sentences are presented as well in “On the Composition of Chords and Their Connections” (*O skladbě souzvukův a jejich spojův*, 1896), though this particular sentence is presented without emphasis however. This passage is also discussed by Burghauer (1984: 142).

Hipp's chronoscope), it is worth drawing attention to a passage in the "New Current in Music Theory" (1894; TD1: 185), where Janáček is fascinated with the short durations involved in musical processes. He seems to outline the germs of his peculiar terms of *těsna* and *výplň vědomí* here, adopted after reading Wundt's experimental psychology. Chapter IV starts with a paragraph:

"Time, time—how much of it elapses idle before an instant sometimes brings forth an idea! In contrast musical ideas are embodied in so tiny durations that we are amazed how often so much beauty can squeeze into them!—In music so minute particles of time are being filled and so little segments of time are being recognized that they are far from the boundaries of technical measurement."<sup>553</sup>

After twenty years, Janáček came to know that attempts for these measurements had been made, even concerning the movements of human mind and its perceptions, in Wundt's experimental laboratories. However, Janáček's interest was focused on music and especially on speech melodies.

### III.2.1.3 Complete Theory of Harmony (1920)

For the second edition of the Complete Theory of Harmony (1920; TD1: 459–661) Janáček returned to Wundt's *Grundzüge* and specifically its third volume (as illustrated in Chapter II.4.5.1 Music theoretic writings). On the marginal notes in Wundt's work, Janáček has written: "My connection", "My theory of harmony", "My concept of layering", "This is my *percolation*", "I proved this in the introduction to my first book on harmony" (Blažek 1968a: 36). As Beckerman (1994: 54) says, this is exactly what Janáček had been searching for: the latest scientific proof for his theoretical apparatus. At the end of his introduction to the second edition, Janáček declares that he often uses proofs from Wundt's *Grundzüge* (its sixth edition) with the abbreviation W.W., but that he has arrived at his theory of connecting forms, resulting chords, interpenetration of chords, *sčasování* and metre types independently already from the year 1881 on. He has been collecting Wundt's psychophysiological proofs for his theory only starting from September 1914. (TD1: 464.) In Wundt, Janáček found verification for his concept of *spletna* in the analogy of the sensation of colors, for instance. He also adopted Wundt's ideas about the extent of consciousness and about the boundary of simultaneously and successively perceptible and catchable impressions and applied them to motive and polyphonic adjustment of chords. He noticed the effect of temporal rapidity in the perception of these impressions and projected this on his rhythmic layers. (Blažek 1968a: 37.) According to Blažek (*ibid.*), the majority of the changes that Janáček made for the second edition of his harmony book results from the study of Wundt's work. Janáček was interested in Wundt's opinion that in a certain way

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<sup>553</sup> Čas, čas—co ho uběhne naprázdno, než okamžik zrodí někdy myšlenku! Zato hudební myšlenky vtělují se v tak kratinké doby, že divíme se, jak mnohdy tolik krásy se v nich může stěsnati!—V hudbě vyplňují se tak droboučké částky času a rozpoznávají se tak malinké délky jeho, že daleko jsou přes mez technického měření. Chapter III in the introduction to Janáček's first harmony book "On the Composition of Chords and Their Connections" (O skladbě souzvukův a jejich spojův, 1896; TD1: 197) starts with the same paragraph, following the basic structure outlined already in New Current.

affects are free. Affect, as has already been illuminated earlier, creates the emotional essence in Janáček's theory of connecting forms. Every tune, even the most minute one, carries its affect as an expression of some mood. (Ibid. 37–38). As Blažek (ibid. 38) says, Janáček concurs with Wundt's classification of music as a language of affects. Janáček's reading of Wundt will be discussed in further phases of the present chapter.

Similar to the first edition, the 1920 "Complete Theory of Harmony" has been designed as a textbook for pedagogic purposes in the Organ School in Brno. It is divided into instructional hours covering 16 months, which are ordered into three major parts: firstly, on chord connections; secondly, on the mixing of chords and metre types; thirdly, on impact connections and melody development. The whole textbook is concluded with an appendix of 46 numbered basses (to be elaborated) (TD1: 678–680).

Janáček starts his book with an example from Richard Strauss's opera *Elektra* in the introduction and anticipates his final conclusions with it (TD1: 637), praising its harmonic novelties and new harmonic-motivic life.<sup>554</sup> The passage from the score is presented in the textbook some hundred and fifty pages later, approaching the climax of Janáček's harmony theory (TD1: 637):



As Beckerman (1994: 92) notes, the example is taken from the beginning of the opera when Elektra is plotting revenge in the midst of violent passion. The two measures chosen by Janáček underscore the setting of the word 'stürzen' (ibid.). According to Janáček, we feel the ghastly words of Elektra even in the 11th chord (ibid. 93; TD1: 463):



Compressed by the impact of the words into this form:



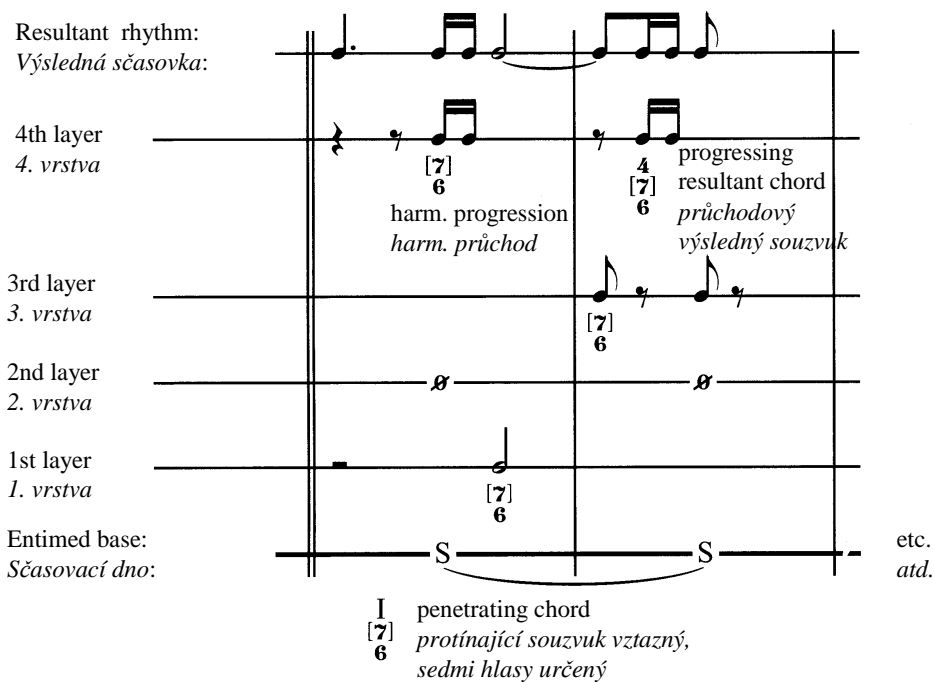
Together the two rhythmic motives of semiquavers are combined as a short musical tune through the *časovaci*<sup>555</sup> ("rhythmicizing") conclusion:<sup>556</sup>

<sup>554</sup> Janáček returns to *Elektra* in a footnote (TD1: 563, fn 3) related to his theory of *zhušřovaci* (see p. 227, fn 549 and p. 253).

<sup>555</sup> Beckerman (1994: viii) describes this term as "adjectival modifier" (derivative of Janáček's concept of *časování*).



Janáček argues that without recognition of the rhythmicizing aspect (*sčasovací*) we would not understand harmonic relations, and offers an analysis of the passage of *Elektra* in a rhythmic-harmonic scheme (TD1: 463–464):<sup>557</sup>



As Beckerman (1994: 78) points out, Janáček believes that the notion of percolating chords (as a physical and psychological fact being merely an outgrowth of the *spletna*) is a key to the recognition and understanding of the very newest harmonic developments, which now can be seen as having a basis in the natural physical characteristics of sound. Similar exemplifications of chordal progressions and penetrations through rhythmic layers are employed in the final part of the Complete Theory of Harmony textbook.<sup>558</sup> According to Janáček, rhythm is an essential part of harmonic analysis and harmonic life. At the end of the book (*Teorie a skladba*, “Theory and composition”), Janáček concludes that all harmonic phenomena were illustrated through the theory of connecting forms, those

<sup>556</sup> According to Janáček, this harmonic description exemplifies the highest and newest level of harmonic thinking (TD1: 463).

<sup>557</sup> Translations of the terms in this example are derived from Beckerman (1994: 94). Janáček produces similar schemes in the final part of his harmony book.

<sup>558</sup> Because of its pedagogic nature, the book shows harmonic examples from the musical works of Palestrina, Bach, Reger, Dvořák, Wagner, Gounod, Verdi, Liszt, Debussy and Chopin only in its final part.



processes of affects. It is necessary, however, to expose with the help of theory the *roots* of the creativity of *new harmonic formations*, that is why undefinable participation of our consciousness is engaged in understanding of simple (*prostných*), subordinate (*vztažných*), resultant (*výsledných*) and percolating (*prolínavých*) chords.<sup>559</sup> Our entire consciousness—not only its tonal part—shapes the chord: makes it up, but also breaks it down. (TD1: 656–657.)

Janáček deals with the concept of *spletna* and connecting forms also in his article “On the mental process of composition” (*O průběhu duševní práce skladatelské* 1915, published in 1916), where the ideas derived from Wundt’s psychology have been tested—the subtitle of the study is “Diagrams of the Progressions [courses/progresses] of Musical Affects”.<sup>560</sup> He concludes (in section F) his “experimental” study by explaining (Janáček refers to paragraphs 2 and 5) that the musical expression of an affect is the progression of two tones, sounding or reproduced. Consequently, the moment of *spletna* is a tonal and temporal union; its rhythmic effect presses itself in consciousness only by the asymmetric force of the second, succeeding tone against the first one, that is declining. Simultaneous course of four to six different affects (their four to six-voice progression), usual in composition, embraces our consciousness: we feel the nature of the connection of two chords. At that moment of a full effect of connection there is no place for anything else in consciousness. If something else would additionally be imposed, it would already be disadvantageous to the contents of consciousness. The musico-theoretical expression of an affect is ‘connecting form’; it is the form of emotional process.<sup>561</sup> The *spletna* of that process (the moment of a simultaneous clash of two tones of a melody) is the moment of maximal emotional tension. (TD1: 452.)

#### III.2.1.4 Janáček’s theory of harmony: Critical notes

Janáček’s harmony theory has aroused critical discussion among scholars. Concerning affects and the connecting forms, Kulka (1990: 31) raises the problematics of how the total impact of the affects comes into existence. Although Janáček’s assertion that every interval in the tangle can be resolved by all intervals (i.e., a chord can be followed by any other chord in any way) can be evaluated as a very progressive one, in terms of aesthetics and psychology, it obscures the situation: how many affects does (or can) a chord contain? In spite of its novelties, Kulka (ibid. 32) considers Janáček’s theory of harmonic procedures and his method of explaining chord connections as atomistic. For example, Janáček did not realize that there are also other types of psychological bonds in music, which go beyond adjacent notes or chords, and he only took into account psychological bonds of short duration. This makes the term *spletna* (“tangle”) relative. Janáček is over-particular in these matters, he tries to get at the finest intertonal relations but he fails to grasp higher, more complex types of musical bonds, Kulka (ibid. 32–33) writes. However, Kulka (ibid. 32) appraises the virtue of Janáček’s harmony theory in realizing that notes and chords are psychological phenomena by means of his new-coined word “*spletna*”, and notes that Janáček was the first author to touch on the concept of a musical bond, which is very

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<sup>559</sup> Cf. translations and definitions in Beckerman (1994: 51, fn 42; 134: the glossary of Janáček’s terms).

<sup>560</sup> Cf. Chapter II.4.5.1.

<sup>561</sup> In the footnote after this sentence, Janáček refers to Wundt’s Vol. II, page 188 (HTD2: 158; TD1: 452, fn 10).

important in aesthetics and psychology of music. Blažek (1968a: 24) has reservations about the connecting forms as well: Janáček created them gradually, completed and changed them, but their application to compositional work is not always equally convincing. Therefore, he was often forced to resort to argumentation, that can hardly vindicate the declared theses and maintain their validity.

Tyrrell (2006: 219) advises that Janáček's theoretical endeavors on chord connections were formed from his training in Prague with Skuherský. In explaining the background to Janáček's harmonic theories, Tyrrell (*ibid.* 220) presents quite an "intriguing possibility" that his Ehrbar piano, acquired as part of Zdenka's dowry in 1881, also played its role. Tyrrell writes:

It could be argued that the distinctive sound created by its leather hammers, its richness of harmonics and in particular its fine sustaining powers had a decisive effect not only on Janáček's music, but on some of his theoretical notions. Is it possible that, as Janáček hammered away at it and heard the traces of previously struck chords and the way they clashed with new ones, his theory took shape, a theory that, after all, seems to relate more to the piano than to voices or to any other instrument?

Furthermore, Tyrrell (*ibid.* 221) refers to the Czech theoretician Jaroslav Volek, who attempted to put Janáček's theory into the wider context of harmonic theories of the time. According to Volek, Janáček had one essential difference from all others: he seemed, at least theoretically, not to take account of harmonic function. However, Volek has characterized Janáček's endeavour as essentially a conservative one, reflecting theoretical thinking up to 1850 at the latest (*ibid.*). As Tyrrell (*ibid.*) points out, Jaroslav Vogel has also criticized Janáček's harmony theory, by proposing that Janáček saw independent chords where other theorists might see suspensions, for example. Likewise, his description of chromatically altered chords is much too poetic and esoteric (or just plain waffly) to convey the simple technical meaning that would help an average student (*ibid.*). On a larger scale, in his biography Vogel (1981: 163) points out that the tangle theory makes the harmony book extremely typical of Janáček, since the intersection of two or more impressions is one of the main characteristics of his music – a trait which is also found in Janáček the dramatist.

As for the scientific proofs or pedagogical qualities of the Complete Theory of Harmony, Beckerman (1994: 98) offers a straightforward statement:

We may dispense at once with an evaluation of a significant portion of their original intent; as pedagogical tools or aids, one must consider the works to be almost a total failure. In addition to being poorly organized, confusing, and even misleading, the very complexity of Janáček's ideas, even when they do happen to be relatively clearly stated, makes the theoretical works unsuitable for all but the most gifted students, and certainly unthinkable for use as the basic text in a provincial organ school.

Steinmetz (1996: 3) remarks that although Janáček was a highly individual personality both as a composer and as a teacher of music, he did not succeed in nurturing among his students a single successor who could continue to develop his ideas on music theory.<sup>562</sup> All

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<sup>562</sup> According to Steinmetz (*ibid.*), if there are any successors in music theory in the "Janáčekian" sense, these are to be found rather among the pupils of Janáček's own pupils. However, Osvald Chlubna did make

his talented students (including Jan Kunc, Josef Černík, Václav Kaprál, Vilém Petrželka and Jaroslav Kvapil) continued their composition studies with Vítězslav Novák<sup>563</sup> in Prague. Janáček's teaching of various musical disciplines is illustrated by Steinmetz (*ibid.*) as follows: "Janáček used his highly individual terminology, as well as poetic images, comparisons and metaphor, all of which would quite considerably obscure the clarity of his message."<sup>564</sup> As illustrated by Steinmetz (*ibid.*; 1993: 81): "Janáček's pupil Osvald Chlubna, who did the revision work of the Complete Harmony Textbook, even suggested that in order to be able to use it as a textbook, it should be 'translated' again into Czech."<sup>565</sup> As Tyrrell (2006: 221–222) says, there is no denying that Janáček's harmony books are poorly organized and that most Czechs who have espoused them have found them difficult to use in teaching. Tyrrell (*ibid.* 222) deems that how Janáček's harmonic theory illuminates his own practice tends to yield rather disappointing results. Moreover, a year after Janáček left the Brno Conservatory, it was decided to abandon his harmony book as a textbook (*ibid.*).

Before finishing this short overview to the criticism that the Complete Theory of Harmony has aroused, Janáček's preface to its second edition would still merit a few words. In opposition to the book's intended pedagogical usage and order (the division according to 'instructional hours', starting with basic material, such as the clefs, octave names and the circular representation of keys according to fifths), the preface gives an impression of Janáček talking more to himself than to his students, or any actual audience. In place of giving a pedagogical overview of the provided material, Janáček delivers a monologue involving the basic pillars of his theoretical thought, Helmholtz, Wundt, and concepts such as 'central stimulus', *spletna*, *pacit* and *pocit* tones, interpenetration of chords, progressions of affects, his conception of *sčasování* and speech melodies, in mere five pages. The mind of a normal music student would be in a whirl already from these contents. Perhaps Janáček designed the preface more to readers on a par with him.<sup>566</sup> Be that as it may, rather than being a text book introduction, the preface sketches a microscopic outlook into a kind of science of music theory, a strange mixture of musicology and artistic vision. It is worthwhile to conclude by quoting Kulka (1990: 34), who notes that although

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an attempt to teach harmony according to Janáček's theory at the Brno Conservatory for a short time during 1919–20 and 1920–21 (Blažek 1968a: 21).

<sup>563</sup> Novák (1870–1949) had studied simultaneously law and music in Prague. In 1891 he participated in the masterclasses of Antonín Dvořák, whom he succeeded as Professor of composition at the Prague Conservatory in 1908. His major compositions include symphonic poems *In the Tatra Mountains* (1902), *Slovak Suite* (1903), *Autumn Symphony* (1934), *South Bohemian Suite* (1936–37) and *May Symphony* (1943).

<sup>564</sup> One of the most talented students of Janáček, composer Jaroslav Kvapil recalls that it was not unusual that if not satisfied with the answer of the pupil, Janáček could suddenly leave the classroom, a habit also remembered by Osvald Chlubna (1955: 56). Robert Smetana (in *Vyprávění o Leoši Janáčkově*, Olomouc 1948: 91) mentions a typical example: when Janáček asked "How does this chord sound?" he expected the answer to be "Like the crackling of a fire." (Vogel 1981: 163; 1997: 152.) Pavel Haas (1928: 29–30) remembers that although Janáček never spoke much, in his enthralling way he was capable of awakening the student's musical imagination and inspiration. When he was correcting the students' exercises or compositions, he never praised, but either criticized or said nothing.

<sup>565</sup> The need to translate Janáček's extraordinary way of expressing himself—influenced by the neologisms of Josef Durdík—into a normal musico-theoretical language is pointed out also by Jaroslav Volek (*Novodobé harmonické systémy*, Praha 1961: 232; in Burghauser 1984: 137–138).

<sup>566</sup> After all, he tried to persuade Universal Edition to publish his book in German, as the following chapter shows.

Janáček's handbook of harmony did not attract attention either in practice or academic study, in terms of aesthetics and psychology it has remained an inexhaustible source of knowledge and inspiration. Equally, Beckerman (1994: 101) confirms that Janáček's theoretical writings are a significant piece of intellectual history: not only do they involve and highlight many of the important trends of the time, but they illuminate several of the influences which remain hidden. Without Janáček's theoretical works, it is unlikely that some of these connections would be made at all, as Beckerman (*ibid.* 102) remarks.

### III.2.1.5 Janáček and Schoenberg's *Harmonielehre*

In the spring of 1920, while waiting for the release of the second edition of his Complete Theory of Harmony (his preface to it is signed off on 18 September 1919 and the new edition was published in August 1920), Janáček became interested in Schoenberg's *Harmonielehre* and asked for it at Universal Edition.<sup>567</sup> As Miloš Štědroň (1964; 1998: 103–104) points out, Janáček (according to the dates in his marginal comments) read Schoenberg's book within a relatively short time, between March 27 and April 16, and apparently concentrated himself on some particular parts of it.<sup>568</sup> In principle, Janáček's attitude towards Schoenberg was critical, if not even in places negative. Judging by the marginal notes (including underlines/exclamation marks/question marks) it appears that Janáček read the introduction (*Theorie oder Darstellungssystem?*)<sup>569</sup> as well as the final chapters<sup>570</sup> of the book carefully (Štědroň 1964: 242).

According to Štědroň (*ibid.* 245–246), the lack of comments in certain parts and chapters suggests that Janáček probably skipped over those places.<sup>571</sup> Although Štědroň (*ibid.* 244)

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<sup>567</sup> Janáček's correspondence related to Schoenberg's *Harmonielehre* (1911) with the director of Universal Edition, Emil Hertzka, starts 16 March 1920. In his letter Janáček asks Hertzka if Schoenberg's *Harmonielehre* has already been released (Štědroň 1964: 237). Two days later, Janáček received a letter from Universal Edition (not signed by Hertzka), responding to his request and obtained the first edition of Schoenberg's *Harmonielehre* by 27 March (Štědroň 1964: 238, 242; Tyrrell 2007: 378). Štědroň (1964: 237) assumes that Janáček might have learned to know Schoenberg's book by browsing through the catalogue of publications of Universal Edition. In the letter to Hertzka he writes Schoenberg's name wrongly "Schönberger". As Štědroň (*ibid.* 238, fn 4) notes, in a letter to Gabriela Horvátová in 1918 Janáček had written Schoenberg's name adapted in Czech, "Šenberg", which was not unusual for him, even later.

<sup>568</sup> Štědroň (1964: 242) notes that Janáček's marginal notes, written in green colored pencil, are not always legible. In his article Štědroň (*ibid.* 242–251) focuses on those parts in Janáček's copy of Schoenberg's book, where Janáček had used his pen most actively.

<sup>569</sup> In the opening chapter ("Theory or System of Presentation?") Janáček has underlined the sentence on page 3: "Ich glaube, es ist mir in diesem Buch gelungen, einige alte Vorurteile der Musikästhetik zu widerlegen . . ." ("In this book I believe I have succeeded in refuting some old prejudices of musical aesthetics."). Schoenberg's opinion "die Tonalität ist kein ewiges Naturgesetz der Musik . . ." ("tonality is no natural law of music, eternally valid" [Schoenberg 1978: 9]) obviously aroused Janáček's indignation. (Štědroň 1964: 242–243.)

<sup>570</sup> *Die Ganzton-Skala und die damit zusammenhängende fünf- und sechsstimmige Akkorde* ("The Whole-Tone Scale and Related Five and Six-Part Chords", pp. 435–445), *Quarten-Akkorde* ("Chords Constructed in Fourths", pp. 446–457) and *Ästhetische Bewertung sechs- und mehrtöniger Klänge* ("Aesthetic Evaluation of Chords with Six or More Tones", pp. 458–471).

<sup>571</sup> Štědroň (*ibid.* 245, 246) mentions pages 115–129 and 296–344, for example. Likewise, Janáček obviously read the chapter *Die Durtonart und die leitereigenen Akkorde* (The Major Mode and the Diatonic Chords) only cursorily (*ibid.* 244), as well as the chapters *Fortsetzung der Modulation* (Modulations: Continuation),

does not put much weight, for example, to Janáček's underlining of the word 'Unterbewusstsein' (a concept that Janáček perhaps did not understand), it tells about Janáček's own, Wundt-based psychological apparatus. Instead, Štědroň (ibid. 246) pays attention to the abundance of comments in the chapter *Takt und Harmonie* (Rhythm and Harmony)—it may have aroused intensified nervousness and sensitivity in Janáček as the title was so close to his own concept of *sčasování*. In the chapter Janáček has underlined the following words of interest: “. . . soweit sie [Takteinteilung] den Rhythmus der Sprache . . . nachahmt . . .” and put a working note *centrál. podnět* ('central stimulus', a term in Wundt's experimental psychology) on page 227 (ibid.).

In the final three chapters of his *Harmonielehre* Schoenberg systematically analyzes the individual factors of his compositional style (whole-tone scale, chords based on fourths, chords with six or more tones) (ibid. 247). The chapter *Die Ganzton-Skala und die damit zusammenhängenden fünf und sechsstimmige Akkorde*<sup>572</sup> was especially interesting to Janáček. He underlined the following words in its beginning: “Es heisst, die modernen Russen oder die Franzosen (Debussy und andere) hätten sie als erste angewendet. Ich weiss das nicht genau, aber es scheint, als ob Liszt der erste war.”<sup>573</sup> Janáček has added here a marginal note saying that he had discussed this topic in his own harmony book in relation to Rebikov. (Ibid.) On page 438, Janáček has marked places where Schoenberg discusses Strauss, Debussy and Pfitzner (and himself), referring to each one's individual paths to modernity. When Schoenberg (on page 438–439) mentions the whole-tone accords he employs in *Pelleas und Melisande* (1902) and comments on its exclusive use, Janáček writes the word *otupení* in the margin, a quality which he deals with in his own book, connected with the blurry melodies and harmonic connections of whole-tone scales and Rebikov.<sup>574</sup> (Ibid. 247–248.)

Whereas Janáček agreed with Schoenberg on the use of whole-tone scales, he seemed to disagree on the issue of a system based on fourths. Over the title of the section *Quarten-Akkorde* he has written *Už jsou kvarty něco?* (“Are fourths already something?”). He also put a question mark next to the sentence where Schoenberg suggests that quartal constructions could complement the system based on thirds.<sup>575</sup> (Ibid. 248.) Even though

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*Beziehungen zur Moll Unterdominante* (Relationship to the Minor Subdominant), *An den Grenzen der Tonart* (At the Frontiers of Tonality), *'Harmoniefremde' Töne* ('Non-Harmonic' Tones) and *Einiges über Nonen-Akkorde* (A Few Remarks Concerning Ninth Chords) (ibid. 246–247).

<sup>572</sup> The Whole-Tone Scale and Related Five and Six-Part Chords.

<sup>573</sup> “It is said that the modern Russians or the French (Debussy and others) were the first to use it. I do not know for sure, but it seems that Liszt was the first.” (Schoenberg 1978: 390.)

<sup>574</sup> Janáček comments on the musical effect of *otupení* (approximately, ‘blurring’ of the harmonic structure) in Rebikov's musical language in a note in his book (TD1: 568, fn 1): “Blurring of the connecting form has been expanded in the recent compositions. But in this area the compositions of Vl. Rebikov are not among the first ones, or even examples. Blurring of the connecting forms brings into a composition *dim* harmonic connections and *dim* melodies; they weaken the logic of concluding connections and thus the cadential and modulatory effectiveness. This happens at the expense of the full musical expressiveness.” (*Otupit spojovací formu je rozšířeno ve skladbách novějších. Ale skladby Vl. Rebikova nejsou tu ani první, ani příkladem. Otupování spojovacích forem vnáší do skladby mdlé spoje harmonické a mdlé nápěvky; zeslabují logičnost dovozovacích spojů a tím účinnost závěrovou a modulační. Je na úkor plné výraznosti hudební.*)

<sup>575</sup> “In Quartensystem wäre es eine komplizierte, trotzdem aber glaube ich, dass vielleicht später ein Quartensystem (anfangs vielleicht das Terzensystem ergänzend) Chance hat, alle Vorkommnisse der Harmonie zu erklären. Ein solches System aufwärts- oder abwärtssteigender Quarten (oder Quinten, was ja inhaltlich dasselbe ist) hat nämlich vielleicht dieselbe Berechtigung, wie das Terzensystem.” (Ibid. 248.)

Janáček himself used quartal chords in both a melodic and harmonic sense, according to Štědroň (ibid. 251) it is evident that he did not consider them as an individual harmonic unit, incorporating them into his conception of the ‘*prostnost*’ (“bareness”) of a chord. At several points in Schoenberg’s book, Janáček’s reaction is mediated through his comment *tlach* (‘hogwash’), especially where Schoenberg reflects on atonality and on the possibility of the development of twelve-tone rows (ibid.).<sup>576</sup> Likewise, Janáček’s reaction to places where Schoenberg discusses concepts such as ‘Geist der Menschheit’ (p. 459), ‘Geist des Jahrhunderts’, ‘Grundsätze der Menschheit’ and ‘das Wesen der Menschheit’ (p. 460) again results in the comment *tlach* (ibid. 249). As Štědroň (ibid. 251) says, in his polemic comments Janáček attacks Schoenberg from all possible positions of a theorist and often rejects any proposals for other solutions, often a priori and out of spite. This can be explained by Janáček’s desire to have his Complete Theory of Harmony published by Universal Edition, an effort which, however, did not come to fruition.<sup>577</sup>

At first sight, Schoenberg might have appeared too “German” for Janáček’s taste, as Štědroň (1998: 102, 107) points out. In Janáček’s eyes he represented the Wagnerian musical tradition and German philosophy, and that is why Janáček had reservations about him (ibid. 107). According to Vysloužil (1992: 279), Janáček looked at Schoenberg from a position of another school and another national mentality and culture. Rather than being an advocate of expressionism and atonality, Janáček evidently apprehended Schoenberg as a younger successful competitor and representative of high Romanticism (Štědroň 1998: 102). As Štědroň (1964: 251–252) notes, it is quite difficult to show what Janáček knew about Schoenberg and his works before the year 1918—it is possible, or even probable, that he knew something about Schoenberg through Czech or German musical periodicals, but surely not much. For example, in his letter to Gabriela Horvátová dated 11 January 1918, Janáček expressed his concern about the copyist of his opera *The Excursions of Mr Brouček*

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<sup>576</sup> Typical for his manners as a reader, Janáček does not avoid using more intensive comments in this connection, for example *osle* (‘ass’) related to the sentence “Der Quartenweise Aufbau der Akkorde kann zu einem Akkord führen, der sämtliche zwölf Töne der chromatischen Skala enthält und damit immerhin eine Möglichkeit der systematischen Betrachtung jener harmonischen Phänomene erzielen, die in Werken von einigen von uns schon vorkommen: sieben-, acht-, neun-, zehn-, elf-, zwölfstimmige Akkorde...” (ibid. 249). (“The construction of chords by superimposing fourths can lead to a chord that contains all the twelve tones of the chromatic scale; hence, such construction does manifest a possibility for dealing systematically with those harmonic phenomena that already exist in the works of some of us: seven, eight, nine, ten, eleven, and twelve-part chords.” [Schoenberg 1978: 407].

<sup>577</sup> In a letter to Emil Hertzka (28 June 1920) Janáček compared his own theory on harmony with Schoenberg’s *Harmonielehre*. Referring to his book as, actually, his third edition (the first one being recommended to print by Dr Hostinský), Janáček suggests that since it is already translated into German (apparently Janáček means the translation of the first edition by Prof. Váňa [who died in WWI] sometime between 1911–12), the translation could be checked for an eventual release by Universal Edition. He sent the second edition of the Complete Harmony to Hertzka, together with the German translation of the first edition, as we can read from Janáček’s letter dated 14 September 1920. Janáček even had a candidate for the German revision of this “musicological” work, namely Dr. Rudolf Felber from Hodonín (Göding), Moravia. In his letter, Janáček also expresses his conviction that his way, based on Wundt’s physiological psychology, is the right one. (Štědroň 1964: 238–240.) As Štědroň (1996b: 37) remarks, by planning to publish his book in German, Janáček wanted to compete with Schoenberg in this area. In a letter to Janáček dated 29 December 1920, Universal Edition announced that due to technical reasons it could not publish the book (Štědroň 1964: 239, fn 8). Štědroň (ibid. 240) makes a comment about Janáček’s German in his letter to Hertzka: it is handicapped by the effort of the composer to transfer verbally spasmodic, subjective impressions from one language into another.

(*Výlety páně Broučkovy*, 1917), Vincenc Maixner, and his fancy for “Šenberger”, commenting that those are “different waters”.<sup>578</sup> According to Štědroň (ibid. 252), it is possible that Janáček’s requisition of Schoenberg’s *Harmonielehre* could have arisen from this source and interest. The première of *Jenůfa* in Vienna in 1918 might also have stimulated Janáček’s interest of the Viennese musical scene (Štědroň 1998: 103, 107).

The ISCM festivals in the twenties (Salzburg 1923, Venice 1925) and acquaintance with Schoenberg’s music contributed to a change in Janáček’s attitude towards him. Janáček might have also heard Schoenberg’s *Verklärte Nacht* (1899) as an arrangement for string orchestra in Brno in 1922, and at the beginning of the 1920s he studied the score of *Five Pieces for Orchestra* (*Fünf Orchesterstücke* Op. 16, 1909), which his student and assistant Osvald Chlubna lent him.<sup>579</sup> (Štědroň 1964: 256; 1998: 106.) In January 1925, Janáček did not hesitate to praise the modernity of Schreker, Schoenberg and Debussy in his honorary doctoral speech at Masaryk University in Brno (again pointing out the importance of his own study on speech melodies). (Štědroň 1964: 253; 1998: 253.) In March 1925, Brno prepared for the Czechoslovak première of *Gurre-Lieder* (1900–01). Schoenberg was demonstrably present at this performance, but contrary to the information given by Chlubna, Janáček was not there, since his notebook tells us that he was in Bratislava on that day.<sup>580</sup> (Štědroň 1964: 254, 256.) At the ISCM chamber music festival in Venice in September 1925, Janáček (represented by his 1st String Quartet) met with the first application of dodecaphonic technique in Schoenberg’s *Serenade* Op. 24 (1920–23) (Štědroň 1998: 106).<sup>581</sup> Finally, in 1926 at the première of *Káťa Kabanová* in Berlin (31 May 1926) Janáček was pleased when, after the performance, Schreker and Schoenberg came to him with their compliments, as he writes in a letter to Max Brod on 10 June (Štědroň 1964: 252).<sup>582</sup>

In 1927, Janáček acquainted himself with an article by Erwin Stein “Die Behandlung der Sprechstimme in Pierrot lunaire” (in a Universal Edition journal *Pult und Tackstock*, März-April Heft 1927). It contains a marginal note by Janáček: “He does not know the

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<sup>578</sup> According to Vysloužil (1992: 278, fn 43) as well, Janáček’s lack of knowledge of Schoenberg’s music was quite thorough, at least in the light of this letter.

<sup>579</sup> Vysloužil (1992: 277) recalls a discussion with Chlubna, who had told him that Chlubna had lent the score on Janáček’s own request but he could not recall exactly when it was given.

<sup>580</sup> As Štědroň (1998: 107; 119) points out, as the chairman of the Club of Moravian Composers Janáček himself was contributing to the promotion of Schoenberg’s as well as Bartók’s works in Brno in 1925.

<sup>581</sup> Janáček records his impressions of the festival in his feuilleton ‘*Basta!*’ (*Lidové noviny*, November 8, 1925). Under the subheading *Programs*, he writes that Schoenberg in his *Serenade* Op. 24 caught hold of only Viennese strumming on mandoline and guitar, Louis Gruenberg in *The Daniel Jazz* on trumpets and drums, and that is why their works stunk only of public houses and their merriment went down (LD1: 568). About Gruenberg’s piece, Janáček writes: “In my whole life I have never heard a more vulgar and more theoretically helpless composition than the Daniel Jazz by Louis Gruenberg.” (Štědroň 1955: 183.) At the end of his feuilleton (under the subheading *Italian people*) Janáček also describes how a “well-known German critic” vented himself during Schoenberg’s *Serenade* “Berliner Lumpen”, and how the audience shouted during Alexander Schnabel’s *Sonata* “Basta! Basta!” and whistled at Carl Ruggles’ composition *Angels*. However, as Janáček points out, people are protesting in vain against these festivals; it is inevitable that the development of music goes on. (LD1: 569.) Nevertheless, in comparison with the history of music related to Venice (among others, Janáček lists Zarlino, dala Croce, Verdi, Wagner, Gallus, Scarlatti, Ph. Bach, Haydn and Mozart), the works that were heard during the five evenings of the festival at the splendid theater La Fenice were, as Janáček writes, “only piffling iotas” (ibid. 567).

<sup>582</sup> The presence of Schreker and Schoenberg, among others, is also emphasized in the feuilleton *Moře, země* on 13 June 1926 (LD1: 578).

importance of ‘consciousness’ and ‘sixes’ in 1 second” (Štědroň 1964: 253–254; 1998: 107). Together with another comment (which according to Štědroň [1964: 254] is too short for making any reconstructions about Janáček’s relation to Schoenberg’s conception of Sprechgesang), it however demonstrates that Janáček stuck at his own theoretical conclusions, rooted in his studies on speech melodies and the experimental chronometry of consciousness, on which he had found confirmation in Wundt’s and Helmholtz’s investigations in psychology. According to the lecture notes, taken down by his student Břetislav Bakala at the masterclass for composition in Brno in 1919–20, Janáček criticized Schoenberg because he did not pay any attention to the temporal or psychological course of chords and their connections. Janáček expresses his astonishment on Schoenberg’s amazing ignorance of the acoustical and physiological side of tones. From the beginning to the end of his book, he blusters against a certain key. But according to Janáček, one has to also consider emotional scales: how it is in life, it is also in music. Moreover, the most outrageous deficiency of all harmonic theories is their ignorance of the response of our bodies (feeling) on the tonal impressions. (TD2: 420–421.) In opposition to a descriptive theory, scientific theory points to new compositional ways. Janáček mentions Helmholtz, Durdík and Wundt as scientific evidence for his new psychological theory. (TD2: 421–422.)

The encounter with Schoenberg meant also new insights into the musical scene of the 1920s. As Štědroň (1964: 250) points out, by the reading of Schoenberg’s *Harmonielehre*, Janáček learned to know Alban Berg and Anton Webern, whom Schoenberg names as his students. Schoenberg mentions also Franz Schreker, about whom Janáček probably already knew. According to Štědroň (ibid.), it is very likely that Janáček met with the name of Béla Bartók for the first time while reading Schoenberg’s book. Schoenberg talks about Bartók in two places, on page 454 in the chapter *Quarten-Akkorde*<sup>583</sup> and on pages 468 and 469 in the chapter *Ästhetische Bewertung sechs- und mehrtöniger Klänge*.<sup>584</sup> In February 1923, Janáček was present at a concert in Prague (the 6th concert of the Society of modern music), where Bartók’s *String Quartet Op. 7* was performed. In the program of the concert, Janáček had written for himself: “*Bluebeard’s Castle The Miraculous Mandarin The Wooden Prince*”. (Štědroň 1998: 119.) Tyrrell (2007: 460) assumes that Janáček probably met Bartók personally at the ISCM festival in Salzburg in August 1923. As a result of this acquaintanceship, Janáček sent a letter to Bartók (in German) on behalf of the Club of Moravian Composers on 16 January 1925—signing himself (beforehand) as “Dr. ph.”—and invited him to Brno. On 2 March 1925, Bartók played a selection of his (mostly pre-war) pieces,<sup>585</sup> and some compositions of Zoltán Kodály,<sup>586</sup> in the Brno Reduta Theater, where

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<sup>583</sup> Schoenberg writes [“Chords Constructed in Fourths”]: “Ausser mir haben meine Schüler Dr. Anton von Webern und Alban Berg solche klänge geschrieben. Aber auch der Ungar Béla Bartók oder der Wiener Franz Schreker, die beide mehr einen ähnlichen Weg gehen wie Debussy, Dukas und vielleicht auch Puccini, sind wohl nicht davon entfernt.” (“Besides myself, my pupils Dr. Anton von Webern and Alban Berg have written such harmonies. But the Hungarian Béla Bartók, and the Viennese Franz Schreker, both of whom are following a path more similar to that of Debussy, Dukas, and perhaps also Puccini, are probably not far [from writing such chords].” [Schoenberg 1978: 407].)

<sup>584</sup> Schoenberg (1978: 419–420) gives here [“Aesthetic Evaluation of Chords with Six or More Tones”] an example of Bartók’s piano works [*Fourteen Bagatelles*, Op. 6, X].

<sup>585</sup> *Two Elegies*, Op. 8 (*Két elégia*, 1908–10), parts of *For Children* (1908–09) and *Improvisations on Hungarian Peasant Songs*, Op. 20 (1920), *Sonatina* (1915), the first one of the *Two Romanian Folk Dances*, Op. 8 and the *Slovak Folktunes* (*Svatební, Ukolébavka* and *Taneční*).

<sup>586</sup> Three pieces from Op. 3 and *Epitaph*, Op. 11 (Štědroň 1998: 120).



Janáček was present (Štědroň 1964: 255; 1998: 119–120). Janáček might have also met Bartók at the ISCM festivals in Venice (1925) and in Frankfurt in the summer of 1927, where Bartók played his First Piano Concerto, a performance that was repeated in Prague on 16 October 1927 (Štědroň 1998: 120).<sup>587</sup>

Of the composers associated with the Second Viennese School, Alban Berg was the one that appealed most to Janáček. In his last two years, Janáček learned about some of Berg's compositions: his opera *Wozzeck* made a notable impression on Janáček. In the concert conducted by F. Neumann in Brno during April 1927 he heard passages of *Wozzeck*,<sup>588</sup> and later defended Berg in his interview for the magazine *Literární svět* in March 1928. After its premieres in Berlin and Prague, Berg's opera led to considerable discussion and outrage, a reaction which Janáček considered as an injustice. He admired Berg as a music dramatist: "Every note of his was soaked in blood", Janáček exclaimed in the *Literární svět* article and added that "the street produces art" (LD1: 617).<sup>589</sup> According to Štědroň (1998: 110), Janáček might have identified himself and his own "speech melodies" with Berg's short phrases, although he obviously was not familiar with the rational subtext of Berg's technique. Furthermore, Berg's relation to folklore, which in Schoenberg's case manifests in a rather ironic way, appealed to Janáček (ibid.). Štědroň (ibid.) also refers to Hans F. Redlich's monograph,<sup>590</sup> in which two footnotes (135 and 158) parallels the social music dramas of Janáček and Berg and even their treatment of intervallic relations of the vocal parts. Moreover, Štědroň (ibid. 111) mentions the plan of the Viennese *Verein für musikalische Privataufführungen* and its chair, Arnold Schoenberg, to present some of Janáček's compositions in September 1919. Štědroň (ibid.) closes the discussion on Janáček and Berg by referring to the intense encounter with Berg's opera and the manifestation of this encounter in the composition of *Z mrtvého domu* ("From the House of the Dead", 1928) and in the sketch of the Concerto for Violin, *Putování dušičky* ("The Wandering of a Little Soul", 1927–28), which was embedded in the overture of Janáček's last opera.<sup>591</sup>

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<sup>587</sup> According to Štědroň (ibid.), the two composers met in Prague. However, Tyrrell (2007: 536, 712) assumes that the meeting took place in Frankfurt earlier in the summer. Bartók also performed in Prague in January 1925. During the visit in 1925, Janáček met Bartók (on the evening of Saturday, 10 January) in the French restaurant of the Town Hall (Prague's *Obecní dům*). Probably the questions concerning the collection, itemization and editing of folk songs formed the main topic of their conversation, although the concrete contents of their discussion was not recorded in written form (Racek 1963b: 511; Tyrrell 2007: 526–527).

<sup>588</sup> At the ISCM festival in Frankfurt in the summer of 1927, Janáček had presumably also heard Berg's *Kammerkonzert*, for violin, piano and 13 wind instruments (Štědroň 1998: 109).

<sup>589</sup> The latter comment is bound with the opposite impression made by Janáček on Ernst Křenek: "*Johnny spielt auf* produces the houses! Boredom, sir, boredom!" (LD1: 617, translation in Chew and Vilain 1999: 64.) As Štědroň (1998: 120) points out, Janáček's negative attitude towards jazz and its penetration into opera and concert platforms is reflected in his attitude towards certain pieces by Stravinsky and especially towards the music of Křenek and Louis Gruenberg (*The Daniel Jazz*). Chew and Vilain (1999: 64, fn 18) note that it is somewhat ironic that Křenek should have written a glowing programme note for the first performance of *From the House of the Dead* at Munich in 1961 (conducted by Rafael Kubelík), at which a first attempt was made to eliminate the modifications of the opera by Bakala and Chlubna.

<sup>590</sup> *Alban Berg: Versuch einer Würdigung* (Universal Edition, 1957).

<sup>591</sup> The overarching psychological atmosphere of both Berg's and Janáček's operas is strikingly similar: the world of command dominates the main characters (soldier/prisoners). In both cases, the lunacies of violence and jealousy (*Wozzeck* murdering Marie – Skuratov shooting the suitor of his girl Luisa – Šiškov cutting Akulka's throat in the forest) lead to the maximum of insanity. In Janáček's opera, these deeds are narrated,

In conclusion, although Janáček was not directly influenced by Schoenberg, the reading of his *Harmonielehre* brought him in contact with the musical avant-garde of the 1920s. This, in turn, resulted in a new wave of productivity for Janáček as a composer, to which his four new operas (*Káťa Kabanová*, 1921; *The Cunning Little Vixen*, 1923; *The Makropulos Case*, 1925; *From the House of the Dead*, 1928) bear witness. Štědroň (1964: 257) considers the possible existence and analysis of formations built on fourths in Janáček's music after 1920, culminating in the opera *The Makropulos Case*. In addition to operas, Janáček also composed new chamber works (the two String Quartets) and works for new kinds of ensembles (*Mládí*, Youth, for wind sextet in 1924; *Concertino* for piano and chamber orchestra in 1925; *Capriccio* for piano left hand and chamber orchestra in 1926; *Sinfonietta* in 1926). These works illustrate an important influence of the 20th century music in form, as identified by Štědroň (ibid.); namely a new conception of chamber ensembles, which took a stand against the huge apparatus of Strauss, Mahler, and even the Romantic Schoenberg (whose *Chamber Symphony* Op. 9 [1906] Štědroň sees already as a declaration of a new epoch). This characteristic complexion of post-war European music was also accepted by Janáček, and mediated by Schoenberg, Stravinsky and others, including Hindemith (ibid.).

### III.2.2 *Sčasování*, the theory of rhythmic organization

What has been remarked earlier about Janáček's theoretical constructions applies again to the subject matter of the present chapter. Similar to the theory of speech melodies and Janáček's views on harmonic connections, his theory of rhythm is transdisciplinary as well, in that it is closely interlinked with the previous two. It also opens new insights into his theory of composition. Janáček's theory of rhythmic organization is also associated with his folk song studies, as its two most essential concepts, *sčasovka* and *sčasování*, demonstrate. These concepts, which at this point can be labelled under the general term "rhythm", will be discussed in more detail later. This 'syncretistic' tendency in the personality of Janáček the theorist is manifest in his early study from 1877, "Some Clarifications of Melody and Harmony".<sup>592</sup> As Beckerman (1994: 25) notes, the title of this study is peculiar, since the work is primarily concerned with concepts of rhythm, which are discussed on the basis of Janáček's readings in aesthetics. At this time, the twenty-three-year-old Janáček was completely under the influence of the aesthetic formalism of Durdík and Zimmermann, and there was still a considerable journey ahead before the world of speech melodies and folk songs would be reached. In Beckerman's (ibid.) words:

Even though it is not a study of any real importance, it is interesting as an embryonic view of Janáček's theoretical traits; his attempts to examine all considerations logically, his soaring prose, his involvement with extra-musical proofs, and his terse authoritative pronouncements are all hallmarks of Janáček the mature theorist. – Especially pertinent is his concentration on rhythmic activity, which ultimately leads to his theory of *sčasování*. In keeping with his formalist pose Janáček opens the study with the following assertion: 'We are concerned above all with truth; we guard against all mythologizing, poeticizing in discourse, presentation and

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and the motto is borrowed directly from Dostoevsky: "In every creature a spark of God." Vogel (1981: 356; 1997: 337) refers incidentally to the possible influence of Berg on Janáček.

<sup>592</sup> *Všelijaká objasnění melodická a harmonická, Cecilie IV–1877.*

explanation where the scientific approach, that clear, lucid, and for that reason much colder rational enumeration, must be present'.<sup>593</sup> [Transl. by Beckerman]

The editorial comment (TD1:1, fn 1) makes the same comment as Beckerman about the title, but also remarks that the study anticipates Janáček's later efforts in creating a theory of rhythmic organization on the psychological basis of human experience.

While the question of how Janáček's harmonic theory illuminates his own practice tends to yield rather disappointing results (cf. Tyrrell 2006: 222; see also the discussion on Janáček's theory of harmony in Chapter III.2.1.4), the case of his theory of speech melodies and theory of *časování* is more complex and fruitful. As Tyrrell (2006: 222) writes: "More pertinent to his own music, however, was Janáček's concept of rhythm." In his introduction to Mirko Hanák's notes on Janáček's lectures concerning *časování* and composition (from 1909), Blažek (1959: 137; TD2: 383) condenses the meaning of the theory of rhythm as follows: "Janáček's theory of *časování* in composition forms one of the most important chapters of his music theory, which is not restricted to harmony, although Janáček occupies himself with it since his study of connecting forms. *Časování* is for Janáček also the essence of counterpoint; on the basis of it he explains motiv, theme, subject and countersubject. It also constitutes the principle of his compositional technique, unifying a musical unit regarding its construction and emotional effect. He derives it [*časování*] from speech melodies. Janáček arrived at the recognition of the phenomenon of *časování* by the study of speech melodies, which for him also makes up the basis of Czechness of musical creation, 'by which we are at the real truth of life that we can understand the best and quickest'.<sup>594</sup> That is why, according to Janáček, the principles of *časování* should additionally form the foundations of musical studies, the first word of musical theory, as he expresses with the words: 'There is time and also tone reigns with it'. (Ibid.)<sup>595</sup> According to Blažek (ibid.), this branch in Janáček's music theory can be considered as one of the most original manifestations of his theoretical thinking, because it is deduced directly from actual compositional work, and it serves as evidence of a most intimate relation between the two.

Before proceeding to the essence and role of the peculiar terms *časovka* and *časování* in Janáček's music theory, a survey of their origin and semantic constituents would merit a few words. To begin with, the problems of translation will be focused upon: as Jiří Kulka (1990: 22) clarifies, "the terms 'rhythm' and 'metre' do not exactly correspond to Janáček's way of expressing himself in the field of music theory." "Some of his peculiar terms are difficult to define in Czech, let alone in a foreign language", Kulka adds (ibid.). Also Beckerman (1994: viii) has pointed out that Janáček's terms *časovka*, *časování*, *nápěvky mluvy* ("speech tunelets") and *spletna* ("twine" or "tangle") have such resonance that translation becomes impossible. According to Steinmetz (1993: 80–81) as well, as new

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<sup>593</sup> "Všem nám jde o pravdu; vystříháme se všeho bájení, básnění u rozmluv a [v] pojednáních i výkladech, kde hlavně vědeckost, ten jasný, přehledný, uspořádaný, za tou příčinou však mnohým 'chladný' rozumový výčet, na místě byti má." (TD1: 1.)

<sup>594</sup> Blažek (ibid.) refers to Janáček's words in his article *Váha reálních motivů* ("The Importance of Real Motives", 1910).

<sup>595</sup> The final paragraph of the article *Z praktické části o časování* ("On 'Časování' from practice", 1908; TD1: 423–427) starts and ends with the words: '*Základy časování mají být první a poslední naukou hudební.*' – '*Je čas a vládne jím též tón.*' The text of the article is also part of a larger study, the autograph *Základy hudebního časování* ("The Basis of Musical *Časování*", 1905–1910; TD2: 15–131).

names to indicate certain relations that had not been designated or recognized at the time, these terms are also in a linguistic sense appropriate. Steinmetz (ibid. 81) and Beckerman (1994: viii) note even though Janáček sometimes translates “*sčasování*” as “*rytmus*” himself, his actual usage of this term does not always correspond to conventional usage. This is especially true of the derivative “*sčasovka*” and the adjectival modifier “*sčasovací*” (Beckerman ibid.). Burghauser (1984: 138) evaluates the term *sčasování* as follows:

Janáček immediately found a felicitous term for the basic concept of the area we are exploring. It corresponds perfectly to Janáček’s complex concept of rhythmic and metric phenomena—actually adapted from Durdík. It is not a synonym for “rhythm” (even though he himself “translated” it so) in the contemporary sense of the word but rather: 1. A name for the realm in which such phenomena unfold; here it would be possible to replace Janáček’s term with the term ‘metrorhythmics’, or 2. A name for compositional activity which deals with forming and organizing in this area. Here Janáček’s usage approaches the terms ‘rhythmicizing’ or ‘rhythmic profiling, enriching, structuring [of a musical phrase]’. (Ibid. 138–139; translated and quoted by Beckerman 1994: 82.)

Both terms *sčasování* and *sčasovka* are derived from the Czech word *čas*, ‘time’, from which Janáček even coined the verb *sčasovat*, “to put into time” (Beckerman 1994: xvi, fn 14). This “in-time-put-ting” could, according to Fukač (1992: 159), be the most literal translation of the Czech word *sčasování*. Dietmar Ströbel (1975: 108) has compared the etymology of the term to German as follows: ‘*sčas*’ is composed of the parts ‘*čas*’ (‘Zeit’) and ‘*s*’ (‘zusammen’); thus the infinitive ‘*sčasovati*’ would be in German ‘(in) eine Zeit zusammen (-fassen)’. The German terms ‘Zeitgestalt’ and ‘Zeitgestaltung’, used in Lücker’s (2011) translation of Janáček’s Complete Theory of Harmony (1920) convey the same meaning as ‘embodiment’ or ‘arrangement’ of time.<sup>596</sup> Kulka (1990: 51) stresses the temporal dimension of *sčasování* by equating it with the manipulation of musical time. In his glossary of Janáček’s terms, Beckerman (1994: 134) defines *sčasování* as a “word used by Janáček to describe musical events in time, especially as related to psychological phenomena”. Beckerman also suggests the translations “rhythmicizing” or “rhythmizing”, or even something like “entertainment” for this “baffling” notion, imparting a slavic flavor to Janáček’s terminology (ibid. 43, fn 3). The next term in Beckerman’s glossary, *sčasovka*, acquires the definition of “a short rhythmic entity” (ibid. 134). This definition will be discussed in due course during the next chapter. *Sčasování*, which is here translated in the general meaning of rhythmic organization,<sup>597</sup> will in the following be retained in its original Czech form, as will the derivative *sčasovka*.

The origin of *sčasování* is closely linked with Janáček’s studies on folk songs. For the first time, Janáček introduced the term *sčasování* in his study “On the Musical Aspect of Moravian Folk Songs” (*O hudební stránce národních písní moravských*, published in the Bartoš-Janáček collection in 1901). As Tyrrell (2006: 222–223) notes, unlike Janáček’s ideas on harmony, his ideas on rhythm come comparatively late in his theoretical thinking, in the 1900s, some twenty years after he began working as a music ethnographer. Janáček’s concept of rhythmic organization takes its cue from the sphere of folk music:

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<sup>596</sup> The use of these terms is supposedly related to Antonín Váňa’s translation of Janáček’s first Complete Theory of Harmony (1912).

<sup>597</sup> This is the translation used also by Kulka (1990: 22, fn 2; 51–53). According to Tyrrell (2006: 222), by the word *sčasování* Janáček referred to the whole rhythmic-metric organization.

“There is a difference between a trained composer, able to notate music, and a folk composer. A trained composer has in mind empty, evenly measured time and fills it with a tune; the folk composer has in mind the words, i.e., certain number of melodically fixed notes. Elaborating these in his own way, he understands time not as an abstract scheme but as a succession of events full of spiritual content.”<sup>598</sup>

As Beckerman (1994: 44) notes, the study “On the Musical Aspect of Moravian Folk Songs” began with a section entitled *Sčasování v lidové písni* (“*Sčasování* in the Folk Songs”), where Janáček discussed folk song from the standpoint of his own rhythmic typology. According to Beckerman (ibid. 43, 44), Janáček’s article *Můj názor o sčasování (rytmu)* (“My Opinion About *Sčasování* [Rhythm]” *Hlídky*, 1907) is the most dramatic indication of the overlapping process of Janáček’s different activities: it bridges the gap between folk music, philosophy and music theory. Rhythmic activity functions in relation to life in general, as Janáček claims in this article. In the rhythmic arrangement of a motive taken from speech, there is a close relationship between “accent” and “idea”; stressed places in an utterance are moments of deep spiritual penetration (ibid. 44).

Janáček announces in his introduction to the second edition of the Complete Theory of Harmony (*Úplná nauka o harmonii*, 1920): “I have arrived at the recognition of rhythmic organization through the study of speech melodies.”<sup>599</sup> He also emphasizes the importance of rhythm in speech:

“Nothing exceeds the rhythmicizing truth of rhythm of words in speech. From this rhythm we understand and feel every quiver of mind; through rhythm it projects itself into us and awakes in us with a faithful echo. This kind of rhythm is not only an expression of my soul but it also reflects the milieu, surroundings, all mesological influences to which I am susceptible—it is an *evidence of consciousness* of a certain moment.”<sup>600</sup> (TD1: 462.)

Also in his article *The Border between Speech and Song (Rozhrání mluvy a zpěvu)*, 1906) Janáček examines rhythmic aspects of speech:

“In speech good many time periods are bound into one *sčasovka*—with one mood or its hue. *Sčasování* in speech does not come to the fore clearly. With the repetition of the speech melody the first mood drains fleetingly out and the ‘musical’ one comes to the fore by itself and starts to rule. *It does not change the sčasovka of the speech, but it asserts it in a different manner.* This musical

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<sup>598</sup> Tyrrell’s (2006: 223) translation of Janáček’s text in *O hudební stránce národních písní moravských* (“On the Musical Aspect of Moravian Folk Songs”). This study served as an introduction to the folk song collection *Národní písně moravské nově nasbírané* (“Moravian Folk Songs Newly Collected”, Prague: Česká akademie, 1900/01) by Janáček and František Bartoš.

<sup>599</sup> *K poznání sčasovacímu dospěl jsem studiem nápěvků mluvy* (TD1: 462). The term *sčasovací* is explained in the editorial footnote (ibid., fn 17) as “rhythmics”, “rhythmicizing”, “rhythm”, which indicates the amplitude of Janáček’s terminology and his approach to rhythmic phenomena.

<sup>600</sup> *Není nad sčasovací pravdu rytmu ze slov ve mluvě. Porozumíme a vycítíme z toho rytmu každý záchvěv duše; jím přenáší se na nás a věrnou ozvěnou budí se v nás. Takový rytmus není jen výrazem mého nitra, ale svědčí i o prostředí, okolí, všech mesologických vlivech, v kterých se nalézám – je dokladem vědomí určité doby.* (TD1: 462.) See also translation in Beckerman (1994: 82).

assortment is far more lucid. . . . Together with the original mood disappears also the web of secondary, mediating tones, which hide the basic contour of the speech melody. ‘Refined’ melodies emerge in this way. Willy-nilly and we hear song in them.”<sup>601</sup> (LD1: 353.)

Janáček says that he hears singing in every speech melody, since he can hear clearly through the cobweb of intermediating tones; he can hear the tone of speech intensively and he can therefore understand the speech melodies rhythmically, but he emphasizes that his comprehension of speech melodies as singing is his subjective viewpoint (*‘mez’*) (LD1: 353–355.)

As the example of Strauss’s opera *Elektra* demonstrated earlier, Janáček associates harmonic phenomena and rhythm closely. In the Strauss example, he analyzes the different rhythmic layers, so-called *časovací vrstvy* through a rhythmic-harmonic scheme. These rhythmic layers are also preliminarily explained in the introduction to the Complete Theory of Harmony. According to Janáček, each rhythmic layer has its own harmonic events, which are governed and linked by a filtering chord that is spread through all of the rhythmic layers (Beckerman 1994: 87). As Janáček claims, “the harmonic images of *each musical work* are spread **spontaneously** in our mind through these rhythmic layers.” (TD1: 462, emphasis by Janáček.) In the strictly analytical sense, the structure of these layers can be build on a *časovací* base, which in a 4/4 bar is constituted, for example, by a semibreve, the first layer by minims and the second layer by crotchets, and so on, up to the fifth layer of demisemiquavers (Kulka 1990: 52).

Fukač (1992: 158) notes that it was by no accident that Janáček named the rhythmization as “*časování*”: this neologism introduced by Janáček himself means the latent co-existence of the basic time bottom and of rhythmic strata acquired through progressive divisions of this base in musical time-space, while the concrete music structure is realized by situating the sound events in some elect strata, in other words by their “in-time put-ting” (ibid. 158–159). Fukač (ibid. 159) sees here something in common with a specific “store” of typified icon signs, because Janáček was convinced that an event in a higher stratum represents more dynamical processes in the subjective and external reality. Tyrrell (2006: 222) points out that Janáček’s expressive use of ostinatos (for example, four notes continually repeated as an ostinato) represents one of the rhythmic layers in his music: the very concept of (semi-) independent layers is one that is central to Janáček’s music both in its compositional approach of adding complicating montage layers and in the emotional effect. The question of rhythmic layers, musical form and Janáček’s “montage” will be re-addressed in Chapter III.2.2.2.2.

To recapitulate the specific function of Janáček’s theory of rhythmic organization in the present work, I find Kulka’s (1990) insights into it worth consideration. According to Kulka (ibid. 24), this theory exhibits significant realistic features: rhythmic units are not only formal, empty schemes for structuring the musical flow in time; they convey artistic content. In Janáček’s opinion, not only “tunes” but also rhythmic units are important means of aesthetic depiction of reality. Besides the psychological connection Janáček often emphasizes social and cultural aspects (ibid. 26). The connection between reality, rhythm and his own works is also expressed in Janáček’s honorary doctoral speech *Spondeo ac polliceor!* at Masaryk University in 1925. Following an introductory paragraph of gratitude,

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<sup>601</sup> Janáček mentions the speech melody *Za šesták drobné* as an example, which he published in the introduction to the Bartoš-Janáček collection of folk songs (1901).

Janáček starts: “In my work the luxuriance of rhythms is praised” (Tyrrell 2007: 507). He continues by saying that he knows that rhythmic shapes<sup>602</sup> are as mobile as is our consciousness; a *sčasovka* is the product of *těsna* of our consciousness, and in order to explain *sčasovka*, it is necessary to explain our consciousness. (Štědroň 1998: 253; LD1: 551.) Thus it is necessary also at this point to proceed into a chapter devoted to Janáček’s term *sčasovka*, before exploring the composer’s ideas of consciousness in relation to the act of composing. This brings along new concepts and terms, like the *těsna* of consciousness, among others.

### III.2.2.1 *Sčasovka, an embodiment of rhythm*

To suggest any translation for Janáček’s concept of *sčasovka* is highly problematic, however in order to open a chapter dealing with this concept, the English term “rhythmic unit” will be used, which is adopted from Jiří Kulka. As Kulka (1990: 52–53) states, from the aesthetic point of view, “*sčasovka*” is the most interesting of the peculiar terms coined by Janáček, and appears very comprehensive because of its syncretic character. Through its semantic content, it coordinates various musical phenomena that are intimately associated with the structure of musical time. Furthermore, as indicated earlier, rhythmic units rank among the important means of a musical depiction of reality (ibid. 53). Like the tunes, they not only reflect the moods of individuals, but are also a “testimony to the consciousness of a certain period”. After all, a rhythmic unit can be dissociated from a tune by formal abstraction alone. (Ibid.)

The sphere of musical time is closely associated with the terms *sčasovka* and *sčasování*, as Kulka’s analysis of Janáček’s theory of rhythm shows. Parallel to the term *sčasování*, Kulka (ibid. 52) defines *sčasovka* as a time-structured portion of musical sound. He also points out that to grasp the meaning of this coinage is very difficult, and refers to Blažek’s (1968c) definition of *sčasovka* as denoting a “short rhythmic pattern” (*krátký rytmický útvar*).<sup>603</sup> However, according to Kulka (ibid. 22), this definition is not adequate either. This formulation can be accepted as an auxiliary definition if we take into account the fact that Janáček himself sometimes “explicates” this term as “rhythm” (ibid. 52). In his paper, Kulka chooses to use a more general term and approximate equivalent of “rhythmic unit” (ibid. 22, 52).

In addition to Kulka’s “rhythmic unit”, other English translations of Janáček’s term *sčasovka* have been suggested. Beckerman (1994: viii) introduces *sčasovka* also as referring to a specific rhythmic unit, for which he suggests in parentheses a translation “rhythmlet” (on which he tags a question mark). However, later on in his discussion on *sčasování*, Beckerman (ibid. 45) presents *sčasovka* as its fundamental element, specifying it as a general term for a rhythmic formation. In a footnote, Beckerman (ibid. fn 13) prefers to retain the Czech *sčasovka* which means “a little unit of time”. Referring to Kulka’s and Beckerman’s studies, Tyrrell (2006: 222) defines *sčasovka* as “an individual unit of time”. Quite close to this comes the translation “timelet” in Vysloužil’s (1985b: 21) paper on Janáček. In the translator’s note (ibid.) *sčasovka* is mentioned as a term that Janáček uses to designate a short rhythmic entity, and the artificial English “timelet” is used in an attempt to mirror

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<sup>602</sup> ‘*Obrazce rytmické*’.

<sup>603</sup> In: MTW1, p. 49 (Music-Theoretic Works 1 [HTD1]). This definition also appears in Štědroň’s (1998: 279) glossary of terms.

the artificial Czech term. “A short rhythmic entity” is also the definition for *sčasovka* in Beckerman’s (1994: 134) glossary of Janáček’s terms. Paul Wingfield (1999b: 221) translates this term in parentheses as “a unit of rhythmicised time”. Interestingly, Vysloužil (1985b) introduces the term *sčasovka* in connection with real motives and Janáček’s theory of speech melodies. According to Vysloužil (ibid.), Janáček ascertained that in the speech of the Moravian dialects, “exuberant rhythmic timelets” (long, rich gradations in the sound of words and word groups, rhythm) and arching tunes (with an intonational arch and a tonal drop at the end) correspond to intense, choleric thoughts while “flat, uniform tunes and rhythms” (uniformly longer syllables and without melodic fluctuations) correspond rather to a calmer nature. In relation to what Jiránek (1985: 43) calls a typical technique of Janáčekian *repetition* and *ostinato basic rhythms*, the term “sčasovky” [retaining the Czech plural form] is translated in parentheses as “rhythmlets” (a translation suggested also by Beckerman [1994: viii]). Jiránek (ibid.) parallels Janáček’s *ostinati* and constant variations of rhythmic detail with the principle of folk ornamentation and with the variational technique of folk music in general.

In this list of translations for *sčasovka*, “timelet” is perhaps the most concise, accompanied by Tyrrell’s “individual unit of time”, in that it involves the root word *čas* = ‘time’. It also conveys the diminutive flavour of Janáček’s Czech term, as does also the term “rhythmlet”. However, the translation “a short rhythmic entity” or “pattern” seems to provoke objection at least among Czech scholars, as we could see in Kulka’s (1990: 22) opinion above, even though its Czech equivalent “krátký rytmičtý útvar” has established itself in Blažek’s (1968c: 49) list of Janáček’s musico-theoretical terminology (“*Janáčkovo hudebněteoretické názvosloví*”, Blažek 1968c: 47–51). Burghauser (1984: 139) remarks that even though *sčasovka* has been taken to stand for a typical Janáčekian short, frequently obstinately repeated rhythmic-melodic small motive in the common knowledge of Janáček researchers—and not only Czech ones—Janáček himself considers it some kind of general rhythmic formation, imagined or real, in most cases continuing further. Faltus (2007: xlviii), as well, criticizes the interpretation of *sčasovka* as a lively moving, often discontinuous, figure which features usually twice or three times livelier motion than its surrounding. According to Faltus (ibid.), the adoption of Janáček’s characteristic term “sčasovka” to denote layers distant from each other as a characteristic element of his style is not justified either. Faltus (ibid.) emphasizes that because *sčasovka* is one of characteristic items of Janáček’s “music speech”, this expression is often communicated (among the experienced music public, including students of music and their teachers) and we understand it accordingly. Faltus (ibid.) argues that Janáček however did not: probably to avoid a foreign word, as “sčasovka” he denoted any rhythm and sometimes he even put the word “rhythm” after “sčasovka”.<sup>604</sup> We can discover this, for example, in Janáček’s article *Okolo Její pastorkyně* (“About *Jenůfa*”, 1915/16), where he specifies the word rhythm (*rytem*) in parentheses with his term *sčasování* and in the next paragraph again with *sčasovka* (LD1: 427).<sup>605</sup> However, although Janáček may have used the concepts “rhythm”

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<sup>604</sup> Here Faltus (ibid.) refers to Janáček’s extensive study *Můj názor o sčasování* (“My Opinion on Rhythm”, 1907). In his quotation of Janáček’s study *O hudební stránce národních písní moravských* (“On the Musical Aspect of Moravian Folk Songs”, 1901), Štědroň (1965: 681) makes an equal remark by putting annotations “rhythms” and “rhythmic” after the terms “sčasovky” and “sčasovací” in Janáček’s discussion on speech melodies.

<sup>605</sup> In Zemanová’s (1989: 88–89) translation of the text, the first case, *sčasování*, has been kept as “rhythm”, while the second, *sčasovka*, has got the translation of “rhythmic figure”. “Rhythmic figures” is also the



and “*sčasovka*” interchangeably, Kulka (1990: 24) asks, why should he have introduced the term “*sčasovka*” into his music theory, if he used the parallel term “rhythm”. According to Kulka (*ibid.*), this can hardly be explained as a result of Janáček’s well-known endeavour to Bohemize musical terms.

Indeed, the aim in this present thesis is not to find a perfect foreign match for *sčasovka*. On the contrary, the term works best in its original Czech form. Let us, however, return to Kulka’s proposal for *sčasovka*, a “rhythmic unit”, and his notion that Janáček does not only mean by *sčasovka* “a short rhythmic form”. Kulka (1990: 23, 53) emphasizes the syncretic feature of Janáček’s thinking in relation of rhythmic phenomena. Through its semantic content, the term “*sčasovka*” coordinates various musical phenomena which are intimately associated with the structure of musical time (*ibid.* 53). As Kulka (*ibid.* 23) points out, Janáček’s conception of the rhythmic unit is very profound in terms of aesthetics: it grasps the spiritual-material essence of musical sound in its time extension. On the other hand however, it contradicts musico-theoretical usage. It does not distinguish between rhythm and metre, Kulka (*ibid.*) states. Although the concept of rhythm could be appropriate in a sense, according to Kulka (*ibid.*) it would not be sufficient to cover the entire meaning of the rhythmic unit. The concept of meter cannot be used either because a metrical scheme manifests itself only in a more extensive time area, which is often unthinkable in relation to the rhythmic unit. As Kulka (*ibid.*) remarks, the rhythmic unit covers even other additional meanings (in particular dynamics and tempo must have been taken into account), since problems of rhythmic organization mean for Janáček the problems of interior musical time and its structuring. Kulka (*ibid.*) notes that by interior musical time we understand the mode of time elapsing which is different from physical time, but depends directly on realizing the time by the perceiving subject. This subject also provides a measure for testing the problems of time structuring (*ibid.*). Moreover, rhythmic units depend on the words of a song (*ibid.* 23–24). In fact, they can only be organized by words: in Moravian songs, above all, it is impossible to compose the tune first and to provide it with words afterwards. The character of rhythmic units (and, consequently, melodic units or “tunes”—“*nápěvky*” as well) is again determined by people’s mental condition: speech melodies change with every nuance of mental life. (*Ibid.* 25.)

As has been discussed earlier, Janáček understands rhythm as an essential part of harmony, speech, folk music, and as will be shown, the processes of perception and the essence of consciousness also. The syncretic quality of Janáček’s view on rhythm is particularly evident in the article *Můj názor o sčasování* (“My Opinion on Rhythm”, 1907). Janáček starts the five-part study (with subdivisions by capital letters) with a remark that if we speak of *sčasování* of a tone, it is necessary to observe how it unfolds in our own life: our own life makes grooves of time on the tone.<sup>606</sup> (TD1: 361.) In addition: “*If it is not possible to explain sčasování with the divisibility of tone, other phenomena will explain*

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translation that is used for *sčasovky* in Z. Skoumal’s (1999: 127) quotation from Janáček’s words in the folk song collection with Bartoš (*Moravská lidová poesie v písniích*, “Moravian Folk Poetry in Songs”, 1892–1901), where the term *sčasovky* is in parentheses. Unfortunately I do not have access to the original text, so the Czech word for ‘figures’ remains unclear.

<sup>606</sup> The same idea is expressed in the notes that Václav Kaprál, Janáček’s student, took at Janáček’s lecture on opera in 1909: in relation to “correct declamation”, Janáček remarks that life itself makes its own *sčasovky*, its own melodies. An opera composer must know how life makes the word, its melody and its *sčasovky*. (Kaprál 1924–25: 65.)

them.”<sup>607</sup> “. . . tone with its duration, provided it is an unintentional expression of a certain phase of life mood (of a physiological condition), is its real and only musical picture.” (TD1: 362, emphasis by Janáček.) The study then discusses the characteristics of given examples of speech melodies and proceeds into pieces of music by Beethoven (Symphony No. 9), Chopin (Étude Op. 25 No. 2, Sonata in B flat minor Op. 35, Ballade in G minor Op. 23) and Strauss (*Salome*, *Sinfonia domestica* Op. 53) before returning once more to speech melodies, and also quotes certain folk melodies.

The present chapter will not undergo a deeper analysis of this extensive study, but will remain rather with the interpretation of *časovka*. In his book *Grundriss der musikalischen Semantik* (1986) and the article “The experience of the indexical sign: Jakobson and the semiotic phonology of Leoš Janáček” (1983), Vladimir Karbusicky provides interesting insights into this concept. Not designating the *časovka* merely as a rhythm or some kind of rhythmic pattern, Karbusicky connects it with expressivity: in his study, this “emotive small rhythmic structure”<sup>608</sup> is translated either as “expressive rhythm” (1983: 52) or approximately as “expressive-rhythmic element” (ibid. 39, 42, 55).<sup>609</sup> In relation to the semiotic vocabulary, “rhythmic semanteme” is perhaps the best interpretation of the term *časovka* according to Karbusicky (ibid. 42). *Časovka* is something which, in the course of time, crumbles away from the movement of emotions, something that is in a relation of tension to regular metricized rhythms. In the *časovka*, “phases of life mood” are transformed into rhythmic values; in which the “inner expression” is articulated. (Ibid. 42.) As Karbusicky (ibid.) remarks, Janáček considers the semantics of this element as supra-individual: the *časovka* “testifies also to the milieu, the environment, all mesological influences under which I am. It is a testimony of the consciousness of a certain period”.<sup>610</sup>

In his autograph *Základy hudebního časování* (“Basics of Music ‘Časování’ (Rhythm)”, 1905–10; TD2: 15–131),<sup>611</sup> Janáček discusses the problems of rhythm using his terms *časování* and *časovka* (obviously in a more general meaning of rhythm). He claims, for instance, that Bach always used a certain chord only in the same kinds of certain *časovky*, whereas in contemporary times, the same chord is already built loosely on the “sunshine” of any *časovka* (TD2: 63). His musical examples range from Bach to folk music (to mention a few instances: TD2: 33 [dance types *Furiant* and *Troják*]; 66–67; 103–105; 43, 125–129 [folk song *Černé oči*]) and from Strauss (*Ein Heldenleben* Op. 40; TD2: 48–51, 92–94, 98) to Gluck (*Orfeo ed Euridice*; TD2: 79), Rubinstein (Piano Concerto Op. 70; TD2: 80), Verdi (*Falstaff*; TD2: 81), Wagner (his use of chords, e.g., TD2: 63, 97), Chopin (Sonata in B minor Op. 58, TD2: 117–118) and Beethoven (Symphony No. 9, TD2: 120, 122–123). Again, despite its title, this study deals also with chords and their connections as an intimate part of rhythmization. The second part of the autograph includes a section called *Výsledné souzvučky a jejich spoje* (“Resulting chords and their connections”, TD2: 48–99).<sup>612</sup>

<sup>607</sup> Nelze-li časování vysvětlit dělitelností tónu, budou to jiné úkazy příčinné.

<sup>608</sup> “Eine emotive rhythmische Kleingestalt” (Karbusicky 1986: 174).

<sup>609</sup> Karbusicky’s article (1983) is translated from the German by Thomas G. Winner.

<sup>610</sup> Karbusicky quotes the words from Janáček’s introduction to his Complete Theory of Harmony (1920, TD1: 462). Here, Janáček refers to the “rhythmicizing truth” (*časovací pravda*) of the rhythm of the words in speech, thus he does not exactly use the term *časovka*. The passage has been cited earlier in the preceding chapter of *časování* in a slightly different translation.

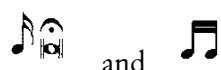
<sup>611</sup> The chapter *Z praktické části o časování* (“On ‘Časování’ from practice”) was printed as an independent article in *Dalibor* in 1908. It is reprinted in TD1: 423–427, with examples of Strauss’s music.

<sup>612</sup> Making a swing out of harmonic relations, Janáček discusses centripetal rhythm (rhythm that is identical forwards and backwards) in a chapter (*Časovka dostředivá*, TD2: 65–67) on Moravian folk music. As

Janáček sees three types of chords – plain, related and resulting – without necessary relation to another chord or chords that need to be resolved and therefore related to another chord, which becomes the resulting chord (summary in TD2: 431).

In Beckerman's (1994: 46) treatise of this passage, resultant chord is explained as Janáček's term for a series of musical entities containing a "clear" chord as well as a "less clear" part containing a dissonance. According to Beckerman (*ibid.*), this is an important observation since it allows for the conception and realization of new sonic combinations that become, through Janáček's theory, acceptable harmony. Blažek (1968a: 44) sees the whole study as a preparation for the Complete Theory of Harmony (1912). The extensive chapter on melodic dissonances contains a number of new ideas that were not introduced in the notes and revisions contained in the conclusion of the book *O skladbě souzvukův a jejich spojův* ("On the Composition of Chords and Their Connections", 1896) (*ibid.*).<sup>613</sup> In addition to connecting forms, Janáček sorts the connections of resultant chords according to the *časovka* (rhythm) of the connection (TD2: 54–55). According to Janáček, the theory of resultant chords forms a bridge to melodic and *časovací* thinking (TD2: 98). In the image of the resultant chord, we can see and hear already beginnings of polyrhythmics (TD2: 99).<sup>614</sup>

In the beginning of *Základy hudebního časování* Janáček claims that two tones, whose length he orders to any degree of clarity, are enough to form a rhythmic unit. (TD2: 17, Kulka 1990: 22, 52.) A *časovka* is:



Janáček comments that when he distinguishes two simultaneous tones, or follows two or more simultaneous melodies, he can also comprehend two or more simultaneous *časovky* (TD2: 17).<sup>615</sup> The nearer the beginnings of both tones are to one another, the greater is the union between them. A quality in the tone that Janáček calls *přízvuk*, "accent", is being felt at its beginning but not any more in its end. The farther away are the accented points of the tones from each other, the weaker is their union. It is not possible to reduce the accent, but it is evident that we can add reinforcement to it. For example, a characteristic Lachian speech melody




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the summary of TD2 (p. 432) notes, this rhythm is currently known as "nonretrogradable" by Olivier Messiaen.

<sup>613</sup> This leads Blažek (*ibid.*) to date the origin of the study to the years 1905–1910. Beckerman's (1994: 46) attention is drawn to the note that Janáček has written on the front page of the study: "This study comes out of the mists in which I have been." This comment has a great deal of resonance with Janáček's piano cycle *In the Mists* (*V mlhách*, 1912), which according to most scholars refers to his own professional and psychological difficulties during the previous ten years (*ibid.*).

<sup>614</sup> In his discussion of the resultant chord at different tempi, the duration of a second becomes a critical barrier for Janáček in his Complete Theory of Harmony, as Beckerman (*ibid.* 84) remarks. This is a time when the mind is able to recognize chordal entities as complete (*ibid.*).

<sup>615</sup> Když rozpoznám dva současné tóny, když sleduji dvě i více současných melodií, *tož jsem též s to, abych pojímal dvě i více současných časovek*. [Emphasis Janáček's]

has only a reinforced accent.<sup>616</sup> This is the weight of the tone; *in addition to the weight of its duration*, there is still the weight of its *accent*. That it also why the weight and meaning of each *sčasovka* is not only dependent on *duration* but also on *accent*. To build a theory of *sčasování* on the relations of duration alone is not correct: after all, each tone has its beginning, that is, its accent. To build a theory of *sčasování* on accent alone is again not correct: for each tone has its duration in order to have its beginning and its end. *It goes without saying that there is no tone without an accent.* (Italics Janáček's; TD2: 18–19.) Interestingly, in his article *Můj názor o sčasování* (“My Opinion on Rhythm”, 1907) from the same period, Janáček claims: “*Not only tone, but the beginning of every image whatsoever has its accented time [přizvučnou dobu]*” (TD1: 362, emphasis by Janáček).

From the discussion on the duration and the accent of the tone, Janáček proceeds in his autograph to the meaning of stronger and weaker beats (“*Doba těžší a lehčí*”; TD2: 26) with the help of the three fundamental types of *sčasovky* that he introduced previously at the beginning of his study. These types are: firstly, *znící* (“sounding”); secondly, *čítací* (“counting”), and thirdly, *scelovací* (“integrating”) *sčasovka*.<sup>617</sup> There are as many of sounding, counting and integrating rhythmic units (polyrhythmics) as there are tunes. (TD2: 15.) The “sounding rhythmic unit” (*znící sčasovka*) corresponds to a particular actual sounding time-period of music.<sup>618</sup> The “counting rhythmic unit” (*čítací sčasovka*) represents an imagined short rhythmic pattern of equal lengths.<sup>619</sup> The “integrating rhythmic unit” (*scelovací sčasovka*) represents an imagined rhythmic pattern against whose background we perceive the counting unit as a single whole (Kulka 1990: 52). As Kulka (ibid. 23) characterizes this division, the sounding rhythmic unit is a certain time-section of real sounding music, whereas the counting and integrating rhythmic units represent the intervention of a perceiving subject whose own activity structures the musical flow.<sup>620</sup> Due to the development of the counting and integrating types of rhythmic organization, the sounding rhythmic unit is of itself intelligible (ibid. 52). Kulka (ibid.) points out that Janáček is often inconsequent in his theory of rhythmic organization: the greatest inconsistency being the fact that at one point he means by the rhythmic unit a certain syncretic temporal whole, while at another, he is referring to a mere rhythmic schema, which makes a great difference. Beckerman (1994: 45) remarks that Janáček never fully explains the *scelovací* (“integrating”, in Beckerman’s text “consolidating”) *sčasovka*. From his commentary and examples, a *scelovací sčasovka* seems to be a figure that comes about

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<sup>616</sup> In the article *Můj názor o sčasování* (“My Opinion on Rhythm”, 1907) Janáček remarks that in the same circumstances the word has the same accent (TD1: 375).

<sup>617</sup> The English terms are introduced in Kulka 1990: 23. Beckerman (1994: 45) uses somewhat different translations: 1. sounding, 2. additive, and 3. consolidating *sčasovka*. In the summary of TD2 (p. 431) the *scelovací sčasovka* has been translated as “a uniting rhythm”.

<sup>618</sup> As Beckerman (1994: 45) and Burghauser (1984: 139) note, it can be either heard or imagined when reading a score.

<sup>619</sup> According to Beckerman (1994: 45) and Burghauser (1984: 139), it is a rhythmic structure which originates in our minds through the sounding (or imagining) of at least two tones, and which through some kind of inertia accompanies the sounding rhythm in the background of our consciousness and distributes (‘*poměruje*’) it.

<sup>620</sup> The same division is discussed elsewhere by Kulka (1990: 52). Here, however, it appears that the counting rhythmic unit has been replaced by accident by the sounding rhythmic unit. The passage reads: “The sounding and integrating rhythmic units represent the intervention of the perceiver, his time-structuring of the musical flow.”

through a process whereby a rhythmic event is prefigured into a concrete rhythmic formation, which may be longer or shorter than the *znící* (“sounding”) *časovka* (ibid. 45–46). According to Beckerman (ibid. 46), the placement of the various *časovky* is so erratic that it is impossible to arrive at an absolute definition. Moreover, as Beckerman (ibid. 84) remarks, in the Complete Theory of Harmony, Janáček uses the term *výsledná časovka* (“resultant *časovka*”), which replaces the sounding, counting and integrating *časovky*, virtually without explanation.<sup>621</sup>

### III.2.2.2 *časování* as a basis for polyphony and form

#### III.2.2.2.1 Polyphony and the counterpoint of rhythms

*časování* is according to Janáček one of the fundamental methods of composition.<sup>622</sup> Naturally, it is closely connected to polyphony and form as well, therefore. In his lecture on *časování* and composition, taken down by Mirko Hanák in 1909,<sup>623</sup> Janáček discusses the methods of *časování* of Mendelssohn (*Lieder ohne Worte*), Schumann (*Kinderszenen*; Schumann is accompanied by some passages of Chopin) and Beethoven (Sonata in A flat major Op. 26). *časování* covers here the realm of rhythm in its broader sense. The meaning of *časování* in Janáček’s music theory becomes evident in the above-discussed autograph, *Základy hudebního časování* (“The Basis of Musical *časování*”, 1905–10). In its epilogue (*Doslov*; TD2: 124–130), he claims that after the theory of *chords and their connections* and the theory of *časování and melody*, musical formation (*formace, útvornost skladeb*) is the third culmination of all music theory (TD2: 130). In his article *Můj názor o časování* (“My Opinion on Rhythm”, 1907) Janáček in turn says that there is not a contrapuntal style without a melody, but *its characteristic spirit is časování* (TD1: 413, emphasis Janáček’s).<sup>624</sup> He also claims that until now, theory was not aware of many contrapuntal methods:

“If the contrapuntal style is *časovací* [“rhythmicizing”] *in essence*, then it does not need even two melodies. The number of melodies is not decisive. *If the rhythm* [‘*takt*’] *in a song throbs uninterrupted profusely, no matter how it is declared, it is also contrapuntal. Polyphonic, homophonic and harmonic style can but do not need to be it.*” (Ibid., emphases Janáček’s.)

Janáček considered that the playing of folk musicians, when they accompany so-called *táhlé písně* (“long-drawn-out songs”), songs of ample spaces and great passion (ibid. 413–414), forms an opposite of contrapuntal style.

<sup>621</sup> See the example of Janáček’s analysis of the harmonic and rhythmic layers of *Elektra* in Chapter III.2.1.3. Kůfhaberová (1979: 34) includes in her commentary of Janáček’s terminology even the term ‘*fónická časovka*’ and ‘*fónický takt*’, which Janáček adopted to render the special rhythmic formation in the domain of folk song. As Kůfhaberová (ibid.) remarks, Janáček explains the “phonic measure” in song with the “*časovka* from the words.”

<sup>622</sup> In his autograph *Základy hudebního časování* (“The Basis of Musical *časování*”, 1905–10) Janáček writes: “The basis of *časování* must be the first and *the last musical doctrine.*” (TD2: 53.)

<sup>623</sup> Published in TD2: 383–395. See also Hanák 1959.

<sup>624</sup> “Není kontrapunktického slohu bez nápěvu, *ale duší jeho vlastní je časování.*”

In Janáček's opinion, contemporary contrapuntal teaching is not much occupied with examples of supports by rhythms: although that is also a contrapuntal style (*Základy hudebního časování* 1905–10, TD2: 125). According to Janáček, in its teaching on “subjects” and “countersubjects” it remains unaware of polyrhythmic effect, *of counterpoint of rhythms* [*kontrapunkt časovek*]<sup>625</sup> [emphasis Janáček's], even though there are plenty of examples in the compositions of H. Berlioz (ibid. 127). If we think about what has been selected until now from teaching of polyrhythmics for teaching of counterpoint, we recognize the truth that a discussion on the modern teaching of counterpoint is urgently required, he concludes. How anybody who is chained to these isolated, second rate polyrhythmic examples of contrapuntal teaching would believe that one can find “counterpoint” as well in Smetana's polka and Chopin's waltz as in Bach's fugue or Dvořák's symphony? With this question, Janáček wishes to state that it is possible to abandon the view that contrapuntal work is based on choral *canti fermi*, and direct it toward national melodies and also to assume an own style. (Ibid.)<sup>626</sup>

Concerning counterpoint as well as other spheres of music theory, Janáček prefers new interpretations. Beckerman (1994: 35) points out that in the article *O trojzvuku* (“On Triad”, 1887–88), Janáček offers some highly original thinking on the subject of polyphony: he felt that the connection between polyphony and homophony is so close that they are sometimes indistinguishable.<sup>627</sup> On the basis of aesthetics and Helmholtzian physiology, Janáček determines that *contrast* is the most important feature distinguishing polyphony and homophony, and sees polyphony even in single-voice pieces where a pattern of accents creates contrast, or even in a chordal work which features coloristic contrasts.<sup>628</sup> (Beckerman 1994: 35–36; TD1: 153–154.) Chopin's Étude in B minor Op. 25 No. 10 represents the former case, where, together with the rhythmic one, the accented voice creates a modern polyphonic technique (TD1: 153):



<sup>625</sup> Janáček emphasizes this expression: “o *kontrapunktu časovek* ničeho neví.” (“It does not know anything about *the counterpoint of rhythms*” [*kontrapunkt časovek*]). This is commented in the editors’ footnote as “counterpoint of rhythms, rhythmic structures”. (TD2: 127.)

<sup>626</sup> Janáček also used an old Czech term *opora* for counterpoint (“backing”; e.g., in his book *O skladbě souzvukův a jejich spojův*, 1896; TD1: 347) and introduced this “very good Czech word” in 1888 in his article *Slovičko o kontrapunktu* (“A Word on Counterpoint”, *Hudební listy*, TD1: 173–175). Blažek (1969: 107) notes that the word *opora* occurs already in Janáček's annotations in his exercise books on counterpoint, which he studied at the Prague Organ School with F. Skuherský. In this context, it is interesting to read Štědroň's (1970a: 120) remark that, as a student, Janáček had a “mania” for counterpoint. This was clearly a desperate and perhaps nationally motivated attempt to escape from the sphere of influence of the musical philosophy of “Tristan” (ibid.). Janáček's three preserved fugues for piano, written in Leipzig in 1879–1880, document this phase in his development.

<sup>627</sup> In the part of his article entitled “On Triad” (1887), dealing with polyphonic and homophonic style, Janáček points out that it is often difficult to determine the boundary of the two styles (TD1: 152).

<sup>628</sup> For ‘contrast’ Janáček uses the term ‘*protiva*’, which is explained in the editorial note as ‘difference’ or ‘opposition’ (‘*rozdíly*’, ‘*opozita*’; TD1: 153, fn 11). Janáček illustrates the polyphonic impression achieved by the means of orchestration in orchestral compositions (TD1: 154).

Blažek (1969: 108) emphasizes the role of rhythm in Janáček's conception of counterpoint: for Janáček, counterpoint does not mean a combination of melodies, but rather of rhythms in general; counterpoint is a part of rhythmicity as well. According to this view, every homophonic composition is in fact a polyphonic composition (Blažek 1968a: 43). Blažek (1969: 108) explains the psychological point of view that is connected with the aesthetic one in Janáček's thinking: when our attention is focused on voices, or lines of voices, that obtrude more intensively (vigorously – “*stärker*”) than the chords, then we deal with polyphony. If we apply this view to Janáček's principles of connecting forms, or on the course of affects and the nature of his voice leading, then we are not far from explaining his harmony in a polyphonic way, Blažek concludes (*ibid.*).<sup>629</sup>

Steinmetz (1993: 82) notes that the idea of *counterpoint of rhythms* [*kontrapunkt časovek*] leads to the emergence of “*časovací* layers” (“rhythmic layers”) and accordingl to the evocation of “richer moods in a composition”. This in turn ensues in the disorganization of regular “quadrature” division of musical areas, having often literally a resemblance of “montage” or concurrence of two or more disparate rhythmic and metric layers. Blažek (1968a: 42), as well, remarks that *časování* in “harmonic” music originates by the mutual interpenetration (“*prolínání*”) of different layers, which create a certain kind of individual and easily recognizable unit. The undivided beat forms the *časovací* base and each tone in a lower layer is organized (“*časován*”—could one use here Fukač's term “in-time-put”?) by the tones of the higher layers. *Časování* unites the individual layers; their quantity and divergence gives then the composition a certain thickness (“*hustota*”) of moods. In the same way as it is possible to “*časovat*” richly in a one-voice melody, it is possible to reach even greater expressiveness with several voices (*ibid.*). Blažek (*ibid.* 43) remarks that in his ideas of polyphony and homophony, Janáček comes to the same conclusions as with polyrhythmicity, in short, a *časovací* style (style that uses rhythmic organisation, i.e., *časování*) is also contrapuntal one. Thus, polyrhythmicity, “the rhythmicizing simultaneity” (*současnost časovací*) serves according to Janáček already as a means of counterpoint. (TD2: 124–125; TD2: 130, editors' fn 19.)

As Blažek (1968a: 41) remarks, it appears as if Janáček wanted to replace counterpoint with *časování*. The contrapuntal aspects of *časování* stem from Janáček's psychological orientation as a theorist and composer. No wonder that he ends his autograph *Základy hudebního časování* (“The Basis of Musical *Časování*”, 1905–1910) with the following words:

“All that is not modern falls to history. We do not think that there will remain a little of that modern. The theory on *časování* and melody tell much more about this than the well-known counterpoint. The theory on formation disregards rigid fugue, but instead reveals us the whole human soul. We and the whole surrounding world shall be mirrored in music, not only the haze of passed ages.” (TD2: 130.)

The reason why Janáček was so urgent in finding a new interpretation of counterpoint is revealed in his article (rather, a feuilleton) “This Year and Last” (*Loni a letos*, 1905), a contemporaneous writing with the “The Basis of Musical *Časování*”. Janáček argues:

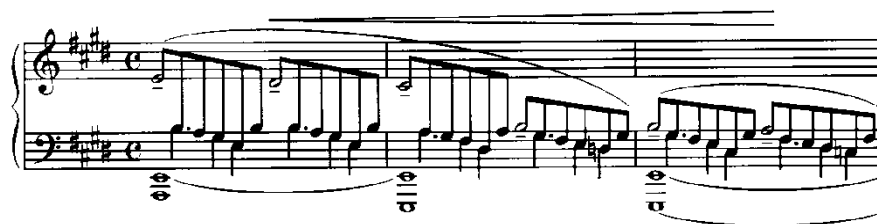
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<sup>629</sup> Blažek (1968a: 45) also discusses *časovací* harmony in this connection.

“It’s not surprising that in dramatic music today, centuries-old contrapuntal forms are shattering and breaking. It goes without saying that composing modern operas from their bits and fragments is not working and is impossible. . . . It is necessary here to consider even contrapuntal forms as expressions of certain phases of mental activity, but they are not adequate in musically describing a variety of mental expressions. The expressiveness of the contrapuntal forms of all of our musical literature is not sufficient for dramatic music. It is necessary to draw more deeply from musical ‘naturism’. Musical ‘naturism’ is not to be found only in nature, provided it expresses itself through sound.” (LD1: 339; translation in Beckerman 2003b: 248.)

To back up his new conception of counterpoint, Janáček refers to Chopin and his modernity: “Chopin’s noble new contrapuntal forms arise only from the piano.” (LD1: 339; Beckerman 2003b: 249.)

This comment seems to come quite out of the blue in “This Year and Last” (*Loni a letos*, 1905), practically in the middle of the Sládeks’ children’s speech melodies. However, when one compares it to the ideas presented in “The Basis of Musical *Ščasování*” (*Základy hudebního ščasování*, 1905–10; TD2: 15–131) from the same time, the comment on Chopin clicks into place. In this autograph, more specifically, in its chapter dealing with the beginnings of polyrhythmics (*Počátky polyrytmiky*), Janáček expresses his admiration for Chopin: “Now it will not be difficult to understand the most brilliant pianistic style of Chopin and the modern contrapuntal style both from the harmonic and *ščasovací* point of view.” (TD2: 117). He illustrates this statement with an example from Chopin’s Sonata in B minor Op. 58:



Janáček analyzes this passage from the movement *Largo* to show how polyrhythmics serves already as a means of counterpoint. The rounded melodic lines create a new rhythm:<sup>630</sup>



On it, a third melodic line stands out, half-bulging and distinguished by the stems of the notes pointing down. Therefore, three melodic lines are polyrhythmically connected in a comradely way. One, the “subject”, is formed out of half notes, the second, in another “counterpoint of six notes against one”, and the third



<sup>630</sup> Which Janáček calls a “counting” (*čítací ščasovka* (TD2: 118).



is “countersubject” according to the well-known terminology. (TD2: 118.) Janáček sees that Chopin’s polyphony arises from this layering of melodic lines. The rhythmicizing confusion typical in his music causes uncertainty—swaying of rhythm (*takt*). (Hanák 1959: 151–152.) When Janáček speaks about style he emphasises that its essence is in *sčasování* (rhythmic organization), of which Chopin’s compositions are a good example. The characteristics of Chopin’s style is in his use of rhythm. (Ibid. 145.)

The same passage of Chopin’s Sonata in B minor Op. 58 is also analyzed in “On the Composition of Chords and Their Connections” (*O skladbě souzvukův a jejich spojív*, 1896), where Janáček was in particular interested in the harmonies of *Largo* in the light of his connecting forms (TD1: 201, 328–329). *Largo* is featured also in Janáček’s early treatise “On a Triad” (*O trojzvuku*, 1887–88) (TD1: 129, 146).<sup>631</sup> In his article “Modern Harmonic Music” (*Moderní harmonická hudba*, 1907), Janáček says that Chopin is an enigma for descriptive theory: it does not have examples or names for many chords in his compositions (TD1: 359). Racek (1960: 9) has pointed out that Janáček focused especially on the rhythmical structures in Chopin’s compositions and analyzed their rhythmic layers, without ignoring their harmonies and modulations. Chopin belonged to the few Romantic composers (in addition to Dvořák and Tchaikovsky) whom Janáček appreciated. Janáček’s relation to Chopin was long-lasting, as Racek (1960) has illustrated. Chopin belonged to the object of Janáček’s piano studies in Leipzig in 1879, and later he continued his Chopin studies and both played and analyzed his works in his classes at the Brno Organ School (ibid. 7–8).<sup>632</sup> Janáček had practically all Chopin’s works for piano in his library, amounting to 173 compositions. According to Racek (ibid. 8–9), he appreciated Chopin’s piano sonatas in particular. As Racek (ibid. 20) suggests, Chopin’s Romanticism appealed to Janáček since he noticed that it rises from totally different roots to German Romanticism as represented by Wagner and Liszt, which was foreign to him.

To conclude, let us, however, return from this excursion with Chopin to Janáček’s theory of rhythmic organization. Beckerman (1994: 84) points out that rhythmic layers are not seen as mere theoretical constructs: they are rather “an expression and faithful reflection of certain fixed elemental moods”, in other words, the equivalent of a kind of rhythmic fingerprint. Obviously the combination of various layers can produce a texture rich in emotional possibilities, Beckerman (ibid.) remarks. Karbusicky (1983: 45), as well, in connection to Janáček’s psychological music theory, refers to expressive-rhythmic levels (*sčasovací vrstvy*) of consciousness in which certain situations and moods are fixed. Since tones sounding together can be perceived with differing intensity (in acoustical as well as psychological respect), it is not a matter of indifference with which sort of rhythm the harmonic sequences are formed; a quick, restless chord has a different semantic load to a slow one. These differences were ignored by normative harmony, Karbusicky (ibid.) reminds. Moreover, Karbusicky (ibid.) notes that the view of rhythmic elements as flexible signs of psychic states (situational affects, ethological constants) proceeds from the fact that regular rhythms arrayed in measures and metric schemes only according to *stress*, are

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<sup>631</sup> Among other music, Chopin’s other compositions are also discussed: for example, Sonata in B flat minor Op. 35, *Allegro de Concert* Op. 46, Fantasy Op. 49, *Variations brillantes* Op. 12, Rondo Op. 16 and Ballade in G minor Op. 23 (TD1: 129, 165).

<sup>632</sup> In the “instructional hours” at the Brno Organ School, the following of Chopin’s compositions were analyzed and played: Ballade in A flat major Op. 47 and Polonaise in A flat major Op. 53 on 5 February 1911 and Sonata in B minor Op. 58 on 5 March 1911 (Racek 1960: 23, fn 21.)

an abstraction, a frame in which a living stream of individually formed *časovky* is realized. Thus, it can be shown that, especially in folk song, the living rhythms break the meter during the articulation of the song text, because emotive or onomatopoeic stress of sound groups is semantically significant (*ibid.*). Beckerman and Karbusický's observations are quite congruent with the metalevel of Janáček's theories, which practically equals the basic ideals behind his theory of speech melodies.

These ideals are illuminated in the notes of Janáček's student, Václav Kaprál, taken in Janáček's lectures on opera in 1909: Janáček reflects upon the fact that life itself makes its own *časovky*, its own melodies. Rhythms [*rytmy*] in living speech are formed from words and not in word. Rhythm [*takt*] is in constant change. For Janáček, his standpoint to meter [*takt*] follows the model of the authenticity of speech [*po vzoru originálu mluvy*]. Every word has its rhythm [*takt*] and therefore the beat [*takt*] must change more often.<sup>633</sup> (Kaprál 1924–25: 65–66). This idea is expressed by Janáček himself in 1907 in his article *Můj názor o časování (rytmu)* ("My Opinion About *časování* [Rhythm]"): *časování nedělá se ve slově, ale ze slov* – [emphasis Janáček's]. ("*časování* [rhythm] is not formed in word, but from words.")<sup>634</sup> However, Janáček develops the idea differently here: "*časování* is a natural principle, from which in the first place the *national character* of Czech music will flow." (TD1: 388.)

### III.2.2.2.2 *časování* as a form-creating element

The characteristic feature in Janáček's tectonic treatment results, according to the book *Hudba v českých dějinách* [Music in Czech History] (Prague 1983, p. 405), is "terraced tectonics" and form" (cited in Kulka 1990: 61). Among the factors leading to this description are "abundant occurrence of the principle of repetition, montage-like ordering of contrasts without any transition and the use of simple leaps from key to key instead of

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<sup>633</sup> This is an excellent example of Janáček's flexible, if not broadminded, use of so-called standard analytical terms. In this passage, recorded by Kaprál, he uses the Czech term *takt* apparently alternatively with the word 'rhythm', which can explain why it was more convenient for him to use terms that he had invented for his own purposes. The impossibility to decide in which sense Janáček actually uses the term '*takt*' here has provoked the author to use alternative English words for the Czech *rytmus* and *takt*, that is, 'rhythm', 'meter' and 'beat', even though Janáček refers here with *takt* also to the concept of measure ('2/4 time'). Burghauser (1984: 140–141, 143–145) has discussed Janáček's use of the term *takt* in more detail. He points out (*ibid.* 141) that with the expression '*takt*', Janáček as a rule understands one of the usual meanings of this word, from the most obvious "bar" or "measure" and its numerical indications to the metrical organization of a composition, by which Janáček comprehends *takt* using his concept of *přívuk* ("accent"). However, Burghauser (*ibid.* 145) concludes that Janáček's interpretation of the different types of rhythm and their origin suffers not only from unclear formulation and inconsequent use of his own terminology, but also from his original understanding of rhythmical time signatures. As Burghauser (*ibid.*) remarks, Janáček was constantly influenced by the living sound or by living concrete images. In this light, one could also, at least partially, translate the word *takt*, that appears in Kaprál's notes, as '*přívuk*'. This interpretation is reinforced by the comment made by Küfhaberová (1979: 113): "Accent [*přívuk*] is for him always an important psychological factor; for example, for him C, 3/4, 6/8 etc. do not stand for time signatures, but for accentuating signs!" Also Wingfield (1999b: 225) discusses Janáček's use of the terms rhythm and meter. Wingfield (*ibid.*) reminds that Janáček frequently used '*takt*' (a subordinate concept compared to 'rhythm') to denote 'metre'.

<sup>634</sup> In the editor's note, this statement is interpreted by the help of rhythmic layers: a new meaning, new contents, brings about another rhythmic layer (TD1: 388, fn 7).

modulation connections”, as the citation claims (*ibid.*). At this point, it is not difficult to realize the affiliation with this impression to Janáček’s theory of *časování* as well, and especially to his doctrine of layers of rhythmic organization. However, to the non-Czech reader, the difference between the concepts of tectonics and form can be confusing. Therefore, the term “tectonics” merits some attention. In Jan Vičar’s article (1995, fn 34)<sup>635</sup> it is defined as “a term of an important Czech music theorist Karel Janeček [1903–1974], who distinguished musical forms and tectonics”. As Vičar sums up, “musical tectonics is for Janeček a specific discipline characterized by an internal approach to musical form and construction”.<sup>636</sup>

Vičar comments (*ibid.*, fn 33) that “there is a difference between Janáček’s music theoretical views and his sometimes unusual terminology and the terminology which is used today by musicologists to analyse Janáček’s music”. One can see this difference in the case of the term “tectonics”, which is a general term for a compositional process, or for the formational method that produces the composition. Vičar (1995) refers to Miloš Štědroň, who has studied Janáček’s music as “tectonic montage”. According to Štědroň, Janáček’s compositional process is often a case of montage, in which motivic units are linked with contrasting motifs, whether horizontally, or in layers vertically, and this in various combinations between the vocal and instrumental line (*ibid.*). As Vičar (*ibid.*) notes, Štědroň has concluded that Janáček’s tectonic work is logical and rational, thereby correcting the traditional image of the elementary force or mere spontaneity of the composer’s compositional process. However, the intention at this stage of the thesis is not to proceed deeper into Janáček’s method of composition or his motivic work, but to consider the overall relation between his conception of *časování* and form. This point of departure appears to be relevant, since, as Tyrrell (2006: 218) has put it, “musical form was not something that occupied him [Janáček] in his theoretical writings apart from a short essay on Smetana (XV/56).”<sup>637</sup>

The texture in Janáček’s compositions and his so-called “tectonic montage” seem to bring forth mosaic forms, as Vičar (*ibid.*) observes. This feature is closely related to Janáček’s temporal articulation of music, an issue that Vičar touches in his discussion of *The Diary of One Who Vanished* (*ibid.*). As Vičar (*ibid.*) describes:

Janáček frequently proceeds in parallel stratas in which the instrumental line is formed with rhythmic variations of motifs taken over from vocal layers. The result of all this independence of motivic shapes and their contraction and expansion is a rich polyrhythm. This variable, primarily vocal rhythm (based on speech rhythm) is then squeezed by Janáček into metrical

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<sup>635</sup> <http://www.musicology.upol.cz/articles/thediary.html>

<sup>636</sup> Karel Janeček: *Tektonika. Nauka o stavbě skladeb*. Praha: Supraphon 1968, 244 pp.

<sup>637</sup> It appears, however, to have been a considerable preoccupation for Janáček in his lectures delivered to his students. These have been preserved as autographs, and published in the new editions of Janáček’s theoretical and literary works. For example, in LD2 there is an extensive collection of lectures on musical forms given between 1915–19 (LD2: 308–357). Vogel (1981: 164) quotes Pavel Haas, Janáček’s former student at the masterclass for composition (in 1920–22), recalling that Janáček’s classes were mainly devoted to lectures on phonetics and complex reactions, musical forms, opera, orchestration and other topics (this information can be found in the article of Haas, *Janáček – učitel* [“Janáček the Teacher”] in *Hudební rozhledy* IV/1928, p. 29). It is also customary to find Janáček thinking on forms in connections, where one does not expect it (for example, in a feuilleton on song [including an abundance of speech melodies], *Píseň*, in *Hlídka* 28, 1911).

schemas, which sometimes look a little bizarre. This bizarreness, however, arises from detailed reflection on the rhythmic cadences of words.

Vičar does not directly mention Janáček's theory of rhythmic organization, but rather speaks about the role of *sčasovky* as part of Janáček's compositional technique. The question then remains: what is the connection between temporal articulation, *sčasování* and form in Janáček's music? Naturally, this is one of the key questions of understanding his original style as well. It is a problem that merits full attention in any further consideration upon Janáček's style and compositional work. Although this issue, specifically associated with the concept of form, threatens to exceed the scope of this chapter, a further review on the topic by Czech scholars might be elucidating.

A quotation of Zdeněk Blažek (1969: 112) may serve here as a helpful signpost:

One can conceive Janáček's ideas about the relation of rhythmic to the compositional wholeness, its structure and form, as a positive contribution. Janáček highlights the rhythmical factor as an element that organizes the musical surfaces and creates atmosphere.

Blažek mainly refers here to the notes by Hanák (1959), that have been discussed in the previous chapter. Accordingly, Blažek (1969: 113) emphasizes the role that *sčasování* plays in Janáček's conception of style. However, Blažek (ibid. 109) makes an important comparison between Janáček's notions of *sčasování* in folk song<sup>638</sup> and his music theory in general: Janáček defines rhythm on the basis of psychological aspects. As Blažek (ibid.) writes: "The extent of a rhythmic motif is confined by the powers of apperception at a given time unit; its determination is influenced by the environment and its diversity is based on the intensity of the affective impact of the word." To sum up the idea briefly, rhythmic phenomena in folk song are therefore closely related to the state of affairs and atmospheres reigning at the moment a song is being performed or created.

In her paper, Božena Kühnbergerová (1983: 293) incidentally mentions the important contribution of Janáček's idea on the relation of *sčasování* to the formation of a composition, that is, form. The implications of this relation (and the role of *sčasování* in distinguishing homophonic and polyphonic style) are discussed in the final pages of her dissertation.<sup>639</sup> As Kühnbergerová (1979: 124–125) writes: "From all components of musical manifestation *sčasování* has the most fundamental significance for Janáček." Steinmetz and Navrátil (1983), for their part, offer an attempt to examine Janáček's ideas on *sčasování* and their application in the composer's compositional work. They concentrate on the influence of the idea of *sčasovací vrstvy* ("rhythmic layers") and prefer to analyze an individual work, *Maryčka Magdónova* (1907) for male voices, based on a poem by Petr Bezruč.<sup>640</sup> However, Steinmetz and Navrátil (1983: 202) remark that their partial analytical attempt naturally does not entitle to any general conclusions, but a set of similar comparative analyses could

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<sup>638</sup> Blažek (ibid.) refers to Janáček's introduction *O hudební stránce národních písní moravských* ("On the Musical Aspect of Moravian Folk Songs", 1901) to Bartoš-Janáček collection in 1900/1901.

<sup>639</sup> *Janáčková hudební terminologie* ("Janáček's musical terminology", 1979).

<sup>640</sup> Steinmetz and Navrátil (1983: 199) present a schema of rhythmic layers (following the model of Janáček himself) of a passage of *Maryčka Magdónova*, where Janáček uses two different rhythms for the word 'plakala' ("she cried"). In explaining the metrorhythmical (the use of 5/4 time) and psychological effect of this passage, the authors refer to Janáček's conception of rhythmic layers and polyrhythmics.

have certain validity in our endeavor for an ever more adequate interpretation and reception of Janáček's output.

Steinmetz and Navrátil (ibid. 195) emphasize that the character of *sčasování* naturally is not purely a technological one, but, rather a psychological one, since to Janáček's mind each rhythmic layer is "a carrier of a life mood": the amount of rhythmic layers in a composition corresponds to the greater abundance of life moods. This emphasis of temporal elements is projected also on harmony, but as Steinmetz and Navrátil (ibid.) point out, it is obviously exposed in all hierarchical relations of form as a final organization of a composition. Steinmetz's and Navrátil's comparative point of departure to Janáček's theoretical ideas and compositional practice is based on Janáček's writings *Můj názor o sčasování* ("My Opinion on Rhythm", 1907), *Základy hudebního sčasování* ("The Basis of Musical *Sčasování*", 1905–10) and *Výsledné souzvučky a jejich spoje* ("Resulting chords and their connections", being actually the second part of the previous one, the "*Základy*"). At a closer look on the short chapter "Rhythmicizing methods of composition" (*Skladebné metody sčasovací*), which belongs to the autograph *Základy hudebního sčasování*, we do not find any groundbreaking suggestions for formal methods of *sčasování*. Janáček simply compares two methods: the periodical one, based on measures, of trained composers and the method of a folk composer, which is based on "melodically certain tones" (TD2: 123). Janáček compares the latter one to "volcanic growth", but admits that in dance folk tunes the periodicality of measures comes to the fore (ibid. 124).

In his paper, Jaroslav Volek (1983: 54)<sup>641</sup> emphasises that he will confine himself to the analysis of the melodic components in Janáček's music. However, he introduces some aspects that could equally be applied to Janáček's tectonics and form. In fact, Volek (ibid. 54–55) himself points to the possibility of considering also other components in his analysis (he refers to his paper given in Ostrava in 1978), specifically Janáček's views on rhythmic and polyrhythmic (*sčasování*). As Volek (ibid. 56) emphasises, his discussion will not present the whole extent of Janáček's use of melodic structure, because for Janáček, the concreteness and existence of melody additionally involved its rhythm (and often the aspects of tempo and timbre, etc. as well). In Janáček's melodics (in addition to Bartók's), Volek (ibid. 56, 59) recognises a feature that he calls "flexible diatonics". In its purest form "flexible diatonics" exploits the melodics of all twelve tones of the tempered tuning (ibid. 60). Volek (ibid. 63) finds the explanation of the kaleidoscopic picture of the intervallic relations in Janáček's music—fourths and seconds, wholetone steps, pure structures on fourths, pentatonics, etc.—in the framework of flexible diatonics.

Volek's notion of another infrastructural principle, that is related to flexible diatonics, is noteworthy for the purposes of this chapter. This principle is what Volek (ibid.) calls "polycentricity" as a working hypothesis. Volek (ibid.) admits that this concept does not relate any more immediately to the melodic characteristics, but to mutual relationships of all, not only of adjacent, tones. Polycentricity is, according to Volek (ibid. 64), apparently the consequence of still another, not only purely melodic, but already also metro-rhythmic deviation from the norm of "art music".<sup>642</sup> Polycentricity and its preference for the present and immediate impulsiveness can be observed in spontaneous musical activities, especially

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<sup>641</sup> Leoš Janáček und die neue Art der Auswertung spontaner Elemente der musikalischen Kreativität im XX. Jahrhundert (1983).

<sup>642</sup> Volek (ibid. 64) mentions atonality as a solution offering no center at all. He also discusses Janáček's use of large interval leaps and the sonic expressivity of the sharp trills of the violins in the final movement of the 2nd String Quartet (ibid. 74).

in its most rudimentary forms (ibid.). By his observation about “polycentricity”, Volek (ibid. 65) manages to view critically the remarks of many eminent (Czech) musicians and music theorists, who reproached Janáček’s compositional texture for being “mosaic”, “fragmentary”, “fireworks of caprices”, “rhapsodic”, etc. Janáček’s reluctance for conventional polyphonic work with themes was explained with these kind of arguments, as well (ibid. 65). However, as Volek (ibid. 65–66) argues, the “denial” of the adaptation of a kind of organization that comes from one center leads accordingly to polycentricity, which does not mean the introduction of a new center or the revocation of the first one. Volek speaks here about Janáček’s tonal idiom in the light of flexible diatonics, but his notion of the response that the novelty of this kind of procedure has evoked can be applied also to Janáček’s approach to form. Volek’s (ibid. 66, 74) notion of the role of timbre and sonority could, as well, be considered as a factor belonging to Janáček’s tectonic resources. In fact, this aspect is examined by Miloš Štědroň.<sup>643</sup>

In his analyses of Janáček’s tectonics (at both micro- and macrolevel), Miloš Štědroň (1967: 271–272; 1970: 120; 1998: 156) has detected its roots to the influence of folk music. Referring to Janáček’s folk-music period, Štědroň (1970: 120) describes his path towards new compositional techniques as follows:

It is this period of leaving neo-Romanticism at a distance, which had indications of being [in] a crisis, and moving towards Moravian folk music in the spirit of naturalism and with a much smaller degree of stylization, than existed in any of the previous romantic folk-music movements in this country, that awoke in Janáček the consciousness of the first harmonic, melodic, rhythmic, sonic and, which is important for us, the tectonic conventions.

Štědroň emphasizes acoustic and sonic elements as new agents appearing in Janáček’s tectonic work: “Janáček works with sound blocks which are mutually or with regard to the succeeding (leading) stream re-grouped in various ways” (ibid. 122). Characteristic for this new method of “re-grouping” are imitative echoes, *ostinati* and the vertical course of two or more strata in changing relationships (ibid. 121). According to Štědroň (1998: 156), the field of tectonic montage is found above all in microtectonics – montage shapes up in Janáček’s compositions for piano, from where it proceeds into chamber works and finally in the 1920s without it one cannot imagine Janáček’s top orchestral and cantata compositions.

Štědroň (1970: 122, 125) also points to the new kind of counterpoint that the layering of different acoustic and motivic surfaces evokes, and attaches Janáček’s theory of *sčasování* to his new compositional technique. Comparing the tectonic features in Janáček’s works for piano (*On the Overgrown Path*, *Concertino*) and the 2nd String Quartet, Štědroň finds similarities in the stratification of motivic and sonic blocks. Štědroň (1998: 156) also remarks the role of speech melodies as a means of stylization in the composer’s tectonic courage. The relative independence in Janáček’s vocal and instrumental thinking manifests also in montage. Štědroň (ibid. 150) refers to the technique of montage in film and points out that montage obviously is related to a layer (layers) and its horizontal and vertical position. Štědroň (1970: 123–26) focuses on the different kinds of motivic nuclei on which the tectonic montage of the fourth movement of Janáček’s *Concertino* is based. He defines these as types A, B and C (ibid. 123). As Štědroň (ibid.) examines, type A involves variants

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<sup>643</sup> See for example Štědroň 1998: p. 149; *Prostor Janáčkovy montáže* (“The scope of Janáček’s montage”).



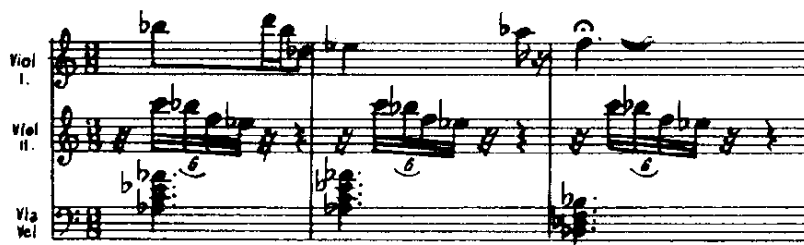
According to Štědroň (ibid. 124), both types behave as constant units of sound and their variability is very slight. The tectonic montage remains here the real active moment of the structure.

In addition, Štědroň (ibid. 125) introduces different rhythmical pattern strata from Janáček's piano cycle *On the Overgrown Path*, the following being an example of its eighth piece (1st series), *Tak neskonalé úzko* ("Unutterable anguish"):



*On the Overgrown Path*: No. 8 *Tak neskonalé úzko*

According to Štědroň (ibid.), the 1920s generally reflect in Janáček's tectonic thought a process of confirmation of the tectonic and rhythmic conventions which had arisen during the nineties of the 19th century and at the beginning of the 20th century. Štědroň (ibid.) describes this process as phasing (a special kind of imitative technique) and, finally, the montage of two or more often antithetical strata, models, or objects—in general, this takes place under the pressure of modernistic sound, which Janáček came to know intensively. As another example (among the excerpts from the cycle *On the Overgrown Path* and the *Concertino*) of this technique of montage, Štědroň (ibid. 125–126) presents a passage from the 2nd String Quartet:



*2nd String Quartet*

According to Jiří Kulka (1990: 54), the basis of the structural character or shaping in Janáček's aesthetic thinking is the rhythmic organization. The structural aspect of music (its "shapedness, construction") results from the time distribution in a musical work, its basis being the rhythmic organization (ibid. 38). Kulka (ibid.) remarks that Janáček's tectonic and formal thinking appears to us not to achieve the same theoretical standards compared with his melodic or harmonic thinking, for example. However, considering the relation Janáček's theory of rhythm has to his compositional technique, this remark is questionable. Nevertheless, a substantial part of Janáček's theory of musical structure went to questions of melody, rhythm and metre, harmony and to thoughts on the polyphonic style, Kulka (ibid.) comments. Accordingly (ibid.), this is natural if we take into account the fact that at his time musical tectonics was not yet being developed as a separate discipline. Janáček's thinking was tectonic rather than formal, Kulka concludes (ibid.), provided that we are allowed to put the two disciplines into opposition. Kulka (ibid. 36)



defines tectonics as dealing with aesthetic problems of the inner construction of musical works.

Interestingly, Kulka (ibid. 38) maintains that Janáček's main thoughts on tectonics are contained in his writings on folk music, especially in the introduction to the collection "Folk Songs of Moravia Newly Collected" (1900/1901), published under the title *O hudební stránce národních písní moravských* ("On the Musical Aspect of Moravian Folk Songs", 1901). Although the classification of structural units of music in Janáček's theory is peculiar, or even dubious, Kulka (ibid. 39) points out that it has the advantage of being able to ignore the division of a musical thought into bars, which is useful in the sphere of folk songs. Kulka (ibid), however, expresses his opinion that it is less acceptable for the general theory of music. But in the light of Janáček's own musical idiom, as expressed by Štědroň above, we can perhaps see glimpses of the mutual output of both a "specific" theory, that is Janáček's, and his music.

Kulka (ibid. 40) also refers to Janáček's idea that every piece of music is a form, i.e., a relation of musical images: counterpoint, imitation, fugue, cadence, etc., are mere special parts of the theory of musical form. The theory of musical relationships (i.e., theory of musical forms) orders simultaneously forms of melody, rhythm, harmony, and relations of keys and tone colour (ibid.).<sup>644</sup> As Kulka (ibid. 39–40) accentuates, musical forms appear to Janáček as relations of fundamental musical images, relations of chords, relations of keys, relations of melodic patterns as motifs, segments, phrases, and periods. Musical forms are based either on a simple ordering of these fundamental musical images or on their psychological gradation and/or intensification.

If we pass Kulka's (ibid. 40) notion that this makes Janáček appear as an adherent *par excellence* of formalistic aesthetics (the causes of beauty and enjoyment are to be sought merely in forms as relations of musical images), we can see the psychological aspect of this paralleling between form and musical images. Kulka (ibid. 50) summarises the concept of musical form in Janáček's aesthetics:

Musical form is produced by the relations between musical images. These involve relations of chords, keys, relations of various melodic patterns, etc. Musical forms are based either on a simple arrangement of musical images or on their psychological gradation and intensification. The underlying cause of aesthetic pleasure is not the "formulae of forms", formal schemes known from textbook of harmony, but the forms as relations or proportions of musical images.

This aspect leads us to a later innovation in Janáček's theory on composition, namely a phenomenon that he calls "complicating composition". (This concept is discussed in the connection of Janáček's reading of Wilhelm Wundt in Chapter III.2.3.2.) Kulka (ibid. 55) establishes that while Janáček's concept of musical form is derived from the interrelation (proportion) of musical images, whose reverse side is emotion and affect, the concept of structure and formation is a more rational construct and relates immediately to the inner construction of music, to the tectonics of its constituent parts.

At this point, Janáček's idea concerning the term *sčasovka* (as introduced earlier in Chapter III.2.2.1), will be re-addressed, which deemed that not only tone, but also the beginning of every image whatsoever has its accented time [*přízvučnou dobu*] (TD1: 362; *Můj názor o sčasování*, "My Opinion on Rhythm", 1907). Here we are at the fount of the syncretic character of Janáček the theorist, as pointed out in several places during Kulka's

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<sup>644</sup> Pages 99–100 in MTW1 ("Music-Theoretic Works 1" [HTD1], edited by Z. Blažek).

study. In his lectures on “complicating composition” Janáček is preoccupied with the problem of images in a most stunning way. Obviously, his psychological interest towards this area was aroused by the physiological study of Leonard Landois (*Lehrbuch der Physiologie des Menschen*, Berlin–Wien 1905), to which Janáček refers in his article *Můj názor o sčasování* (1907) (TD1: 362, fn 2).<sup>645</sup> The following argument by Janáček has also relevance at this point:

“If it is not possible to explain sčasování with the divisibility of tone, other phenomena will explain them. . . . tone with its duration, provided it is an unintentional expression of a certain phase of life mood (of a physiological condition), is its real and only musical picture.” (TD1: 362.)

Apparently, Landois’s book might have introduced Janáček to the study of Wundt’s physiological psychology.<sup>646</sup> But before dealing with this issue, attention will be returned toward Janáček’s conception of *sčasovka* and its connection with his ideas of the structure of word and composition. Janáček sketches many models that present him also as an interesting psychologist and phonetician. These models seem to evolve at the same time as he is reading Wundt’s work.

### III.2.2.3 *Sčasování and the structure of the word*

#### III.2.2.3.1 Structural models of the word and its rhythm (*sčasovka*)

At some time during the middle of the 1910s, Janáček starts to illustrate the sphere of consciousness and the elements involved in a word with a circular model in his lectures and autographs. In 1914, the pattern of a circle in relation to the spoken word appears in two connections: in the autograph *O řeči* (“On Speech”, 1914; LD2: 17–36) and in the article *Z knižní nálady* (“In a Bookish Mood”, published in the journal *Moravskoslezská revue* 20.11.1914; LD1: 414–419). The pattern developed in the autograph appears to portray a prototype about things and elements that are involved in the production and comprehension of a spoken word. The object of the study is the prosody of Czech speech with special focus on the psychology of speech. Janáček refers both to Weber (“Weber-Fechner law”) and Wundt, apparently leaning on the work of the latter, as the references to his book illustrate.

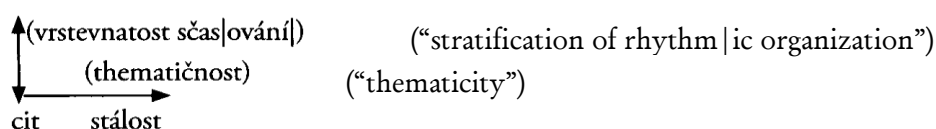
In the autograph *O řeči* Janáček examines the co-operation of speech-sounds, syllables, physiology and consciousness in the production of speech—communication, and asks: “Which ‘Unterschiedschwelle’ [“increment threshold” or “just-noticeable difference”—

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<sup>645</sup> Janáček points out, confirmed by Landois’s book, that the beginning of the [sensation] of a tone is in particular physiologically different from its course and ending (TD1: 362). In his book, Landois refers to the investigations of his colleagues, including also Czech anatomist and physiologist Jan Evangelista Purkyně, von Helmholtz and Wundt.

<sup>646</sup> For example, in the chapter concerning language and voice (322; Vergleichendes; – Historisches.), Landois (1891: 655) refers to Wundt: “. . . Weiterhin ist natürlich die Sprachäusserung an den *Vorgang der Apperception* gebunden. Keine Vorstellung kann durch Sprache oder Geberde kundgegeben werden, die nicht zuvor appercirt, d. h. aus den zahlreichen Vorstellungen, die das Bewusstsein erfüllen, in den inneren Blickpunkt gehoben wäre (*Wundt*).”

Janáček uses directly the German term] causes communication—speaking?” (Janáček refers to the last syllables where this communication usually decreases, as they are swallowed) [LD2: 17].<sup>647</sup> However, he points out that speaking is dependent on the stirring of other images<sup>648</sup> (rather than the tonal or temporal ones)—the word should always come later than the image of a thing. This, however, does not mean that the image should be clear. (Ibid. 20.) Janáček (ibid. 22–27) subsequently contemplates on the role of emotion in the rise of images, with several references to the pages of Wundt’s book (the second volume, where he discusses affects), sometimes even repeating German words (*Nachbilder*<sup>649</sup> [W.W.II, p. 199], *Blutgefäße*). A couple of passages later, Janáček exclaims that if one rhythmicizing layer is an expression of one emotional outcome, then what an overwhelming effect will the *sčasování* of these layers bring forth. Immediately after this sentence he adds: “Rhythmicizing polyphony! That percolation<sup>650</sup> full of meaning.” [*Polyfonie sčasovací! Tot’ významného prolínání.*] (Ibid. 26.) This idea is then developed in the following diagram (ibid. 27):



“emotion” “duration”

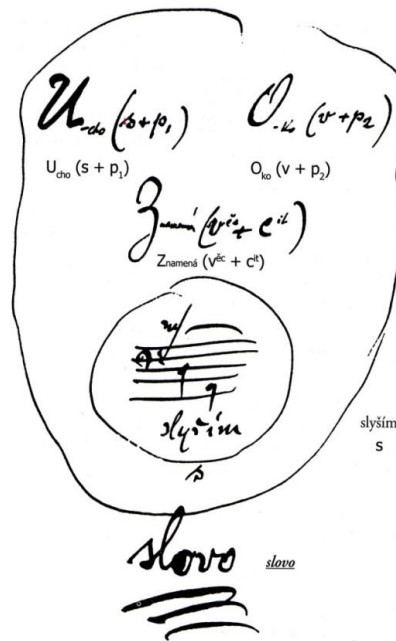
At the beginning of the autograph, Janáček claims that the relation of components, that he marks with letters ‘p’, ‘C’, ‘Z’ and ‘s’, makes up the unit of the *sčasovka* of the word (ibid. 17). The sign ‘s’ is not defined at this point, but in the later phase, Janáček (ibid. 30) explains it as “a *sčasovací* and melodic union”. ‘P’ is defined as articulation (ibid.), ‘Z’ as the combination of thing and emotion, and finally, ‘C’ is quite unambiguously “the overall mood”, “emotion”, in Czech, ‘*cit*’. These abbreviations are presented in the following formula, which comes after Janáček’s entry ‘26/6 1914’ (ibid. 27–28):

<sup>647</sup> Fourteen years later, in an autograph entitled “The Notation of Folk Speech and its Implications”, Janáček poses the same question in a slightly different form: “When one begins to speak?” and answers: “When a thing reaches the point of apperception, then already a word comes about.” (LD2: 226). The autograph was an outline for a lecture that Janáček was going to present at the 1<sup>st</sup> International Congress of Folk Art in Prague in September 1928.

<sup>648</sup> Janáček uses here the word *představa* and equates it with his word *pocit* (LD2: 20.)

<sup>649</sup> Which Janáček, in connection with the qualities of color, parallels with his *spletny* (LD2: 22).

<sup>650</sup> I use here Beckerman’s (1994: 133) translation of Janáček’s term *prolínání*. Another translation used for this term is “interpenetration”.



The formulas inside the model (illustrating the elements of the visual [*Oko*/'eye'], acoustic [*Ucho*/'ear'] and semantic [*Znamená*/'means'] perception of the word) suggest the influence of the experimental psychology of Wundt and the mathematical psychology of Herbart. Janáček seems to emphasize the aural perception of the word by placing the letter 's' (*slyším*—'I hear') both inside and outside the circle. Under the whole model he places the denotation *slovo*, 'word'. According to Janáček, there is no absolute music, because *C(it)* ('emotion') compresses and squeezes melody, and it also creates rhythm, *časování* (ibid. 30). Further, he claims that as melodies [of speech] lack a factual content, only the emotional one remains: tone is never absolutely alone (ibid. 32).

At the end of this autograph Janáček, quite fragmentarily, also engages his idea of connecting forms with his outlook on the formation of a word: referring to Wundt [page 424], he reminds that reverse relations are also bonds of a word. Learning to speak is to connect speech sounds into each other in mouth so closely, that they produce "connecting forms" (ibid. 35). In this respect Janáček appears to be a linguist, who is more interested in phonetics than morphology. Nevertheless, his models of the elements of the word seem to suggest a morphologic starting point. Since his outlook on the structure of the word involves highly psychological factors, one cannot consider him as a structuralist, however. In other words, instead of concentrating on the morphs of the word, Janáček is looking for the expressive ("psycho-acoustic") background looming in the components of the word in its phonetic production. At this point, Janáček leant on Wundt's psychology. Simultaneously with Wundt, another scientist from Leipzig, Eduard Sievers, was writing his *Grundzüge der Lautphysiologie* (1876) and *Rhythmisch-melodische Studien* (1912).<sup>651</sup> However, had Janáček been aware of Sievers's works, he might have taken a critical view of them. In any case, in his autographs and lectures on phonetics, Janáček was writing his own "*Grundzüge der Lautpsychologie*", to make an analogic comparison.

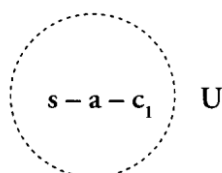
In the article *Z knižní nálady* ("In a Bookish Mood", 1914), Janáček contemplates also the uniting of speech sounds into syllables with tone being the decisive factor. The

<sup>651</sup> Sievers belonged to the German group of Neogrammarians, who focused on the sound level and idiolect of the language rather than the language system.

examples (notations of speech melodies) indicate that the syllabic bond between speech sounds in speech is a singular, joint tone (LD1: 416). Once again, Janáček emphasizes the emotional effect of this tone, which unites speech sounds in a syllable. The tone itself is integral expression of the emotive aspect that creates the syllable (ibid.). Janáček subsequently proceeds into what he considers as more complex than the image of a syllable, namely the image of a word (ibid. 417). The example for Janáček's consideration about the components that make up the image of a word is now the outcry of a mother (in Brno, Giskrova Street on 9 March 1914) who sees her little child and approaching horses (ibid. 415, 418):



Janáček represents the outcry with the following model:



In this model, 's' represents everything that we hear in the word, articulated or sung, 'a' is its articulation and 'c<sub>1</sub>' the emotion of the mother. 'U' symbolizes this circle, which is only a part of the word, as Janáček reminds (ibid. 417–418). Other parts of the word are the things that the eye ('O') sees and other emotions ('c<sub>2</sub>', 'c<sub>3</sub>') that it arouses (for example in Janáček himself when he is writing down the melody). Finally, Janáček comes to the conclusion that if only a pure orchestral tone would be the expression of this emotional oscillation [as an image and part of the word], then a composition would lack the most assured Czech formation of musical motives: *sčasování* and melody of a spoken word (ibid. 419).

In a syllabus of lectures on phonetics for master class students of the Conservatory of Prague (branch Brno) (typescript dated 10 February 1920), Janáček presents a circle that contains four components of the word: C (*cit*, "emotion"), P (*předmět*, "subject matter") to which the word is related, V (*výslovnost*, "articulation") and N (*nápěvek*, "melody") of the word (LD2: 109). The letter K (*kruh*, "circle") outside the model denotes the circle itself that outlines the focus of consciousness in the experimental time of one second (ibid. 110).

d) Slovo

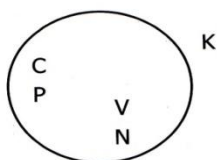
1. Složky slova:

C–it

P–ředmět, k němuž se slovo pojí

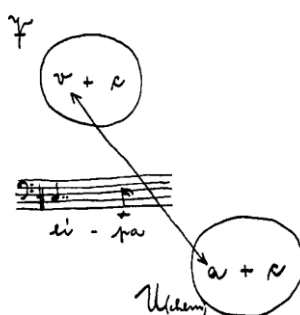
V–ýslovnost (artikulace)

N–ápěvek slova



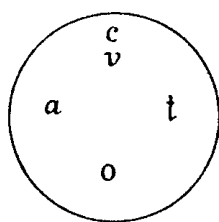
Janáček elaborates and uses this model also in his other similar lectures. One, also from the 1920, was already discussed earlier in Chapter III.1.3.2 ("Speech melodies and 'real

motives' as an aesthetical and psychological principle”), and it involves the same components as the one above. Janáček defines the word as the work of reaction and molding in the center of consciousness (*výplň vědomí*). This involves three “times”: firstly, perception, secondly, apperception and thirdly, the awakening of will. These “times” can be related to each individual component of the “contents” of the word, and moreover, each one of the three times has its own course of progression (*čas průběhu*). This makes us understand how complicated and floating accent (*přízvuk*) is. (LD2: 121.) Also in his lecture on musical forms, dating to the years 1915–1919 (*Formace hudební*; LD2: 308–356, authorized transcription), Janáček points to the relation of the accent (*přízvuk*) with the clearest moment of the image (*v = představa*, mediated by the word). This clearest moment depends on emotion (*c = cit*), which is reflected in the articulation (*a = artikulace*) of the word, in the following example ‘*lípa*’ (“lime”):



According to Janáček, in addition to the articulation (production) of the word, hearing the word [in the picture, *U(chem)* = “with the ear”] has an additional emotional aspect. The moment of the clearest image can settle at any moment of the articulation of the word. (Ibid. 335.)

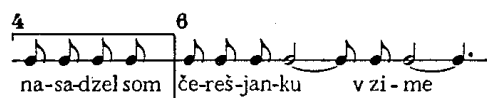
In an autograph on the prosody of folk song from 1923 (*Prosodie lidové písně*), Janáček attaches the following five elements into the concept of the word:



‘V’ stands for the thing that the word signifies (*věc*), ‘a’ for the articulation of the speech sounds in the word (*artikulace hlásek*), ‘t’ for the tone (or only the pitch) of the spoken word (*tón mluveného slova*), ‘o’ for the graphic form of the word (*písmo slova*) and ‘c’ for its resultant feeling (*výsledné cítění*). From these, the simple person from the folk is easiest and most quickly conscious of the thing and the articulation (pronunciation).<sup>652</sup> According to Janáček, the shortest prosodic image exists in the *sčasovka* of the word. (OLPaLH 1955: 622.) If the moment of the clearest radiation of the image in the time of the delivery of the word is called accent (*přízvuk*), then it means that each of the elements has its own accent.

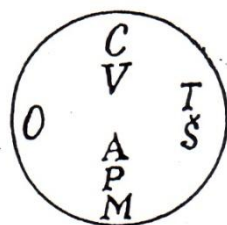
<sup>652</sup> Karbusický (1983: 52, 54) has provided a short description and translation of this passage.

These partial accents can tally with each other, or they can also combat or overrule each other (ibid.). Janáček refers to Wundt's psychology and his own measuring of the syllables in singing or speech with the Hipp's chronoscope and emphasizes that the duration of a syllable depends also on the influence of the surroundings, about which he uses the concept "mesology" (ibid. 623). He also refers to the well-known course of apperception of one second, which produces the "stretta" and "center" of the clearest consciousness (*těsna a výplň nejjasnějšího vědomí*). This apperceptive moment can handle only about three to six items (Janáček refers to Wundt), which means that the prosodic unit is composed of only three to six syllabic tones. This unit forms the melodic motive in folk song. Janáček then shows that the motivic grouping of four and six tones is evident in the folk song *Nasadzel som čerešjanku v zime* ("I planted a cherry tree in the winter")<sup>653</sup> (ibid.):



Janáček's circular model of the components of the word represents two spheres: one covering the components that take part in the formation of a word, and the other one symbolizing the sphere of consciousness at the moment of the production or comprehension of a word. More specifically, Janáček is interested in the present moment, the moment when a word is uttered or heard (or sung), i.e., the moment when it is communicated. We can parallel Jiránek's (1978: 205) words that Janáček was more interested in *parole* than *langue*, with the idea that Janáček was also more interested in the communicative present of the word than its morphology from a linguistic point of view. His outlook on the structure of the word, its components and relation to the overall state of consciousness and emotion is far too comprehensive to be reduced into a structuralist starting point. Rather, it has features that make him resemble more a semiotician ahead of his time, combining psychology, semantics, phonetics and musicology. Merely the way he parallels rhythm and consciousness with its contents is a testimony to this, and it merits an own account in this chapter.

In the study "About the Firmest in Folk Song" (*O tom, co je nejtvrďšího v lidové písni, Český lid*, 1927), Janáček elaborates a similar model to illustrate the structure of the expressive-rhythmic figure, *sčasovka*:



This model, again, consists of the components of the word, which are emotion (C = *cit*), thing (V = *věc*), articulation (A = *artikulace*), motion (P = *pohyb*), gesture (M =

<sup>653</sup> I will return to this song later at the end of Part III from the point of view of the psychology of the composition of a folk song.

*mimika*), tone (T = *tón*), sound (Š = *šum*) and eye (O = *oko*). The structure of the word is filtered out in the fusion of these components. Janáček uses a directly musical expression of this fusion: the *časovka* stiffens in the stretta—*těsna*—of all components of the word. He compares the *časovka* to a minted coin that does not lose its value and form even when it wanders from one dialect area to another. Thus, *časování* is the firmest element in folk song. (OLPaLH: 473–474.) In addition, Janáček expresses his debt of gratitude to the psycho-physiological investigations of Wundt and the work of Helmholtz and Durdík in opening a deeper view on the phenomenon of *časování* in folk song.<sup>654</sup> (Ibid. 474.)

### III.2.2.3.2 Rhythm as a product of the stretta of consciousness

As Janáček's models show, word and its components, consciousness and reality intertwine in a most complex way, resulting in communication. The involvement of rhythm in this process is extremely relevant from the point of view of Janáček's theory of composition. However, when one looks at the models presented thus far, it is rather difficult to see much of a rhythm in them, as they seem oddly static. In the models the components of the word, each one named with their own abbreviations are fixed in their own positions. But one could compare the circular models to abstract models of atoms, with protons and electrons in a dance with each other. Especially, when one pays attention to the communicative aspect of Janáček's models, the rhythmic interaction between the components begins to take form. The central factor in Janáček's models of the word and its structure (his "*Grundzüge der Lautpsychologie*") is consciousness, which produces the words and their melodies and rhythm. In the discussion of the lectures on first- and second-year phonetics (1920, LD2: 112–138), I stopped at the point where Janáček involves the idea of "three times" in the relation of the word and consciousness. These times have their manifold effect on accent. With this idea of the intimate relation of rhythm and consciousness, more specifically the focus of consciousness, Janáček moves on to give the finishing rhythmical touch to his models. For this purpose he needs a new term: *těsna vědomí*.

*Těsna vědomí* is, obviously, Janáček's translation for the concept of "Blickpunkt des Bewusstseins" in Wundt's experimental psychology, which has been discussed in the previous part (II.3.3.2.2 "Degrees of consciousness"). This is the sharpest center of consciousness, its focus, for which Janáček uses also other Czech terms than the highly musical *těsna* (in music theory a *stretta* in a fugue), for example: *ostří vědomí* ("edge" of consciousness) and *výplň vědomí* ("center" of consciousness).<sup>655</sup> In some places we find the term *úžina vědomí* ("straits" of consciousness), apparently serving the same meaning. Janáček uses both *těsna* and *výplň* in his lectures on phonetics. These concepts crown also the final conclusions of the Complete Theory of Harmony (1920): a motive takes shape

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<sup>654</sup> Janáček gives direct references to Wundt's *Grundzüge* (for example, page 525 in Volume I—the quantities of consciousness—and pages 331–332 in Volume III—the range of clear consciousness). (OLPaLH: 474.)

<sup>655</sup> In his study on the range of consciousness, Wundt (1903: 351, fn 1) refers to Herbart's concept of 'Enge des Bewusstseins'.



melodically, harmonically and temporally in the stretta of the center of consciousness (TD1: 657).<sup>656</sup>

In his lecture from 1920 (LD2: 121; article 16), Janáček says that *sčasovka* and melody (*nápěvek*) of the word emerge from the center of consciousness, *výplň vědomí*. He adds: “the rapidity of speech flows” [from it]. He then gives some examples in quite an aphoristic manner (ibid.). According to Janáček, speech conveys also other aspects of reality than the meaning or motive of a word: it conveys the age of the speaker and the impact of the whole surroundings. Janáček developed an idiomatic term for this influence: it is what he calls “mesology”, which he uses also in the above-mentioned lecture: *vlivy okolí (mesologické) na mluvčího* (“the [mesological] influences of the surroundings on the speaker”) (ibid. 123). *Těsna vědomí* also definitely shapes the melody of speech sounds, words, and sentences, and this is entirely subjective, as Janáček points out, adding an utterance which at the surface exceeds the topic of the lecture: “dramatic art remains dramatic art” (ibid. 131).

In an autograph from 1923–24, dealing with speech melodies and their classification (*Nápěvky mluvy*, LD2: 185–195), Janáček mentions again his idea that speech melodies are a testimony of the rapidity of thinking, and of emotional heat (ibid. 185). In this autograph he classifies speech melodies according to contrasting emotions: gaiety, sorrow, agitation (excitement), reconciliation, tension and relaxation.<sup>657</sup> He develops these ideas in another autograph (*Nápěvky mluvy*, “Speech Melodies”, 1923–24;<sup>658</sup> LD2: 196–203) about the same issue: the methods of note taking and classification of speech melodies. In the final part of this autograph (Via, *Závěr*, “Conclusion”), Janáček ponders on speech melodies of children and the development of language, which obviously, according to Janáček (ibid. 202), is reflected on a pair of contrasts—“excitement” (‘disturbance’) and “reconciliation” (*vzruch—smír*). The turning point (at about the second year of the child’s life), when speech takes its form by will, is significant (Janáček explains this with the term “*centrální podnět*”, [“by central stimulus”—this term is discussed later], in parentheses) (ibid.).<sup>659</sup>

“*Sčasovka* (rhythm) is not only dependent on a cluster of speech sounds, but it is the product of the stretta in consciousness (the length of syllables)”,<sup>660</sup> Janáček writes in the introduction to his autograph *Systém věd pro poznání hudby* (“The System of Sciences for Music Recognition”, 1919–21; TD2: 194). This is illustrated by Janáček with the following example:



<sup>656</sup> In the Complete Theory of Harmony, Zdeněk Blažek (TD1: 587, fn 5) equals Janáček’s term *těsna vědomí* with “the clearest image” (*nejjasnější představa*).

<sup>657</sup> One can assume that these contrasting affects are a loan from Wundt, and actually find a check for that in an autograph for lectures, titled *Smyslový a citový poklad hudebního výrazu* (“Sensory and Affective Hoard of Musical Expression”, 1922) (TD2: 349–380): here Janáček refers to Wundt (II., p. 347) and says that as the basis for the classification of live speech melodies, he would take the affective contrasts (TD2: 356).

<sup>658</sup> This autograph, which does not have a title, is probably an outline for lectures, and an elaboration of the previous one (LD2: 203, fn 1).

<sup>659</sup> *Nápadný je mezník, kdy ze své vůle (centrálním podnětem) „projadřuje se“ (2. rok).*

<sup>660</sup> *Sčasovka* (rytem) není jen závisla na shluku hlásek, ale je dílem těsny ve vědomí (délka slabik). (TD2: 194.)

If it is necessary to translate the term *těsna*, I prefer to choose the word “stretta”, as it appears there is no other translation for it. In another autograph, which is a collection of annotations for lectures on composition (*Poznámky k přednáškám o skladbě*, 1919–23), Janáček says:<sup>661</sup> “If rhythm is the creation of the stretta of the clearest consciousness—and it is!—then it is subjective—it is only *my own*.”<sup>662</sup> (TD2: 265.) Elements in the surroundings are also included into this “rhythmic *těsna*” of consciousness: for example, the finch and its song, the rhythm of the territory of the Lužánky park, the rhythm of colors and bees, etc. These elements are part of the observer’s consciousness and perceptions. Environment can have an effect on the composer with its rhythm (*ibid.*).

In an autograph for lectures, titled “Sensory and Affective Hoard of Musical Expression” (*Smyslový a citový poklad hudebního výrazu*, 1922; TD2: 349–380), Janáček writes that rhythm is the product of eye, ear, sense of touch (TD2: 352). This sentence is followed by a cryptic note *titěrnost „metrum“*, which might hint at the “niggling with metre” as an indication of Janáček’s unbelief in the organization of music according to regular patterns. Obviously, Janáček managed to transmit his message of rhythm as a reflection of consciousness (in the same way as speech melodies) to his students. We can read a testimony of this in the jubilee number of *Hudební rozhledy* from 1924–25 for Janáček’s seventieth birthday. Nováček (1924–25: 56) points to the significance of the senses in Janáček’s conception of rhythm:

All rhythmic phenomena in music are not only produced by tones, but also by eye, color, and sense of touch. In speech melodies the rhythm in a word is thus not only the activity of speech sounds, but also of other senses, for in addition to tone we absorb rhythms with eye—with our whole life. That is why we get on well with rhythms in a tone without any musical skills. The environment has an effect on us; we are living in the midst of rhythms, which leave in us traces and impressions.

Further, Nováček (*ibid.*) writes: “Corporeal and psychical states are reflected on speech melodies; a speech melody can express a complex of immediate corporeality and psyche – tone is then imprinted by vocal chords.” Nováček describes the importance of speech melodies: “This is why this rhythm of living speech is very important for a composer. For Janáček metre is just a schema, a plaything; metrical rhythm is always fixed unlike the spoken, living rhythm, which has several variations.” Nováček then quotes Janáček’s dogma: “*rytem se dělá ze slov a ne ve slovech*.”<sup>663</sup> (*ibid.*) This (again rather cryptic) utterance appears also in Janáček’s feuilleton “Whitsunday 1910 in Prague” (*Letnice 1910 v Praze, Hlídka* 1910; LD1: 376–386), translated by Véronique Firkušný-Callegari and Tatiana Firkušný (in Beckerman 2003b: 260–261) in connection with speech melodies as follows:

“From it [a dictionary of the living Czech language—Janáček refers here to his notations of speech melodies] I know that one and the same law of rhythmical combinations applies to speech, song and folksong, and that a rhythmic relief [*plastika rytmická*], which is the image of the progress and development of thought, emerges from words, and not from a word.”



<sup>661</sup> Under the date 26.4.1922 and subtitle *Ščasování – rytem* [*Ščasování—rhythm*].

<sup>662</sup> *Je-li rytmus dílem těsny nejjasnějšího vědomí – a to je! – pak je subjektivní – jen můj vlastní.* (TD2: 265.)



<sup>663</sup> This “dogma” is also repeated by Václav Kaprál (1924–25: 65) in the same number: “Rhythm in living speech emerges from words and not in a word. Time changes in an instant.” [*Rytmy v živé mluvě dělají se ze slov a ne ve slově. Takt co chvíle se mění.*]

As Nováček (1924–25: 55–56) aptly explains, this is why Janáček takes notes and listens to tones of birds and people’s voices in all circumstances in life. In this “*natural speech*” he finds, above all, a “*natural rhythm*”, as in the whole of nature. Nováček reminds (ibid. 56) that for Janáček the elemental force of a thunder storm, swinging trees, swaying spikes, a small squall of rain, color of nature, color of a human being and on a human being, day’s mood, appeared first and foremost as a rhythmical source; therefore speech melodies reflect an entanglement of rhythms and colors.

As presented in the circular model above (in the study “About the Firmest in Folk Song” [O tom, co je nejtvrďšího v lidové písni], 1927), *časovka* stiffens in the stretta—*těsna*—of all components of the word. These components were: “articulation, things that the ear embraces, tone, sound, things that the eye catches sight of, the object (thing), motion, gesture, emotion.” Janáček writes:

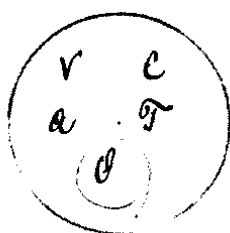
“All these are quantities of consciousness. Their stretta in half a second’s time created beats  and  pinned together [Janáček refers to two speech melody examples in the beginning of the study]. So deep is the spring of rhythms. I look for images, that seal the tone into the clear consciousness, in the spheres of the components of the word. When a single tone, tone after a tone, fades away, altogether six images are packed still with it in the clear consciousness—according to Wundt—if we look into consciousness through a window of one second.”<sup>664</sup> (OLPaLH: 462.)

The temporal quantity of one second is a constantly appearing unit in Janáček’s theorizing on the relation of the focus of consciousness, rhythm and speech.<sup>665</sup> Janáček derives it—obviously—from Wundt’s experiments. At this point, it is interesting to examine the autograph “The System of Sciences for Music Recognition” (*Systém věd pro poznání hudby*, 1919–21; TD2: 193–204) mentioned above. Near to the beginning of the autograph, Janáček emphasizes the importance of rhythm and the temporal measurement (TD2: 193). To his mind, the verbal and musical connection comes to the fore most clearly in the duration of one second (and apparently, speaking to himself, in parentheses he adds the interjection “Watershed of Bečva!”) (TD2: 194). This is then illustrated by a typical circular schema including the elements V (things, images), C (emotion), A (articulation), T (tone) and O (eye), accompanied by the notion that the tone is restricted to the segment of one second (when reading and writing are left out).<sup>666</sup>

<sup>664</sup> [Artikulace, co ucho pojme, tón, šum, co oko postřehne. věc, pohyb, mimika, cit jsou složky slova.] Všechny jsou veličiny vědomí. Jejich těsna v 0,5<sup>v</sup> vytvořila spjaté doby  a . Tak hluboké je zřídlo časovek. Představy, jež vytěsňují do jasného vědomí, hledám na polích složek slova. Když jediný tón, tón za tónem, vyzní, těsňuje se s ním ještě v jasném vědomí – podle W. Wundta – celkem šest představ, díváme-li se okénkem 1 vteřiny do vědomí.

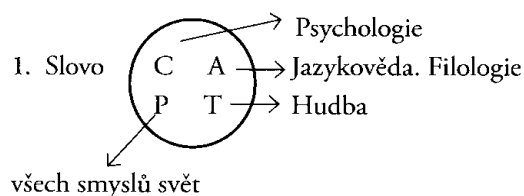
<sup>665</sup> This time-frame appears also in Janáček’s “Complete Theory of Harmony” (1920) in connection with the rhythm and duration (tempo) of a resultant chord (TD1: 596).

<sup>666</sup> Here, Janáček does not give explanations to the abbreviations, but they are commented in the editors’ footnote, where the little circle has been left unidentified (TD2: 194, fn 7). In her preliminary sketch for the edition of this manuscript, Drlíková (2006: 96) comes to a somewhat different interpretation of the abbreviations of the capital letters from that one in the critical edition (TD2: 194). Drlíková makes the ‘A’ stand for apperception and time, and the ‘O’ (that in the TD2 is left as a small circlet) for eye, which I will use here also, since ‘O’ as ‘eye’ is present in Janáček’s other circular models of the components of a word. ‘A’ again stands in them often for articulation, although apperception is also relevant to Janáček’s theorizing on perception and consciousness. However, one has to discount too quickly the interpretations of the



Under this circular model there are individual outlines about accent, *časovka* (rhythm), syllable and melody of a word. According to Janáček, accent is fickle and settles only little by little. A cluster of speech sounds in a syllable settles and unites only in a tone (ibid.). This is a central conclusion in Janáček’s research in the sphere of phonetics and speech melodies. He claims that the tone has also the substantiality of an image in consciousness: it reflects the contents of consciousness; the movement of that contents, if it is clear (ibid. 195). Janáček emphasizes that the tone is the most interesting document of the speed of that movement. From the rhythm (*časovka*) and the melody of the word, we can calculate the speed of the clearing up of the image in question and the speed of the differentiation of images, among other things, but also with what speed the selection of images proceeds and with the speed we attach an attribute or superordinate images (ibid.).<sup>667</sup>

On the system of sciences, Janáček (ibid. 199) gives a list of branches that are relevant in the process and theory of composition: acoustics, experimental psychology, linguistics, phonetics (speech melodies) and psychology, but also the “book of life and nature” – streets, solitude, bees, insect on a flower, bird, bushes: *the totality of the acoustic domain*. A little later in the autograph, he then draws again a circle with the components of the word that are connected to these different disciplines: C (emotion) to psychology, P (evidently perception) to the world of all senses, A (articulation) to linguistics and philology and T (tone) to music (ibid. 202).<sup>668</sup>



In the realm of tones, musical images fade out and emerge in consciousness as well, resulting in the ruffling of motives and in the rhythm and melody (ibid.). In this autograph, Janáček deals with other concepts as well, adopted from the experimental psychology of Wilhelm Wundt. Among these are “complex reactions” (*složité reakce*; ibid.

abbreviations in Janáček’s models: sometimes the letter ‘V’ stands for ‘*výslovnost*’—articulation—and not thing, ‘*věc*’, as is the case in the model for *Ist- and IInd-Year Phonetics* (collection of lectures, LD2: 120), where additionally P stands for ‘*předmět*’, “thing” or “object”.

<sup>667</sup> Differentiation and superordination are so-called “complex reactions”, belonging to Janáček’s theory of complicating composition, which are discussed in Chapter III.2.3.2.

<sup>668</sup> The abbreviations for the letters are provided neither here nor in Drlíková (2006: 99), but they are explained in footnote 7, as indicated earlier.

197) which are classified under five subcategories, and the concept of “central stimulus” (*centrální podnět*; *ibid.* 203). Through the incorporation of these psychological concepts into his theoretical apparatus, Janáček aims to outline a scientific theory of composition. He develops further these ideas in his lectures on composition in 1919–23 (for example, in a cycle of five lectures on theme “Composer at work” [*Skladatel v práci*, 1921–22; TD2: 251–284; 285–291; 293–347] and the series of lectures mentioned earlier, “Sensory and Affective Hoard of Musical Expression” [*Smyslový a citový poklad hudebního výrazu*, 1922; TD2: 349–380]). These lectures often have references to Wundt, as discussed in Chapter III.2.3, dealing with Janáček’s reading of Wundt.

### III.2.2.3.3 The structure of the word and composition

As indicated earlier, in his article about the importance of “real motives” (*Váha reálních motivů*, 1910), Janáček suggests that instrumental motives should be filled with living speech, i.e., they should also possess the structure of the word, both melodic (*nápěvnou*) and rhythmic (*sčasovací*) (TD1: 430). Moreover, in one of his last articles, “About the Firmest in Folk Song” (*O tom, co je nejtvrďšího v lidové písni*, 1927), he writes that *sčasovka* is rigid in the *stretta—těsna*—of all components of the word (OLPaLH: 473–474). As Janáček’s opinions in these articles, which equally reflect his outlook on folk songs, are quite speculative, it is quite difficult to find any concrete advice in them on how to give a composition “the structure” of a word or a real motive.

Therefore, one would expect to read something more pragmatic about this issue in Janáček’s lectures on composition. However, when browsing through his lectures on composition in Brno (and also at the master classes of the Conservatory of Prague), that have been published recently in TD2, one is surprised by the emphasis and abundance of psychological terms, especially starting from the lectures of the year 1915 (TD2: 146). For example, we find Janáček’s annotations (in addition to the familiar term *spletna*) about apperception and central stimulus after an example of ‘*vzruch*’ (‘disturbance’) in harmony and the dilution of affect in music (after the termination of the harmonic ‘disturbance’).<sup>69</sup> We find also the terms *ostří vědomí* (“edge” of consciousness) and *výplň vědomí* (“center” of consciousness) plus the temporal quantity of one second attached to them in the lecture of 13 April 1916 (TD2: 151). The lectures on composition naturally address more “conventional” musical phenomena in addition, such as *sčasování* (rhythm in general), connecting forms, motives and musical forms. Janáček’s former student, Pavel Haas (1928: 29), recalls that the classes were mainly devoted to lectures on phonetics and complex reactions, musical forms, opera, orchestration and other topics. This evidence adds another new concept to the list of terms in Janáček’s theory on composition: namely, complex reactions, but, nevertheless, it does not clarify the extent to which Janáček spoke about speech melodies and the structure of the word to his students in connection of compositional technique, if he did that at all. In the light of the lectures, it turns out to be a difficult task to find verification of this.

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<sup>69</sup> In the lecture dated 25 October 1915, the central stimulus is called *centrální dráždění* or *centrální popud* (TD2: 146). In the lecture dated 26 January 1916, the term for central stimulus is called ‘*centrální podnět*’ and its pair, the ‘*pacit*’ that originates by external stimuli, is called *zvnější podnět* (“external stimulus”) (TD2: 147).

The impact of speech melodies on Janáček's approach to musical form has been discussed in previous chapters concerning *časování* and the so-called "real motives". As Janáček himself states in his Complete Theory of Harmony (1920): "I have arrived at the recognition of rhythmic organization through the study of speech melodies." (TD1: 462.) At this point, it is relevant to recapitulate briefly the views expressed by Vysloužil (1985a: 12) about the radical changes to which the departure from the 'quadrature' principle leads in Janáček's musical style: "Janáček deviates in various ways from the pure 'quadrature'; he composes using odd-measure motifs (themes), violates their symmetry by transaccentuations, breaking or expanding the motifs, varying the motif cores characteristic of expression, etc." This outlook on Janáček's conception of form is backed up by Otakar Nováček (1924–25: 56), who in turn refers to Janáček's conception of rhythm: "Metrical rhythm is always fixed unlike the spoken, living rhythm, which has several variations."

Another term in Janáček's teaching of composition, namely "complicating composition", is closely related to the concept mentioned by Haas, the "complex reactions". Together, this pair of concepts appears at the forefront of Janáček's psychological quest for a scientific theory on composition. A question thus arises: How far are they connected to speech melodies and the "structure" of the word? At this point one has to favour interrogative clauses. Would it be possible to track the missing link between these concepts and the "structure" of the word, for example, in the lecture of 7 November 1919, where Janáček claims: "*Verbal* motive—What a complicated image!"<sup>670</sup> (TD2: 211). This utterance is related to a sequence of lectures on motives and consciousness, continuing far into the years 1920 and 1921. The impact of Wundt is visible likewise in Janáček's "science" of composition: in his lecture notes we find many references to the pages of Wundt's *Grundzüge der physiologischen Psychologie*.

The concepts of 'complex reactions' and 'central stimulus' become essential particularly both in relation to form and the selection and arrangement of motives. According to Janáček, motives are "images" that originate in consciousness. Of the many occurrences that can verify his outlook on this issue, one can quote article two (§ 2) in his lecture on motives (autumn 1919): "Every image, that lies deep in consciousness with an emotional formation, is a motive."<sup>671</sup> (TD2: 168.) Janáček (ibid.) differentiates tonal (*tonové*) motives into harmonic (*souzvukový*), motives associated to keys (*tóninový*), melodic (*nápěvný*), verbal (*slovesný*),<sup>672</sup> choreographic (*choreografický*), rhythmic (*rytmický*) and timbral (*barevný*). In his definition of a motive, Janáček refers to the third volume of Wundt's *Grundzüge*: "*Motive* in itself is an emotion accompanied with a more or less *clear image* or with a *united cluster of images* (W.W.III, pp. 224–225)." This definition is followed by the sentence: "*Motives* are images, which are directed at something (W.W.III, p. 731); finally they bring forth something." (TD2: 167.)<sup>673</sup> According to Janáček (TD2: 169), one single tone—and a single interval—is also an image.<sup>674</sup>

<sup>670</sup> "Motiv slovesný – Jaká to složitá představa!"

<sup>671</sup> *Každá představa, jež tkví stavením citovým hluboko ve vědomí, je motivem.*

<sup>672</sup> This motive is complicated (*je složitý*), Janáček adds in parentheses. In the further discussion of the single motives, in relation to verbal motives, he refers to speech melodies (*nápěvky mluvy*) (ibid. 169).

<sup>673</sup> "*Motiv sám o sobě je cit doprovázený více neb méně jasnou představou nebo sjednoceným shlukem představ.* (W.W. III., s. 224–225.) *Motivy* jsou představy, jež k něčemu měří (W.W. III. s. 731); nakonec cosi způsobují." In the sixth edition of Wundt's work on the given pages, one can find the original model for Janáček's ideas: *Für sich allein betrachtet, besteht es [Willensmotiv] in einem Gefühl, das von einer mehr oder minder klaren Vorstellung oder auch von einer ganzen zu einem einheitlichen Komplex verdichteten*

In Part B of the aforementioned lecture, Janáček writes:<sup>675</sup> “*Composing is reactive action to central stimulus*. Complete action involves all three times: *perception—apperception—the arousal of will; motoric stimulus*.” Janáček specifies: “*Reactive action is restricted by the center of consciousness*.” (TD2: 171, emphases by Janáček.) At this point it is necessary to return to Janáček’s reading of Wundt, and take a closer look at the idea of “complex reactions”, “central stimulus” and “complicating composition” and their relationship, not only to Janáček’s teaching of composition, but also to the actual compositional work.<sup>676</sup> These psychologically toned concepts, naturally, are tightly intermingled (“percolated”, one could say) with the operations of consciousness and images (Ger. ‘*Vorstellungen*’;<sup>677</sup> Czech ‘*představy*’). It is no wonder that Wundt’s psychology evoked a response by a devoted collector of speech melodies and other sounds of reality.

### III.2.3 Janáček and Wilhelm Wundt: Meeting of two innovators.

#### III.2.3.1 Janáček’s reading of Wundt

As has been illustrated in Chapter II.1.2 (“Music theory and beyond”), Janáček became familiarized with Wundt’s psychology at the beginning of the 20th century. He had the sixth edition of the three volumes of *Grundzüge der physiologischen Psychologie*, published in 1908, 1910 and 1911. As Helfert (1928: 24), Racek (1968a: 11–13), and Blažek (1968a: 36) note, during the period between 12 December 1913 and 25 August 1915, Janáček was so involved in his reading of Wundt that he took the *Grundzüge* with him wherever he went, even on vacation.<sup>678</sup>

Janáček’s positive response to Wundt has already been mentioned (cf. Chapter II.4.5.1 “Music theoretic writings”). Together with several underlinings, markings and dates,

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*Vorstellungsmasse begleitet ist. [17. Kapitel. Willensvorgänge] . . . So treten bei der Betrachtung der Willenshandlungen an die Stelle der Nervenregungen, der Muskelbewegungen und ihrer weiteren objektiven Folgewirkungen lediglich aufeinander folgende Bewegungsvorstellungen, zusammen mit Gefühlen, Empfindungen und den der Handlung als Motive vorausgehenden Zielvorstellungen, lauter Bestandteile, die unmittelbare Bewusstseinsinhalte sind. [21. Kapitel. Naturwissenschaftliche Vorbegriffe der Psychologie.]*

<sup>674</sup> On this point, Janáček has added in parentheses the name of Béla Bartók as an example of the ‘differentiation’ (one of the complex reactions) of these images, apparently referring to harmonic motives (TD2: 169). Since these lecture notes are dated to the year 1919, Štědroň’s (1964: 250) assumption that Janáček might have met with Bartók’s name for the first time in Schoenberg’s *Harmonielehre* meets a challenge, since Janáček received Schoenberg’s book at the end of March 1920, as has been indicated. The idea of a single tone as a motive appears also in the lecture held in 1918 (TD2: 159).

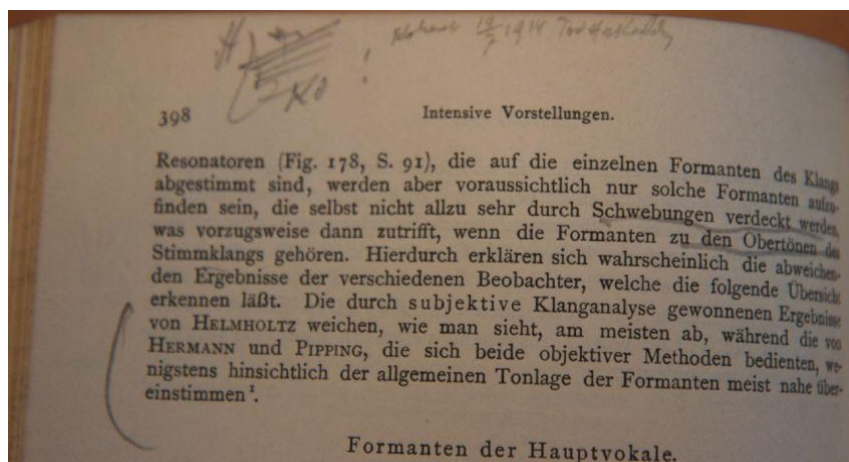
<sup>675</sup> Under the subtitle *Skládání* [Composing], article six (§ 6).

<sup>676</sup> This aspect is discussed in the framework of the architectonics of composition (Debussy, Smetana), including the composition of a folk song.

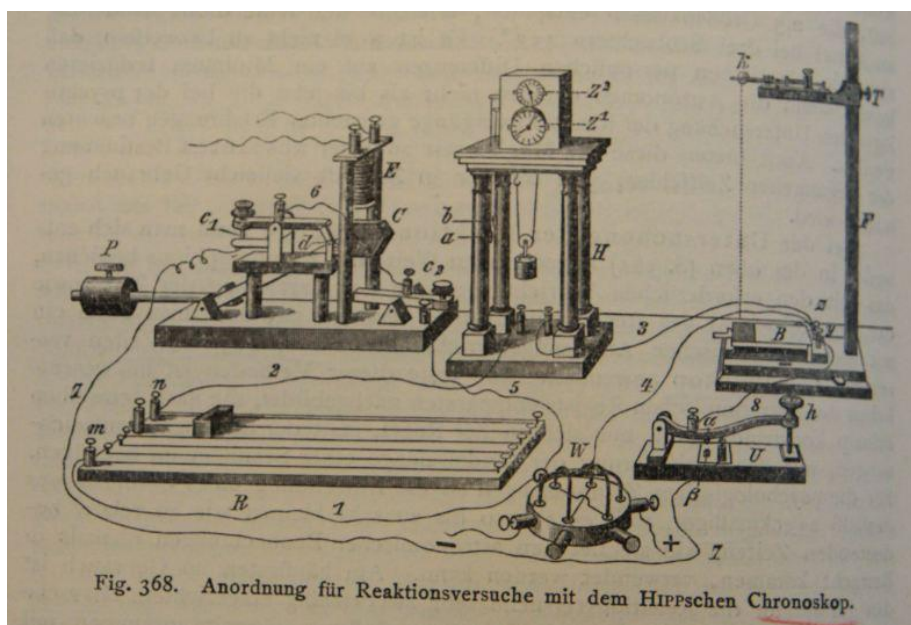
<sup>677</sup> I will not enter here into a philosophical debate about the correct translation of this term. Obviously, for Janáček it represented “image”. In E. B. Titchener’s translation of the fifth edition of the *Grundzüge*, Wundt’s term ‘*Vorstellungen*’ is translated as ‘ideas’. (See also the discussion on this topic with Professor Dr. J. Švancara in Part II.)

<sup>678</sup> For instance, Janáček studied the twelfth chapter of the second volume of *Grundzüge* in Hukvaldy on 24 July 1914 and finished the book on 25 August 1915 at the Bohdaneč spa near Pardubice, where he was treated for his rheumatism (Blažek 1968a: 36; Trkanová 1998: 88).

Janáček as a music theorist agrees with Wundt. For example, on page 459 of the first volume he writes: (*spletna moje*) [“My *spletna*”]. On page 540 he has commented: *sčasovaci vrstvy* [“rhythmic layers”] and on page 574 he has written: *notace slov je vlastně měření obsahu (zpěvní) (ne)vědomí* [“the notation of words is actually measuring of the contents of (vocal) (un)consciousness”]. In the eleventh chapter (*Gefühlselemente des Seelenlebens*) of the second volume Janáček writes: ‘*To je moje prolínání*’ [“This is my *percolation*”, p. 351] and ‘*vrstvy moje!*’ [“my layers!”, p. 354]. In July 1914, he has been reading the second volume of the book (its twelfth chapter) in Hukvaldy, about which we are informed by the notation of a rooster’s crow (p. 398):



On 17 October 1914, he has started to study the third volume, according to a marking in its table of contents on page XI. As early as page 28 of the third volume, Janáček becomes inspired: *To je moje učení vrstvy!!!* [“That is my teaching of layers!!!”]. On page 366, he has studied the picture of Hipp’s chronoscope (fig. 368) with great interest, underlining with a red pencil its parts *Fallapparat F*, *Rheochord R*, *Reaktionstaster U* and *Kontrollhammer C*:





There is an interesting comment in the margin under this picture: “*Jak dlouho trvá*” *myšlenka (představa) na mysl: toho měřítkem nosným je nápěvek volný* (“How long an idea (an image) lasts in the mind: a free melody is an assisting measure of that”). This comment continues on the lower margin of the next page: *Již průběhem vyslovení slova se mění!* (“Already during the articulation of the word it changes!”)

Although Janáček finished the reading of *Grundzüge* in August 1915, he returned to the book in due course, especially at the time he was rewriting his Complete Theory of Harmony (1920). On page 385 of the third volume (which contains most of Janáček’s comments), dealing with the topics *Bewusstsein und Vorstellungsverlauf* and *Verlauf der direkten Sinnesvorstellungen*, Janáček has marked with red pencil the date 27/X 1919 and after it his comment ‘*slov ve větě, slabik v slově—i hlásek ve slabice!*’ [“a word in a sentence, a syllable in a word—and sound in a syllable!”]

Since it is impossible to go into an analysis of the whole *Grundzüge* and Janáček’s reading of it in this limited space (taking into account that it took Janáček years to study it), I have chosen, instead, to demonstrate briefly Janáček’s underlinings in Wundt’s Introduction and Prefaces to the first, the fifth and the sixth editions. Since the fifth German edition (1902) was translated into English by Wundt’s former student, Edward B. Titchener in 1904, it is possible to provide more or less exact English counterparts to Wundt’s thoughts.<sup>679</sup> Thus only the preface to the sixth edition (which Janáček possessed) remains in its German form in the following. It is quite illuminating to follow the aspects that Janáček has selected as interesting. Wundt starts his preface of the first edition with the sentences:

The work which I here present to the public is an attempt to mark out a domain of new science. I am well aware that the question may be raised, whether the time is yet ripe for such an undertaking. The new discipline rests upon anatomical and physiological foundations which, in certain respects, are themselves very far from solid; while the experimental treatment of psychological problems must be pronounced, from every point of view, to be still in its first beginnings. In many portions of the book I have made use of my own investigations; in the others, I have at least tried to acquire an independent judgment. Thus, the outline of the anatomy of the brain, contained in Part I, is based upon a knowledge of morphological relations which I have obtained by repeated dissection of human and animal brains.<sup>680</sup>

In the preface to the fifth edition of the *Grundzüge*, Wundt writes (selection of the passages with Janáček’s underlinings in the original German text is given in the footnote):

Fechner apart, the adventurer of an ‘experimental psychology’ was still reduced, in most instances, to borrow what he could from other disciplines, especially from the physiology of sense and nervous system. . . . My principal purpose in this thorough recasting of the material has been not so much to give a complete survey of the entire literature of the subject, in its

<sup>679</sup> Titchener has been criticized for mistranslations of Wundt’s work and for describing his psychology as “structuralism”.

<sup>680</sup> Janáček’s underlinings in the original German text: *Stehen doch teilweise sogar die anatomisch-physiologischen Grundlagen der hier bearbeiteten Disziplin durchaus nicht sicher, und vollends die experimentelle Behandlung psychologischer Fragen ist noch ganz und gar in ihren Anfängen begriffen. . . . So stützt sich der im ersten Abschnitt gegebene Abriss der Gehirnanatomie auf eine aus vielfältiger Zergliederung menschlicher und tierischer Gehirne gewonnene Anschauung der Formverhältnisse.*

manifold branches, the numerous journals that are now published in the interests of experimental psychology render this an easy task for any one who will undertake it, as rather to present, in more adequate form and (where it seemed desirable) with greater detail of proof than had appeared in previous editions, those experiences and those interpretations of experience which had come to me in the years of helpful association in research with all the younger investigators who have worked in the psychological laboratory at Leipsic. . . . The two volumes of the previous editions have now become three. Volume ii. will contain the conclusion of the doctrine of mental elements, and the theory of ideas; volume iii., Parts dealing with emotion and voluntary action and with the interconnexion of mental processes, together with a closing chapter of philosophical import.<sup>681</sup>

In the preface to the sixth edition Wundt compares the changes to the fifth edition as follows:

*Die Umarbeitungen der sechsten Auflage dieses Werkes sind gegenüber denen der fünften weniger eingreifend gewesen. Nur das letzte Kapitel, das bei dieser verhältnismässig wenig verändert worden war, ist diesmal einer gründlichen Neubearbeitung unterzogen worden, bei der ich bemüht war, die für die psychische Grössenmessung bestimmenden psychologischen Gesichtspunkte klarer zu entwickeln und dementsprechend die Ausführungen über die psychischen Massmethoden einer Revision zu unterwerfen.<sup>682</sup>*

Wundt (1902b: 1) starts his introduction as follows (Janáček's underlinings in the German original are given in the footnotes):

The title of the present work is in itself a sufficiently clear indication of the contents. In it, the attempt is made to show the connexion between two sciences whose subject-matters are closely interrelated, but which have, for the most part, followed wholly divergent paths.<sup>683</sup>

. . . Physiology is concerned with all those phenomena of life that present themselves to us in sense perception as bodily processes, and accordingly form part of that total environment which we name the external world. Psychology, on the other hand, seeks to give account of the interconnexion of processes which are evinced by our own consciousness, or which we infer from such manifestations of the bodily life in other creatures as indicate the presence of a

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<sup>681</sup> *Im übrigen sah sich aber das Unternehmen einer »experimentellen Psychologie« zumeist noch auf Anleihen bei anderen Gebieten, namentlich bei der Sinnes- und Nervenphysiologie, angewiesen. . . . So ist denn fast unversehens dies Buch beinahe ein neues geworden. Mein Hauptziel bei dieser gründlichen Umarbeitung war aber nicht sowohl dies, eine vollständige Übersicht über die gesamte weitverzweigte Literatur des Gebietes zu geben – dazu ist in den zahlreichen Zeitschriften, über die gegenwärtig die experimentelle Psychologie verfügt, für jedermann leicht Gelegenheit geboten – als vielmehr die Erfahrungen und Anschauungen, die ich unter der hilfreichen Mitarbeit so mancher im Lauf der Jahre im Leipziger psychologischen Laboratorium tätiger jüngerer Kräfte gewonnen hatte, vollständiger und, wo es nützlich schien, mit eingehenderer Begründung als in den früheren Auflagen vorzuführen. . . . Die zwei Bände der früheren Auflagen sind nun zu drei Bänden geworden. Davon wird der zweite den Schluss der Lehre von den psychischen Elementen und Theorie der Vorstellungen enthalten, während dem dritten die Abschnitte über die Gemütsbewegungen und Willenshandlungen, über den Zusammenhang der psychischen Vorgänge und das philosophische Schlusskapitel überlassen bleiben.*

<sup>682</sup> In addition to the underlining of this passage, Janáček has added two vertical lines in the margin.

<sup>683</sup> *Das vorliegende Werk gibt durch seinen Titel zu erkennen, dass es den Versuch macht, zwei Wissenschaften in Verbindung zu bringen, die, obgleich ihre Gegenstände innig zusammenhängen, doch zumeist völlig abweichende Wege gewandelt sind.*

consciousness similar to our own.<sup>684</sup> This division of vital processes into physical and psychical is useful and even necessary for the solution of scientific problems. We must, however, remember that the life of an organism is really one; complex, it is true, but still unitary.”<sup>685</sup>

In his book (*Einleitung: 1. Aufgabe der physiologischen Psychologie*; p. 13), Janáček has paid attention to what Wundt says about the nature of consciousness: “. . . alle Inhalte unseres Bewusstseins sind von Moment zu Moment veränderliche Vorgänge; . . .” Towards the very end of the work, in its third volume (pp. 345–346; the chapter on *Schwankungen der Aufmerksamkeit*), Janáček has underlined an identical idea:

*Der Verlauf der Vorstellungen im Bewusstsein ist, wie aus dem Vorangegangenen erhellt, . . . miteinander zusammenhängende Prozesse zerfällt: in das Kommen und Gehen derselben innerhalb des allgemeinen Blickfeldes des Bewusstseins, und in das wechselnde Erfassen einzelner durch die Aufmerksamkeit.*<sup>686</sup>

This outlook on consciousness obviously reflects Janáček’s own ideas on rhythm and speech melodies and their constant variations.

Kulka (1990: 45) remarks that Janáček’s theoretical statements did not always use psychological concepts in a conventional way. We can suppose that this applies in the same manner to the adoption of Wundt’s terminology, which in Janáček’s employment becomes highly biased with musical processes. According to Kulka (*ibid.*), the concepts of perception and apperception, for example, are to Janáček something quite different from what is—or what used to be—understood by them in psychology or aesthetics. Kulka (*ibid.*) observes that in his lectures on composition, Janáček interprets perception as the “looming up” of ideas. Perception is followed by apperception, which is actually the “acquisition”, i.e., becoming aware of a particular tone. For Janáček, apperception takes place even, for example, when we see a printed note (*ibid.* 46).

Kulka (*ibid.* 45) remarks that in Janáček’s view, music is the speech of affects. Indeed, Janáček states this himself in his autograph “The Objective Value of a Musical Work” (*Objektivní hodnota hudebního díla*, 1915): *Hudba řečí afektů* [Music is the language of affects] (LD2: 69), and in his article “On the mental process of composition” (*O průběhu duševní práce skladatelské*, 1916): *vždyť hudba je řečí afektů* [after all, music is the language of affects] (TD1: 440). Affects seem to emerge deep down in consciousness. As Kulka (1990: 45) describes: “Progressing from perception to apperception, musical images (primary, “resting on tone” or secondary, dependent on sources other than tones) emerge from the

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<sup>684</sup> *Die Physiologie erforscht unter diesen Erscheinungen diejenigen, die uns in der Sinneswahrnehmung als körperliche Lebensvorgänge gegeben sind und als solche einen Bestandteil der gesamten uns umgebenden Aussenwelt ausmachen. Die Psychologie dagegen ucht über den Zusammenhang jener Erscheinungen Rechenschaft zu geben, die unser eigenes Bewusstsein uns darbietet, oder die wir aus den Lebensäusserungen anderer Wesen erschliessen, die auf ein dem unsern ähnliches Bewusstsein zurückweisen.*

<sup>685</sup> *Nun ist diese Scheidung physischer und psychischer Lebensvorgänge zwar für die Lösung der wissenschaftlichen Aufgaben nützlich und sogar notwendig; an sich aber ist das Leben eines organischen Wesens ein einheitlicher Zusammenhang von Prozessen.* [One can ask whether Titchener’s translation here is pertinent.]

<sup>686</sup> In the table of contents of the third volume, Janáček has marked with blue lines the titles of pages 324 (*Umfang der Aufmerksamkeit*) and 330 (*Umfang des Bewusstseins*). On page 325 Janáček has underlined Wundt’s conclusion that . . . dass man 4–6 unverbundene Eindrücke (Linien, Buchstaben, Ziffern), noch eben gleichzeitig zu apeerzipieren vermag, wobei . . . and added the date 8/4 1915. On page 330 (*Umfang des Bewusstseins*) Janáček asks: *Bude moje vládnoucí vrstva objemem vědomí?* (“Will my predominant layer be the extent of consciousness?”)

shade of consciousness to acquire greater and greater clarity. The deeper in the mind the images are, the more freedom is available for their combination.” In Janáček’s words:

“By reason of the emotional character the whole harmony or its individual parts fall down or rise up to different degrees of clarity in our consciousness . . . The deeper the harmony of its individual parts penetrates to reach the scantily lit background of consciousness, the more freedom is granted to new harmonic combinations . . . ” (TD2: 135; transl. in Kulka 1990: 45.)

Thus, the musical affect moves from the darkness of consciousness to its clearness. Before it arrives at a clear awareness, there occurs a spontaneous creation. As soon as the creative spontaneity has changed into awareness, the affect changes into creative will. (Kulka 1990: 45.) As Janáček says:

“After every note, chord, or key have reached the height of clarity, the affect transmutes into an act of the will. . . . The meaning of the musical affect consists in being completed by itself. . . . A free flight of an idea, freedom of harmonic flow, freedom of key brilliance, these are essential to the affect.” (Kulka 1990: 45–46; TD2: 139.)<sup>687</sup>

Janáček’s interpretation of the concepts of assimilation and association serve likewise his musical interests. As Kulka (ibid. 46) clarifies their distinction, assimilation is a fusion of several tones to form a whole. This blending together appears as tone colour. Association is the connecting of tones with a certain key of an instrument, or with motion. The term also means the connection of a tone with a note (connection of a tone with its graphic representation). (Ibid.) According to Janáček, assimilation, association, and apperception arise either by way of the senses or through central stimulus of the cortex. The central stimulus enables us to imagine a tone (apperception) of a certain colour (assimilation) and to connect it in the mind also with a note, key, motion, etc. (association). (Ibid.; TD1: 436.)<sup>688</sup> The concept of central stimulus appears in Janáček’s writings (both theoretical and non-theoretical) and lectures on composition, and it is also connected to his concept of “complicating composition”. These concepts emerge via Wundt’s influence, and will be discussed shortly.

### III.2.3.2 Theory of complicating composition

#### III.2.3.2.1 Central stimulus, motive and the center of consciousness

Janáček deals with the concept of central stimulus—a loan from Wundt<sup>689</sup>—mostly in his lectures on composition. Central stimulus and the center of consciousness are obviously

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<sup>687</sup> The text is quoted from Janáček’s autograph *Myslná, psychologická podstata hudebních představ* (1917) (“The Intellectual and Psychological Substance of the Musical Imagination”; TD2: 133–140).

<sup>688</sup> Text from Janáček’s article “On the mental process of composition” (*O průběhu duševní práce skladatelské*, 1916).

<sup>689</sup> In his *Grundriss der Psychologie* (1897a, Part I: *Die psychischen Elemente* [“Mental Elements”], § 6. *Die reinen Empfindungen* [“Pure Sensations”]), Wundt divides the rise of sensations into physical (originating from a stimulus [*der Reiz*] in the outer world) and physiological (when the stimulus is a process in our own body). Physiological stimuli, again, may be divided into *peripheral* and *central*, according as they are processes in the various bodily organs outside of the brain, or processes in the brain itself. In many cases, a sensation is

closely related with each other, as Janáček claims in his lecture from 1919 (TD2: 171, emphases by Janáček): I. “*Composing is reactive action on central stimulus.*” (“*Skládání je dějem reakčním na centrální podnět.*”) This tenet is followed by another: II. “*Reactive action is restricted by the center of consciousness.*” (“*Děj reakční je omezen výplní vědomí.*”) These tenets<sup>690</sup> have been briefly presented in the chapter dealing with the structure of the word and composition (III.2.2.3.3).

In the feuilleton-like essay “Way to Consciousness” (*Cesta do vědomí*, 1927; TD1: 663–665) to the memory of the Professor of Physiology at Brno, Edward Babák (1873–1926), Janáček ponders on the difference between the external stimulus and internal stimulus with the example of the clock striking six in the morning at his dwelling. He wakes up, hearing the clock strike four, but it is already six o’clock in the morning and his dog Čipera has run out of the house as usual (barking at the neighbor’s cat). Being still at sleep during the first two strokes, Janáček had not been aware of them: “In vain the first and the second stroke tried to punch into my consciousness. – Along with the external stimulus the sound of the clock penetrated into the clear consciousness after 3,5 seconds.” (TD1: 663.) This leads Janáček to contemplate the arousal of a musical motive (with the example of the opening motive of the third movement of his *Capriccio*): which part of it actually reaches the inner, central stimulus and the clear consciousness? – Just a moment ago there was not a faint idea of the sounding tones, and then in the blink of an eye a motive resounds with the yellow color of brass instruments (ibid. 664). Even though (as Janáček claims) the motive developed in five seconds (ibid.), he asks: “Was it all . . . hidden in the obscurity of the mind as the leaf of a fern, rolled into an invisible ball? – Or will the plasticity of musical thought stiffen finally by the effect of the outer circumstances?” – “Maybe these assumptions do not exclude one another?” (ibid.) As the first and second stroke of the clock, could such a hidden life of also the first tones of the mentioned motive be possible: even of the whole motive, he asks (ibid. 665). Further: “Wasn’t the course of the emerging of the first motive of the composition by the *central* (inner) stimulus similar as the one of the tone by the *outer* stimulus?” (Ibid.) After this question Janáček claims:

“I presume that immediately before entering the clear consciousness the idea exists in the mind already in all its plasticity for the time of one second and for the length of a motive. It squeezes out from behind the curtain, by which it is still covered, indeed burns it off with the most flaming point of its relief and penetrates into the clearest consciousness.” (Ibid.)

Janáček—surrounded by the inactivity of summer vacations—writes additionally about the arousal of tones via the central inner stimulus in the feuilleton *Ticho* (1919; LD1: 454–456). However, he discussed the concept most frequently in his lectures.<sup>691</sup> Central stimulus and the clear consciousness seem to be situated somewhere in the apperception of a motive or a tone—if we recall what Janáček calls the “three times” (perception—apperception—

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attended by all three forms of stimuli. In some cases, the central stimulus alone is present; as, when we recall a light impression previously experienced. The central stimulus is the only one that always accompanies sensation.

<sup>690</sup> Janáček repeats them in his lecture on consciousness and composition (*Vědomí a skladba*) on 28 October 1919 as well (TD2: 210). The lecture notes differ in various places, and we are obviously encountered here with two different lectures.

<sup>691</sup> “Central stimulus” is the title of a lecture at the Conservatory in Prague, held on 17 October 1921 (TD2: 294), where Janáček seeks the beginnings of an exact science of composition.

awakening of will).<sup>692</sup> The last mode of these times is the actual mode of creation: stimulation of the will to reaction, as Janáček says in his lecture on 1 November 1920 (TD2: 222).<sup>693</sup> This phase belongs to the sphere of complex reactions, which will be dealt with in the next chapter. One meets with a downright radical statement in his lecture (probably in the autumn of 1921) that evidence of central stimulus can be found also in other living creatures: in finches, a bird in a cage, bees, etc. (TD2: 258). This view is quite revolutionary, bearing in mind that the central stimulus comes from the subject of the composer, and is of no immediate sensory origin (Kulka 1990: 47). Janáček's former student, Osvald Chlubna (1955: 56) illustrates this process followingly:

Simple reaction, an instantaneous capturing of impression, is lit in the composer's mind by the immediate central stimulus. A complicated reaction is then thinking under the influence of simple reaction, and the composer starts to work.

The range of the clearest consciousness, its focus, is limited. As Kulka (1990: 43, 55) puts it: "Janáček adopted contemporary psychological knowledge, saying that only six items can be retained in the edge of consciousness at one moment. If another item is added, one of the previous six drops out." A 'press of consciousness' becomes to be operative, causing every motion to stiffen, to be 'pressed'. More precisely, Janáček derives this conception directly from Wundt. As discussed in Part II, Wundt defined apperception as active association or selective attention (*Blickpunkt des Bewusstseins*). In his reaction time experiments, Wundt measured the duration of apperception to be one tenth of a second and limited switching attention voluntarily from one stimulus to another to six items or groups. Moreover, as Boring (1950: 334) has remarked, phenomenal experience is a constant flux and apperception is a constant current in the stream of consciousness.

Accordingly, Janáček denotes this limited range of consciousness with different names: *těsna vědomí* ('stretta' of consciousness), *výplň vědomí* ('center' of consciousness), *ostří vědomí* ('edge' of consciousness) and *úžina vědomí* ('straits' of consciousness), probably in the order of frequency. Why he preferred to use so many terms (besides *apperception*), is not clear.<sup>694</sup> As well, it is not clear at all why the term *výplň vědomí* ('center' of consciousness) appears in his lecture on 10 November 1907.<sup>695</sup> The duration of one second is an integral component of Janáček's outlook on this frontier, as well as the form of a

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<sup>692</sup> In his lecture "Composer in his work" from 1919–21 (TD2: 258–260), apperception is correlated with the clearest consciousness. Also in a lecture from the autumn of 1921, the growth of a motive looms in the shifting of perception into apperception (TD2: 303).

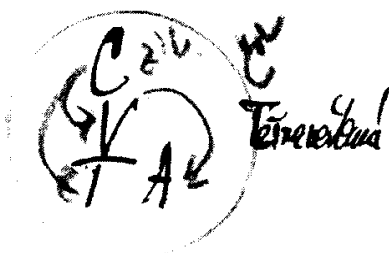
<sup>693</sup> In his autograph *Systém věd pro poznání hudby* ("The System of Sciences for Music Recognition", 1919–21) Janáček distinguishes between simple reaction as an inspiration or idea (*nápad*) and complex reaction as thinking (TD2: 203).

<sup>694</sup> In a kind reply to me by e-mail in September 2003, Mr Dalibor Špok from the Department of Psychology at Masaryk University in Brno clarified that at that time there was no uniform Czech terminology in use of Wundt's concepts of consciousness. The terms used by Janáček need not be his own neologisms, and, according to Mr Špok, they surely sound today somewhat archaistic. Indeed, in the psychological dictionary by Prof. Karel Černocký (J. Těšík, 1947; p. 472), one finds only one of these terms: *úžina vědomí*, which is given its German equal *Enge des Bewusstseins*. It is also possible that Janáček consulted his scholarly colleagues in psychology at the time.

<sup>695</sup> Here, Janáček writes that the eye makes partitions in the mind: it restricts the center of consciousness – "orders" the center (TD2: 142).

circle.<sup>696</sup> In his discussion on this topic, Janáček refers mainly to the third volume of Wundt's *Grundzüge*.

In many places in his lectures on composition, Janáček repeats that the center of consciousness, its clearest edge, is limited to six simultaneous images (e.g., TD2: 168). He compares apperception to the narrowing of the clearest consciousness, which, for example, is a press of chords in a four-voiced arrangement (TD2: 260).<sup>697</sup> In an autograph entitled “Composer at work” (*Skladatel v práci*, 1921), Janáček claims that at the most, six tones in a second “attack” the composer before he writes them (ibid. 290). In his lectures in Prague (“Motives”, 24 October 1921), in connection with verbal motives (speech melodies), Janáček presents an already established model of the “stretta” of consciousness (*těsna vědomí*), which is the product of other factors in life – emotion (C = *cit*), images and things of all senses (V = *věci všech smyslů, představy*), tone (T = *tón*) and articulation (A = *artikulace*) (TD2: 299):



In the same series of lectures, Janáček claims that motives are minted by the stretta of our clearest consciousness and refers to the experimental result of the duration of a melodic motive; six tones are united in one second (by the sixth it is still possible to recall the first one) (ibid. 302). Motives arise via simple reaction and take shape with blind (subconscious) influences—in perception, which is the well and source of motives (ibid. 303). When the motive grows, apperception covers perception (ibid.). Apperception is the press of consciousness, which equals the whole contents of our experiences (ibid. 305). Janáček refers to Wundt (III Vol., p. 324) as the answer to the question “How many simultaneous images can be clearly apperceived in consciousness at the edge of attention, without the oscillation of attention?” (TD2: 306). He even draws a picture (literally, a house and what looks like a tree, within frames) and declares that there can be four to six relatively untrained images within one second and maximally six trained ones (ibid.).<sup>698</sup>

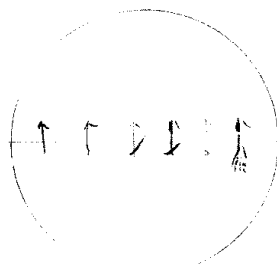
“How does then this workshop of consciousness look like?”, he asks. “Where is the beginning of a tone—a motive, where the end?” (Ibid. 306–307.) “The *workshop*—spontaneous and automatic *press*—is our consciousness, the stretta in the clearest consciousness. *Six clear images are squeezed in the edge of the clearest consciousness in one second*”, Janáček repeats, referring again to “Dr. Wundt” (III Vol., p. 324) (ibid. 307,

<sup>696</sup> In his feuilleton H. Ch. (*Das Hippische Chronoskop*, Prager Presse, Max Brod's translation, 1922), Janáček announces that he looks at this small window of consciousness (‘die Enge des Bewusstseins’ – *nejmenší, nejužší* [‘ostří’] *vědomí*) with the Hipp's chronoscope. Measured by it the duration of the *těsna vědomí* is one thousandth of a minute. According to Janáček, this device serves to the true *musicology*. (LD1: 492, 494.)

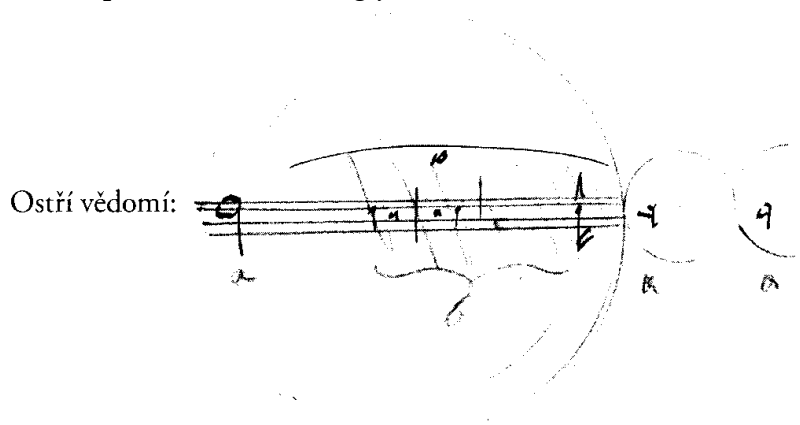
<sup>697</sup> In the same cycle of lectures, he says (24 October 1919): “Our consciousness is a press of motives.” (TD2: 251). On 6 October 1922, in relation to complicating composition and motives, he has aphoristically written: “Consciousness is press. One second.” (TD2: 254.)

<sup>698</sup> Janáček even refers to James McKeen Cattell (1860–1944), an assistant to Wundt in Leipzig, and of course to his own experiences (TD2: 306).

emphases Janáček's). Janáček illustrates this conclusion in his typical way with an experiential example. Since the date of the lecture in question is November 1921 and Janáček has been at the Tatra mountains the previous summer, one can read from the examples (mountains, snow on the top of one of them, cottages seen from the mountains, and the abbreviation 'Štrb.', obviously referring to Štrbské pleso) the origin of these images. The model which he offers, though, is quite unclear and abstract (ibid.):



Janáček then asks how do musical motives squeeze out at the edge of consciousness (*ostří vědomí*) (ibid. 308). For example, a melodic motive of a single tone pierces consciousness like a nail with its point—if it is strongly motivated:<sup>699</sup>



“With what can it be motivated?”, is the following question (ibid. 309). In the elaboration of the question of motivation, Janáček provides his reader with interesting glimpses into his method of composition, or at least, to the peculiar “realism” at its foundations. In this method, the relation of motivation and the focus of consciousness (be it “center”, “stretta”, “edge” or “press” of consciousness) play a central role in the production of musical images. At this point, let us follow his arguments towards the end of this lecture, which actually belongs to the domain of complicating composition.<sup>700</sup>

<sup>699</sup> Janáček writes to himself under this model: “Debussy *La Mer*—Knüpfer.” (Knüpfer’s painting representing the sea is still hanging in Janáček’s study in Brno [ibid. fn 6].)

<sup>700</sup> Apparently, Janáček prepared his lectures for Prague with care and ambition, about which the several dates in his lecture notes convey. He had been planning the lecture for 14 November 1921 for a long time—for example, on November 4 he has noted for the Epilogue II: “I woke at half past three” (TD2: 318). The same happens with the lecture for December: on the night of 18 November, at half past three, Janáček has continued his chain of thought about the complex reactions and the formation of composition (TD2: 323). However, after the completion of the cycle of lectures, Janáček writes to Kamila Stösslová in a letter dated 14



How can the musical motive be motivated, is thus the question presented by Janáček (ibid. 309). It can be motivated, for example, if the (single) tone is accompanied by *five* other images at the edge of consciousness (*ostrží vědomí*), or, if it squeezes out into various fractions of a second together with a total number of other images (ibid.). Janáček proclaims that it is a dreary and empty game to play only with one plain unmotivated tone, and refers again to Debussy (obviously to *La Mer*), whose music is like tossing on a wavelet (ibid.). Motivating images clash each other fierily at the edge of consciousness and cut the tone, they thrust and launch it (ibid.). Each one of these six images is clear, I differentiate, i.e., I comprehend them next to each other—six tones, howbeit they fill in the whole duration of one second (ibid. 310). In his notes, Janáček (ibid. 311) once more emphasizes that six tones in one second is the maximal number for the principal melodic motive to become united and come to the fore clearly.<sup>701</sup> In his autograph “Speech Types in Czech”, Janáček notes that if one takes up more of these six-motive units—even thousand times more—that is thinking, musical reflection (LD2: 46).

Motivation of a motive or a tone is thus correlated with the “stretta” of consciousness (*těsna vědomí*): as Janáček notes, if it slips away, the tones *lose their soil*, their root, and they release a waft-away melodic motive, like a withered leaf (TD2: 312, emphasis Janáček’s). Even in the composition of one single tone,<sup>702</sup> in unison, it is possible to have complementary number of images in the one-second-center of consciousness—*motivation*—at the edge of consciousness [*ostrží vědomí*]: *I can see them, hear them, touch them* (ibid. 313, emphasis Janáček’s). This comment is actually a clear-cut statement on behalf of complicating composition, the title of the lecture in question. A closer look at this compositional method will be taken in the next chapter.

Janáček offers thus quite a concrete view on the motivation of tones. As he says, in the same lecture, “*if one does not motivate the tones along with an immediate perception of objects, things: an emotional hollow of many years is missing, and a strict objectivity impedes the tonal growth.*” “That is “*my [method, “idea”] press*, he remarks.” (Ibid. 316; emphases by Janáček.) However, this “press of consciousness” does not produce mere naturalism, he emphasizes (ibid. 318). Not at all: images, those concrete ones that limit and form the tone, *can be also symbols* of abstract (imaginary) *concepts*, and *ideas*. In fact, Janáček says they *lead* to an idea, which can be reflected in them. Motivation means also that the one who perceives a composition, needs to know the surroundings, the scene, the sign and the title! (Ibid., emphases by Janáček.)<sup>703</sup> Janáček, convinced about his argument, specifies that this [press of consciousness] is a workshop, where we have not yet looked at (ibid. 319). He claims that without a scientific examination of the time frame of one second, there remains only false talk about whole compositions. Obviously, only the one who lives through the course of composition can undertake and conduct this scientific work additionally: namely, the composer (ibid.). Finally, in his attempt to establish an exact science of composition, Janáček ends up wondering [in his lecture notes] why there is place only for a “chair” for historians of music at the philosophical faculty (ibid. 320). As

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December 1921: “I finished the lectures in Prague. St. Francis preached to the birds: that is how I felt.” (TD2: 347.)

<sup>701</sup> According to the Herbartian-Wundtian conception of consciousness, Janáček adds that this melodic motive has its motivation already in the lower consciousness, which means that we do not become aware of it (TD2: 311).

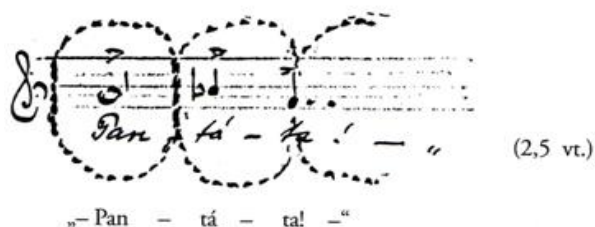
<sup>702</sup> In the connection of two melodies there are already floods of affects, Janáček says (TD2: 315).

<sup>703</sup> Janáček refers again to Debussy here.

his student Osvald Chlubna (1955: 55–56) recalls, Janáček was convinced that composition is a scientific branch and should be taught at the philosophical faculty. Janáček expresses this opinion for example in his lecture on the architecture of a musical work (*Architektonika díla hudebního*; TD2: 337–347), delivered on 7 December 1921: “Without the exploration of the course of composition mere historical musicology at the philosophical faculty is incomplete. Beside the historian of music a composer is needed.” (TD2: 345.)

In his observation of speech melodies, Janáček correlated also the “density” of the melody with its duration, which would then convey the qualities and dynamics of the center of consciousness. We find a prime example of this in his autograph “Speech Types in Czech” (*Typy české mluvy*, 1915; LD2: 39–65). Janáček compares four speech melodies that he has notated in October and November 1915 in Brno (LD2: 40–46). He claims that instead of his earlier, subjective estimation of the duration of a speech melody (about which he has been always careful, as he notes), he is now able to measure the time “objectively” with a chronograph (LD2: 39).<sup>704</sup> Through his idea, Janáček thinks that the embracing of the notated speech melodies according to durations of one second represent, on the one hand, the picture of the verbal-tonal comprehensiveness of consciousness in one second, and, on the other hand, the enumeration of all things that are related to the speaker. These notations take us to reliable tracks of those mental impressions and progressions, by which the word (its verbal-tonal contents) was squeezed and restricted in this time of one second, he concludes. Referring to Wundt’s *Grundzüge* (its third volume, pages 325–332), Janáček claims that psychophysiological experiments prove that from all possible clusters of images, emotions and affects, six impressions can emerge to the surface with the same brightness, they can be caught with the same sharpness of attention with this verbal-musical expression. The one-second-long images of speech melodies are surely a proof of this. This one-second-long center of our consciousness [*výplň našeho vědomí*] is like a microscope, Janáček writes. (LD2: 37).<sup>705</sup>

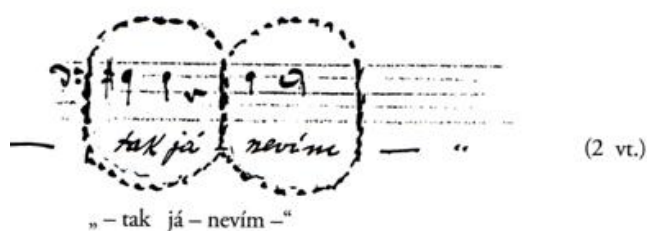
Accordingly, to demonstrate the difference of the comprehensiveness of consciousness looming in the speech melodies he has chosen, Janáček divides them in areas covering one second (obviously, with his “chronograph”), the basic chronological unit of consciousness. The longest example belongs to an infant in its carriage, mistaking Janáček as her father [*Pan tá-ta!*] (to which Janáček reacts with a smile). The duration of this expression is two and a half seconds:



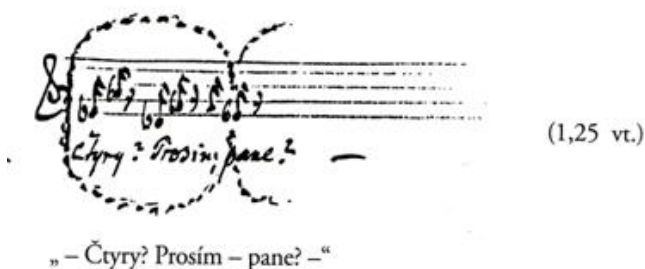
<sup>704</sup> In 1915, Janáček still did not have the Hipp’s chronoscope at hand, although he had read about it in Wundt’s *Grundzüge*. Since the autograph or its explanations do not provide an accurate description of the device in question, it remains but to assume that Janáček did the measurements somehow afterwards (which was actually the case also with the Hipp’s chronoscope) and he only was convinced that they presented “objectivism” and thus true science.

<sup>705</sup> Janáček presents these ideas in a preparative autograph for his “Speech Types in Czech”, “Elements of Speech Types in Czech” (*Prvky typů české mluvy*; LD2: 37–38), also from 1915.

The second example catches a young man saying to his female companion “well I don’t know” [*tak já nevím*]. This sedate and cautious phrase lasts two seconds:



The third speech melody is eloquent, as also is the second one, embracing six tones in one and a quarter of a second, which already tells about a “storm” in them – revealing the anxiety and humiliation of two shaggy old women raking the path on Špilberk hill, having still to wait one hour (at four o’clock in the afternoon) to the end of their work shift (“Four [o’clock]? Pardon mister?”):



The fourth example, in the tempo of *Allegro*, lasts also one and a quarter of a second, but it is much more intense. A flow of words fly out of the mouth of an irritated man, snapping to his wife (obviously about the recent insult) “Does he think I’m a fool?!” [*Co si myslí, že já budu dělat blázna?!*]:



Because of the intensity of the speech melody, there is only one single clear accent in it: the word *blázna* (“fool”). (LD2: 42.) Janáček used these examples again in the subsequent year, in 1916, at his lecture cycle entitled “Musical Forms” at the Brno Organ School. In one of the lectures (preserved as an autograph), “Song, and Its Relation to Music” [*Píseň a její vztah k hudbě*] he deals with the subject under the subtitle “Central stimulus” [*Centrální podnět*] (LD2: 81–85). This lecture also emphasizes the range of items in consciousness during one second, and the instability of the center of consciousness (*výplň vědomí*) and accent (*přízvuk*).

### III.2.3.2.2 Complicating composition: Composing through complex reactions – motivic categories and montage

Janáček discussed the so-called “complicating composition” in his lectures, which have been preserved as autographs and published in TD2. In these lectures, he seems to offer definitions for his method of “complicating composition” (*skladba komplikační*) in some places. Two of them are from the years 1919 and 1921: firstly, “Composing results from *complication* of *diverse* motives. [Complication = connection, association, construction of emotional penetration = Zusammenfluss, Verschlingung].” (TD2: 173, emphases by Janáček.) Secondly, “Who is then a *composer*?<sup>706</sup> He [the author’s note: Janáček does not give a gender] is a person in whom tonal images develop and complicate extraordinarily through central stimulus and external stimulus with all other images, and in whom they become concentrated with the same value in the clearest consciousness, and who engages them into thinking (complex reactions) and who reacts particularly to all stimuli (central/external) with tonal images, also *simply (plainly)* (with an inspiration<sup>707</sup>).” (TD2: 343, emphases by Janáček.)

The latter definition (from 1921), with its extensions, especially its fourth point, is interesting in that Janáček draws a parallel between a composer and a scientist: a composer thinks in the same way as a scientific “worker”. The course of complicating composition – perception, apperception, stretta of consciousness, thinking, feeling—is a *significant subject matter of scientific research*. (TD2: 344, emphases by Janáček.) This is a point where Janáček, in the framework of the achievements of experimental psychology, refers to Einstein and his theory of relativity (*ibid.*).<sup>708</sup>

According to Janáček, the essence of complicating composition is *the reciprocal squeezing out of the components of consciousness from the edge of consciousness [ostří vědomí]*: tonal motives *arch* through it. The complicating impact (surroundings) appears most in melodic and rhythmical motives. (TD2: 174, emphases by Janáček; autograph on composition from 1919.) In his lectures on composition from the years 1921 and 1922, Janáček in many places admires Debussy and praises the freedom and flight of fancy of his harmonic motives (for example, the lectures in December 1921; TD2: 322). Debussy appears as a model example of complicating composition, of which Janáček’s structural analysis of *La Mer* (1903–05) testifies (autograph dated 11 March 1921; published in facsimile in LD2: 269–272 and in Štědroň 1998: 82–85). As Štědroň (1998: 86) remarks, even though Janáček did not totally accept Debussy’s philosophy of music, he was well aware of his significance for harmony, chords and timbre. Janáček’s analysis of *La Mer* was a confirmation of his own views on naturalism, complicating composition and theory of rhythmic organization (*ibid.* 84).<sup>709</sup>

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<sup>706</sup> This definition of a composer is quite lengthy, involving four points. I examine the first one, since it is the most extensive and includes the basic tenets of Janáček’s psychological science of composing.

<sup>707</sup> Janáček uses here the word *nápad*, which in his psychological terminology equals “simple reaction”, whereas he parallels “complex reaction” with thinking. (TD2: 203; autograph *Systém věd pro poznání hudby* [“The System of Sciences for Music Recognition”], 1919–21.)

<sup>708</sup> Einstein was awarded the Nobel Prize in Physics in 1921, which might have excited Janáček’s interest. Einstein also worked as a Professor at the Karl-Ferdinand University in Prague from 1911 until 1914.

<sup>709</sup> See also Štědroň 1968/69: 148.

As we can read from Janáček's lecture notes from 19 October 1922, Debussy's *La Mer* aroused memories from the waterfalls of Tatra mountains (the sounds of which Janáček had notated in the summer of the previous year, 1921) (TD2: 350).<sup>710</sup> The series of lectures at the Master School in the autumn of 1922, dealing with "Sensual and Emotional Basis of a Musical Expression" (TD2: 349–380), starts with Janáček's thesis that opera is the supreme creation of complicating composition (ibid. 349). Together with the references to Debussy, this statement might hint at the rich domains of complicating composition, in the case the somewhat unclear definitions mentioned above ("complication of diverse motives"/"squeezing out of the components of consciousness") exposed the matter only partially. It might be illuminating to consult, again, Janáček's student to find out what was actually understood by complicating composition.

Jiří Kulka (1990) has preferred to use the same strategy: he refers to the notes from Janáček's lectures by Osvald Chlubna. Chlubna (1955: 56) explains complicating composition as follows:

The essence of freedom in composing is the endowing of tones with new imaginery. Janáček called this process 'complication'. He meant by it a complication of the auditive impression with something we see, feel or touch. A complicating composition is not restrained by any conventional form. It is characterised by a complete emotional freedom and by the affective unification of all visual, auditive and haptic images with musical sound. The treatment of images is interpreted as reaction, which Janáček divides into simple and complex. A simple reaction is the immediate capturing of an impression which flashes up in the mind through mediation of the so-called central stimulus. The central stimulus comes from the subject of the composer, and is of no immediate sensory origin. The complex reaction involves musical thinking, whose procedures are classified by Janáček as differentiation, choice, unification, super-ordination, subordination, coordination, re-recognition, and addition. The sequence of complex reactions varies, and the composition acquires a variety of architectonic characteristics under the influence of contrast. Since the tone images are few, it is necessary to attach to the tone other images (visual, olfactory, tactile) in order to make the composer's thought richer and more relaxed. (Translated in Kulka 1990: 47.)

Already in the jubilee number of *Hudební rozhledy* Chlubna (1924–25: 130) writes similarly about complicating composition: "The essence of complicating composition is connecting images of other senses (something that I see, feel, touch) with a tone (something that I hear)." "Each student gained freedom in composition through thinking and inserting new images into tones, that is, through complicating auditory images with surroundings, environments."

Elsewhere Chlubna says:

If another sensuous image, such as something I can hear, see, etc., is associated with tones, then such association is the essence of complicating composition. Complication must link something with the tone, and weld together emotionally so that the whole then forms one thing – the art of composition. (Kulka 1990: 42.)

Since tonal motives are few in number (only melodic, harmonic and tonal), their impact is deprived, unless other images (of vision, olfaction, sense of touch) do not reach

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<sup>710</sup> "Streams of water; Tatra waterfalls; *La Mer*. Debussy's symphonic poem."

the tone and spread on its wings (Chlubna 1924–25: 132). Not surprisingly, according to Janáček (in the lectures mentioned above), rhythm is also the creation of the eye, ear and touch (TD2: 352).

According to Janáček's teaching, Chlubna (1924–25: 131) introduces five complex reactions in the method of complicating composition. First of them is "differentiation" (*rozlišování*), which represents the most simple way of musical thinking. Motives (melodic, harmonic or timbral) that are produced by simple reaction are just attached to each other. The second group of complex reactions is formed by two subcategories: "superordination" (*nadřazení*) and "subordination" (*podřazení*). "Superordination" means that one motive is given higher importance than the others—for example the tonic of the key dominates over the dominant. "Subordination" (*podřazení*) is possible only after an advanced unit, and it must be prepared. i.e., one must keep in mind what has preceded to make a contrast. This reaction can bring to the fore, for example, another (lower) rhythmic layer or lesser amount of images, thus creating peace or an emotionally thinner impression. It is possible to superordinate or subordinate timbre (depending on a certain instrument), harmonic, and melodic motives and motives associated to a key. The third category of complex reactions is "selection" (*výběr*). "Selection" can involve an acceleration towards a certain degree (culmination), which the composer determines as the turning point in the composition. Janáček distinguishes between "Beethovenian" and "modern" selection: the first type is related to the gradation of tonality, starting with an extensive culmination aiming at the dominant and involving melodic, harmonic and key-related selection. The modern type of selection, instead, grasps at once that what it wants to select from the unit. Unlike the "Beethovenian" type, it is puffy and explosive. The fourth category of complex reactions is "re-recognition" (*opět poznat*). In a composition it means a significant relief, and that is why it always arrives after selection. "Re-recognition" consolidates with a reminiscence that what already was there and has a connotation of a good closure. The last complex reaction is "addition" (*přidat*). It is possible to add something not only in the beginning or at the end of the composition, but also in the course of the composition, however always to something integral. What is being added must have quite a distinct emotional expression and it must not make an impression of subordination. According to Chlubna (*ibid.*), this reaction ("to add") exemplifies real "phantasy".

As Chlubna (*ibid.*) remarks, this kind of thinking is form, and thus complex reactions equal compositional formation. Complex reactions, the architecture of the composition, can appear in any order. Architecture (the sequence) evolves by the influence of contrast. The only possible development in architecture consists in the wealth of motives and in the liberation of the established ways of thinking. Some composers progress with atonality, their declaration is to avoid the tonic (*ibid.* 132.)

In his opening essay on Janáček's Theoretical Works, Leoš Faltus (2007: lii) remarks that the accent in using the complex reactions is on the emotional course of the composition and not on the content – motives are always supported by some "affect", feeling, emotion which must be conveyed.<sup>711</sup> The relation of complex reactions and form is also fundamental. However, Faltus (*ibid.*) quotes Janáček: *The maturity of a work lies in its complex reactions and not [only] in their order.* According to Faltus (*ibid.*), with the quantity of motives (music objects which can be hardly imagined without so-called accompanying structures), Janáček aims at non-traditional forms in his late works. Janáček is not content

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<sup>711</sup> Obviously, Janáček's often-recurring statement "There is no absolute music!" (TD2: 344; lecture notes from December 1921) should be understood within this framework.

with traditional sonata or rondo schemes, he exceeds the number of themes and motives substantially. He expressly rejects the deep-rooted form schemes: *rigid formations or composition limited to tonal images and omitting the environment and the complication of various images – hundreds and hundreds of sonatas are the most striking examples*. As Janáček says in his notes: *I do not have to overcome the IXth [Beethoven's symphony] but I cannot be poor in expressing music affects*. (Ibid.)

In his autograph *Systém věd pro poznání hudby* (“The System of Sciences for Music Recognition”, 1919–21), Janáček deals with his five stages of “complex reactions” as “principles” of a new theory. Furthermore, the principles of the center of consciousness (*výplň vědomí*) and the complication of all images, not only tonal ones, are involved in this scientific elaboration of tonal material. All complex reactions make the architecture of a musical work. As Janáček points out, “re-recognition” (*opět poznat*) dominated a few centuries, and “superordination” (*nadřadit*) the 18th century. (TD2: 196–197.) The use of complex reactions offers in itself numerous combinations, since each motive can be elaborated within them: Janáček differentiated melodic, harmonic, timbral, rhythmic, and verbal motives and motives related to a key. (Central stimulus and complex reactions are discussed especially in TD2: 173–191,<sup>712</sup> 210–284<sup>713</sup> and 321–347.<sup>714</sup>)<sup>715</sup>

It should be accentuated that Janáček contemplated his “complex reactions” in several texts. However, in most cases the texts were not published, unlike his texts dealing with harmony. This might have led to the impression that he would not have been interested in questions of form. However, it is obvious that he connected the process of working through complex reactions with the shaping of the form of a composition and tried to mediate his point of view in his lectures on composition. For example, in the notes for his series of five lectures on the theme “Composer at work” (*Skladatel v práci*) in 1921–22, Janáček has written: “In the school year 1921/22 there will be lectures of complicating composition with a special regard to operatic composition, of the architecture of musical works and of folk songs” (TD2: 257). In these lectures, Janáček uses mathematical symbols to illustrate operating with his five reactions. In his lectures for the Master Classes of the Prague Conservatory (17.10.–7.12.1921) the following symbols are introduced: firstly, *Rozlišovat* (“differentiation”) includes two parts; a) the material side ‘*a*’ and b) the emotional side ‘*b*’. Secondly, *Opět poznat* (“re-recognition”) equals with the symbol ‘= *a*’. Thirdly, *Přidat* (“addition”) is simply symbolized by ‘+ *a*’. 4. *Výběr* (“selection”) is denoted by an accent above the letter: ‘*á*’ involve always emotion, affect (ibid. 219, 344).<sup>716</sup> Uncomplicating composition lacks other images than tonal ones, he writes in an autograph for lectures in 1919 (ibid. 179).

According to Janáček, complicating composition is rhythmically richest and most truthful (ibid. 243). Of the complex reactions, addition (*přidat*, ‘+ *a*’) conveys the significance of contemporary modernism. It can be found at the beginning, in the middle and at the end of a composition (Janáček refers to Debussy's *La Mer*), when in the old days

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<sup>712</sup> Autograph for lectures 1919–21.

<sup>713</sup> Drafts for lectures for academic years 1919–23.

<sup>714</sup> Lectures for Masterclasses in Prague in 1921.

<sup>715</sup> The complex reactions are also listed and translated in TD1: li.

<sup>716</sup> As Zdeněk Blažek remarks (TD2: 137, fn 9), Janáček starts to use the term “affect” after studying Wundt's *Grundzüge der physiologischen Psychologie*. The first appearance of Janáček's categorical denial of absolute music dates back to 1914, in the autograph discussed earlier, *O řeči* (LD2: 30). Also, in the article *Z knižní nálady* (1914) (LD1: 419) Janáček interlinks emotion with *časování* and speech melodies.

there were *Codas* only in the end, and *Ouvertures* in the beginning (ibid. 245). Janáček also leans on Wundt (third volume of *Grundzüge der physiologischen Psychologie*, p. 446) and the “exact science” of complex reactions. Moreover, after a short investigation of reaction times, obviously from Wundt’s book (W.W.III, p. 429), he points to the fact that the time of complex reactions is always larger than that of a simple reaction. (Ibid. 330.)

Miloš Štědroň (1967;<sup>717</sup> 1968/69; 1970; 1998) has applied the concept of tectonic montage in his analyses of Janáček’s compositional structures. Štědroň (1970: 125) connects Janáček’s technique of montage with his theory of *sčasování* (which in Štědroň’s article is translated as “theory of rhythmical pattern”). Thus, montage manifests for example in the use of different rhythmical pattern strata (ibid.) According to Štědroň (ibid. 120), montage is also related to Janáček’s preference to use ostinati and imitative technique. Other means of montage in Janáček’s musical language are retardation, the character of echoes and phases, the vertical course of two or more strata in changing relationships, and working with sound blocks (ibid. 121–122). Štědroň (1998: 150) refers to Miloslav Ištvan as the first to use the characterization “montage” of Janáček’s compositional technique. According to Ištvan,<sup>718</sup> “traditional themes or homogenous thematical areas built on motives are replaced with short, considerably contrasting sections”; – “Form is created with the montage of many of these short and contrasting sections”. (Ibid.) Montage is also closely linked with the use of a layer (layers) and its horizontal and vertical position, Štědroň (ibid.) remarks.

Štědroň (ibid. 149) sees the parallel of montage directly in Janáček’s method of complicating composition:

Although Janáček himself never denoted this technique of layers, objects and blocks as montage, speaking in his later age of complicating composition, however this manner of compositional practice and tectonic thinking lead some theoreticians independent of each other on to the definition of montage, which entered to art first of all thanks to film and in the second place also thanks to theater.

According to Štědroň (ibid.), compared with late neo-Romanticism and evolutionary tectonics, preconditions of Janáček’s montage were created by a different conception of motivism and thematism, greater proportion of chords instead of (the tectonically responsible role of) harmony, enrichment of the sketch through the technique of adding new layers and a significant emphasis on sonic qualities of the texture, among others. In Janáček’s as well as in Debussy’s melodics, Štědroň (1968/69: 150–152) distinguishes similar features, such as the preference for short melodic nuclei, repetition, and even spiral tectonics. However, in Janáček’s case these nuclei are built from a small number of tones (between two and five, under the influence of his “speech melody principle”), and he uses repetition far more often than Debussy. The variation principle of folk music also distinguishes Janáček’s formal language from the processual character of impressionist form in relation to center, although it is not contradictory to Janáček’s approach (ibid. 152). Štědroň (ibid. 151) also points to the contrast of isolated sections and their regrouping,

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<sup>717</sup> In this article (*Několik poznámek k Janáčkově tektonice*), Štědroň investigates the montage of the fourth movement of Janáček’s *Concertino* (1925) in more detail.

<sup>718</sup> *Metoda montáže izolovaných prvků v hudbě* (1973). Praha: Panton.



*‘prolínání’* (“interpenetration”), which in Janáček’s case creates a new kind of counterpoint (that, as stated by Štědroň [ibid.], cannot be called traditional counterpoint).<sup>719</sup>

According to Otakar Nováček (1928: 26), from the scientific point of view Janáček’s “complicating composition” or “compositional science” is more consistent than his theory of speech melodies. Nováček (ibid.) describes Janáček’s conception of “idea” and “complication” as follows:

*Nápad*—idea—comes from outside, it is a reflection of reality inside of the artist. This idea is typically the output of the sources of three worlds: the world of colors, the world of sound and the world of tactile sensations. – This was the beginning of Janáček’s ‘compositional science’. Janáček wanted to know also the fountain of the tone. He studied those worlds which our senses transmit to us. As he said: ‘Tone is a complicated thing, but alone it is not enough. It is connected with color (French impressionism), motion and shapes and becomes complicated (complicating composition). The climax is then opera.’ These sources (color, motion, shape), from which an artist draws, provide the material for the complicating composition, which should explore, collect and classify these sources.

Nováček (ibid.) mentions eye and all complications of images, which it conveys to us, as one of the prime sources. For example, a color has an influence on the composer, and the different sensations connect the color with the tone, Nováček (ibid. 27) continues. Their common element is emotion. According to Janáček, emotion is a state of the body, some kind of reaction to different images. [Nováček willfully leaves aside criticism on this matter.] As Nováček (ibid.) points out, Janáček operates with colors and impressions that they convey on the basis of Wundt’s psychology. For example, if lines of two colors meet, at the point of their contact neither of them exists. A contrast of marginal colors, a line of a new color emerges, and the eye sees that form, follows it and sensational melodic motives evolve. Or as an alternative example (ibid.): at a glance of a straw melody flies up with a fine tone and a minute rhythm. That is how Janáček observes, examines and analyzes the entire nature and makes conclusions for his intended “compositional science”. (Ibid.)

In his discussion of Janáček’s aesthetics of music composition, Jiří Kulka (1990: 46) summarizes that for Janáček composing is producing musical affects and images. Kulka (ibid. 57) also explains “complication” as the endowing of the tones with additional images, which has been illustrated above. As Kulka (ibid.) points out, from the psychological point of view, this is a process of producing and evoking various kinds of intersensory synaesthesia. With the aid of the “complicating mechanism”, the music acquires emotions and mental contents of events in human life. According to Kulka (ibid.), the concept of “complicating composition” aptly illustrates Janáček’s artistic realism. It starts with a free sweep of fancy and emotion, unification of images of various modality with the musical sound, and with the shaping of the primordial musical structural unit. The final musical formation, however, is not a matter of absolute freedom of the creator. The primary impulse of inspiration and the phase of spontaneous creation have their continuation in the will to construct, which operates through various techniques of musical thinking. However, Kulka (ibid. 47) remarks that Janáček’s theoretical ideas do not go beyond the scope of the Herbartian associanism of his day.

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<sup>719</sup> According to Štědroň (1998: 294), the montage in Janáček’s work was formed, above all, in the sphere of microtectonics (first in the works for piano), but it has also gradually entered the sphere of macrotectonics. A specific set of problems is the question of the existence of montage in Janáček’s operas, which Štědroň (ibid. 156) hopes future research can address.

The intersensory nature of “complication” manifests itself also in two of Janáček’s manuscripts, which connect “complication” with the concept of naturalism. These writings are the autograph “Notes on analysis of music and scenography of Smetana’s operas” (*Poznámky k rozboru Smetanových oper*, 1923; LD2: pp. 273–292) and the autograph “Naturalism” (*Naturalismus*, 1924; LD2: pp. 166–180). Both autographs are concerned with Smetana’s music (for example, *Čertova stěna*, *Dalibor*, *Hubička*, *Vltava*, *Vyšehrad*), but their common denominator appears to be Janáček’s interest to examine naturalism and musical ideas. These two autographs have been published in LD2, the first mentioned autograph of the year 1923 in its part “Supplementi” (“Fragments, incomplete outlines, excerpts, membra disjecta, authorized transcripts”). As Štědroň (1995b: 292; 1998: 247) assumes, the inspiration to treat Smetana’s music might have been aroused by the 100th anniversary of Bedřich Smetana’s birth in 1924.<sup>720</sup> Another reason might have been also Janáček’s intention to elaborate his doctrine of complicating composition and complex reactions. Perhaps he was planning a lecture that would combine his analyses of Smetana and his views on complicating composition: in the text on naturalism (1924) Janáček addresses the reader with notes like *považte* [“think”], *rozumějte* [“do you see”], questions, etc. and leading phrases like “I will return to Smetana’s illustration of Vyšehrad”.

As the editor’s note in LD2 (p. 292, fn 1) suggests, the 1923 autograph on Smetana’s operas is Janáček’s attempt to analyze them especially from the point of view of his method of complicating composition and the question of naturalism in music. The editor’s note for the autograph on naturalism (1924) (LD2: 180, fn 1) introduces also another relationship: Janáček’s motivation to utilize the views formulated in the autograph in his honorary doctoral speech *Spondeo ac polliceor!* at Masaryk University in Brno in January 1925. In this speech Debussy, together with Schoenberg and Schreker, come forward as representatives of musical modernism. Smetana, instead, is not even mentioned, unlike another important Czech person, the first President of the independent Czechoslovakia, T. G. Masaryk. Together with the short feuilleton *Milieu*, these two autographs might elucidate the interrelationship of “complication” and “naturalism”, contemplated by Janáček in his late years.

### III.2.3.3 Janáček on naturalism and modernism

As the summary in LD1 (p. 501) expresses, the feuilleton *Milieu* (published in *Lidové noviny* in 1922) writes “on a bit of repeated birdsong [a finch] and the time elapsed in between”. In his feuilleton, Janáček also discusses the relation of complex reactions and rhythm, *sčasovka*, especially as they become manifest in the bond between a human being and nature.

Thrilled by his new experimental device, the Hipp’s chronoscope, Janáček starts the feuilleton with his observation of the song of a finch. According to his measurements with the device, the finch sang its song during 0,233 minutes (LD1: 499):

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<sup>720</sup> In fact, Janáček wrote two feuilletons on the occasion of the celebrations; *Tvůrčí mysl* (“Creative thought”, 1924; LD1: 531–533) and *Smetanova dcera* (“Smetana’s daughter”, 1924; LD1: 543–546).



The finch fell also into Janáček's experiment on complex reactions: the reason of the rhythm of the finch's song and the pause in between (nine or at most thirteen seconds) is an indication of the dependence of the processes of the so-called complex reactions (ibid. 500), Janáček concludes.<sup>721</sup> The relation of these processes is what Janáček calls rhythm, *časovka* (ibid.). Instead of the finch and the rhythm it creates between a human being and his environment, we could, according to Janáček (ibid.), put other natural phenomena: the rumble of thunder, the roar of waterfalls or the dense breathing of hundreds of years old lime-trees. The list goes further: we could place there also the whizz of swallows, the stray tone of mosquitos, the stumbling step of beetles and the playful jump of a squirrel, and even the sorrow of the bed of blue violets (ibid.). This rhythmical insertion of the magic of milieu is according to Janáček always reflected in dramatic works (ibid.).

The 1923 manuscript on Smetana's operas (*Poznámky k rozboru Smetanových oper* ["Notes on analysis of music and scenography of Smetana's operas"], published in LD2 as a facsimile) has quite a sketchy form. Janáček examines naturalism in *Dalibor*, *Hubička* ("The Kiss"), *Tajemství* ("The Secret") and *Čertova stěna* ("The Devil's Wall"), making analytical notes of their scores. As a working title of the study, he has chosen the pair of words "Naturalism"—"Complication" together with the concept of "inner environment". Before the analysis of the operas, Janáček briefly divides naturalism into different spheres. The first sphere, A, is composed, for example, of physiological naturalism, of that one of all three worlds [apparently of sensation]—lights and colors, sounds and tactile—and of (architectonic) naturalism produced by a new, solidified, applied and emotionally volatile expression. The sphere B contains bare naturalism of acoustic world: for example, gale, birdsong, and owl.

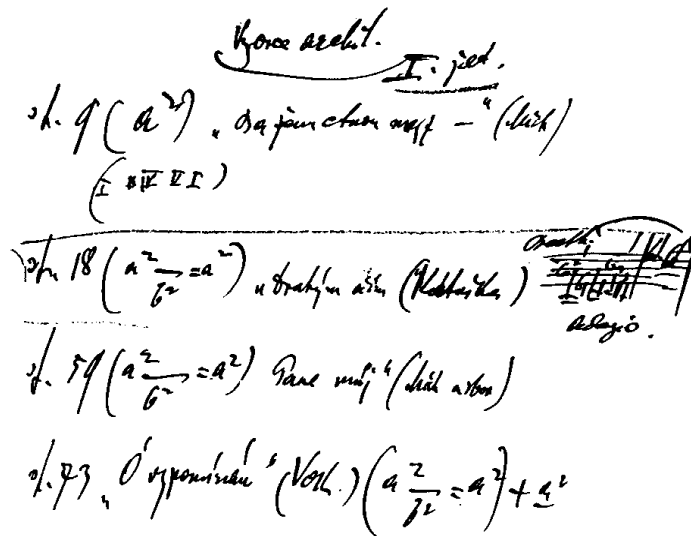
Janáček analyzes the architectonic naturalism of *Hubička* with the help of the kinds of formulas that he used in his analysis of Debussy's *La Mer* in 1921. Presumably these formulas represent the complex reactions, as one of the titles of the manuscript is "complication". For example, in addition to the naturalism of dance and folk song in *Hubička*, Janáček finds the following kind of architectonic naturalism in its score, page 22 (LD2: 279):

$$\left( \frac{a^2}{b^2} = a^2 \right) + a$$

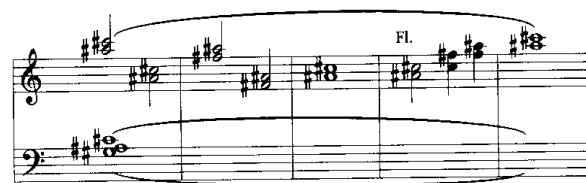
In the first act of *Čertova stěna*, Janáček has sketched the following architectonic formulas (ibid. 291):<sup>722</sup>

<sup>721</sup> Janáček had been attentively listening to the song and measuring its recurrent rhythm: he observed other performances of the bird during this "experiment"—for example, after the thirtieth time of the repeated song it scratched under its little wing, and after the fortieth time it flew down to a puddle near a water tap (ibid.).

<sup>722</sup> The formula on page 18 of the score represents the melody of one of the protagonists, *Katuška* (soprano).



Smetana is also immanent in the 1924 autograph on naturalism (*Naturalismus*). Pure naturalism of things and living beings can, according to Janáček, be sensed in Smetana’s opera *Dalibor*, where “the creaking of the hinges in Dalibor’s [tenor] cell in length, melody and even coloring recall reality” (LD2: 172; Beckerman 2003b: 295).<sup>723</sup> In the opera *Čertova stěna* (“*The Devil’s Wall*”), Janáček remarks how “in the recalled sunrise, we notice even the pale glow of the moon” (p. 82 of the score, LD2: 169; Beckerman 2003b: 291):



In addition to the “bare pure naturalism of things and living beings”, Janáček divides his 1924 autograph into lemmas dealing with “outdoor surroundings”, “golden mean”, “spatial understanding in compositional naturalism”, “the immediate model of materialism”, “[naturalism] of Man” and “inner environment”. As a fanciful study of the rhythmical imprint of the environment on a human being, the autograph can be regarded as an extension of its younger sibling, the feuilleton *Milieu*.

This impression becomes reinforced by Beckerman’s (2003b: 287) description of the autograph: “As jottings for an unwritten article, this torso appears as a kind of hyperfeuilleton, more lapidary than even the composer’s most flightly attempts.” Beckerman (*ibid.*) sums up the message of the study as Janáček’s argument that neglecting concrete reality results in emotional weakness and artistic “untruthfulness”. In addition to revealing an increasing revision of views about Smetana, Beckerman (*ibid.*) reminds us that the article is filled with the wondrous musings of a composer who has just penned an animal opera, *The Cunning Little Vixen*. Beckerman quotes Janáček’s words: “And why

<sup>723</sup> Véronique Firkušný-Callegari and Tatiana Firkušný have translated the autograph, and this translation will be employed here.

should the toilsome tread of a beetle not awaken at least a compositional smile, or butterfly kisses at least a tonal longing?” (Ibid.)

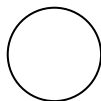
At the beginning of the autograph, namely the section entitled “Outdoor surroundings”, Janáček contemplates spatial and colorful rhythms and their share in “complication”.<sup>724</sup> He refers to the silhouette of Hradčany Castle<sup>725</sup> and the flow of the Moldau [Vltava] River and their rhythm that has been lying there for centuries (LD2: 166; Beckerman 2003b: 288). There are thousands of rhythms, Janáček exclaims (adding in parentheses the German word *Zeitraum*), which are accompanied by emotions. How can the splendid spatial rhythm of Hradčany Castle—which takes up several kilometers—be condensed into the space of a few measures, Janáček asks (Beckerman 2003b: 290). He makes the same question about the “amazing stature of a human body”: how does it sound tonally? (Ibid.)<sup>726</sup>

The spatial rhythm of Hradčany fits into the space of a few measures and the human body sounds tonally, because there is always a decisive moment in which the entire spatial rhythm is taken by the eye, Janáček answers (ibid.). Not surprisingly, this moment is the time period of one second (1”) – then a tonal expression to nine suffices (ibid.). In short: “In spatial—colorful rhythms I have the power to condense or extend my temporal basis: it is the work of my consciousness” (ibid.). According to Janáček, the variety and mobility in the spatial—colorful measure of rhythms and the measure that is tonal, personal, is narrowed down by the composer’s consciousness (ibid. 291). But the listener still draws different comparisons, Janáček notes (ibid.).

Janáček explains how the spatial and colorful rhythms and their dimensions can be turned into tones as follows (ibid. 289–290; LD2: 167–168):

“The groove of time of a certain length—whether within it I go between the horizon and silhouette of Hradčany Castle, or along the black rim of a little yellow flower in green grass, or if I run through it with a tone—it is the result of the *proportion of ideas*<sup>727</sup> inside the clearest consciousness [výplň nejjasnější vědomí]. Nothing of that *proportion* changes in consciousness, not even much emotionally (color—shading—tone) when *tone* instead of color skips over into that groove. This is why it is so easy for a tone to settle into spatial and colorful time grooves and why *it easily assumes rhythms that are spatial—colorful—provided the proportion of what is inside the consciousness does not change.*” (Emphases Janáček’s.)

As an example of spatial understanding in compositional naturalism Janáček takes a circle that he perceives in one second (LD2: 170; Beckerman 2003b: 292):



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<sup>724</sup> The word “complication” appears only incidentally under the wavy examples of *Vltava* [Moldau] and *Vyšehrad*. In the Czech original, it is connected with the words *Přilnutí bezděčné* [komplikace]. In the English translation by Firkušný-Callegari and Firkušný, the word has been replaced either erroneously or by misunderstanding with “combinations” (Beckerman 2003b: 289). The change is not considerable, but “involuntary complications” would convey Janáček’s psychological intentions more genuinely.

<sup>725</sup> The silhouette of the different architectonic layers of the castle surroundings, which is located dominantly above Prague.

<sup>726</sup> Janáček even gets enthusiastic about the rhythm [the ratio of the golden mean], *sčasovka*, in human form (ibid. 291).

<sup>727</sup> In the original Czech: ‘*proporce představ*’ (LD2: 167). I have translated the concept *představa* earlier as “image”.



“It [the motif] is transformed in the inner environment—but perhaps *not too much!* – Surely the tonal expression runs out only through the inner environment. – I must have at some earlier point experienced the ‘model’ it is fashioned from. – *And if a composer were to neglect these literary suggestions, the mediated models of naturalism? Alongside the neglect of the concrete a significant emotional component would be lost too.* Untruthfulness.” (LD2: 171–172; Beckerman 2003b: 293–294; emphases Janáček’s.)

The richness of melody and speech rhythms are transformed by the inner environment as well, which Janáček considers as an evidence that he is not “stealing” [other people’s speech melodies]. In addition, when the work comes into being [in a state of ecstasy and a forgetting of the self], the little threads of naturalism are lost in the mist. But, as Janáček reminds: “Do not think, however, that tones are born merely from tones!” (LD2: 172; Beckerman 2003b: 294.)

Janáček devotes the final part of his manuscript on naturalism to the analysis of the “inner environment”. He refers to “Dr. Nachtikal”,<sup>729</sup> who means by this term “the functioning of inner organs” (LD2: 176; Beckerman 2003b: 298). According to Janáček, the sequences of all cognitive processes, and in general all consciousness are embraced in the inner environment:

“All that has fallen into it—even perhaps unnoticed—disintegrates, collects, crisscrosses, pushes through, disappears—but never vanishes. What is important for us are the rhythmical pictures engendered by all senses and—emotional accompaniment.” (Ibid.)

Then, Janáček recalls some examples: memories from his childhood (a pond) and similar images from his later life (a ship in the bay in Tsarskoye Selo near St. Petersburg and the mountain lake Štrbské pleso in the High Tatras). (LD2: 176–177; Beckerman 2003b: 298–299.)

Naturally, Janáček’s view on naturalism further involves the significant role that rhythms play in the lives of human beings. Also the unit of one second, which is essential in his musical psychology of consciousness, belongs to the modifiers of the inner environment. Janáček explains this as follows (LD2: 177; Beckerman 2003b: 299):

“The images followed one after another in time in my life, their rhythms settling one atop the next, here muffled emotionally with tranquility, there with childish wildness, there with wonder, there with suspense. Their crisscrossing, seeping, becomes even more pronounced *when we think them into the time frame of 1*”. This seeping [*prolínání*]*—whether conscious or unconscious—is that inner environment. We see through it, we hear through it—through it we more or less even exist. Each in his own way—each differently. Every impression proceeds through it, penetrates through—and spontaneously changes a little—as long as I don’t make a conscious effort to resist. Should I apply bare naturalism to something—Each of us composes a skylark’s singing differently. Each differently. A rooster’s call. Each storms, wails, rejoices differently.*”

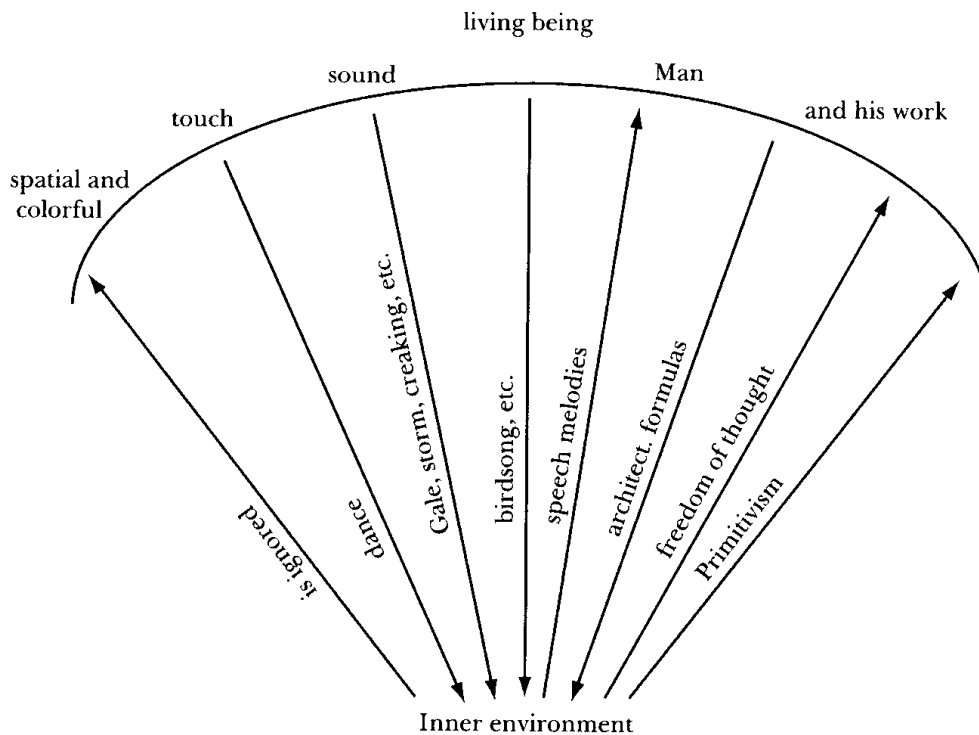
Moreover: with a strong inner environment each of us in his creative soul projects differently either an augmented triad, or this or that (ibid.).

One should not fear naturalism, Janáček remarks (LD2: 177; Beckerman 2003b: 299). Naturalism is developmental and implies modernism. Ingenious architectonic naturalism

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<sup>729</sup> František Nachtikal, Professor of Physics in Brno until the year 1926 (LD2: 180, fn 4).

can be found in the works of Wagner, Debussy and Liszt. “Fizzled out chords” make the modernism of Schreker, and the  $\frac{1}{4}$  tones that one of Hába (LD2: 178; Beckerman 2003b: 300). Janáček outlines modernism with the following chart, where the subjects of naturalism interact with the inner environment (LD2: 178–179; Beckerman 2003b: 300):



In this model, living beings, such as birds, represent naturalism with their song and things (“storm”, “creaking”, etc.) with their sounds. As Miloš Štědroň (1998: 241)<sup>730</sup> in his foreword to this autograph has remarked, the existence of speech melodies is the greatest manifestation of Janáček’s naturalism. In Janáček’s chart, speech melodies as subjects of naturalism well from the inner environment, as do primitivism and freedom of thought. The inner environment is in the focus of this enormous “naturalistic parachute”, where architectonic formulas (and dance) seem to reach it as “Man’s” work from somewhere “outside”. However, for Janáček, naturalism is even more: in the inner environment—teeming with ideas—the concept of idealism is born and shines through. Naturalism is not refuted by idealism but by ignorance; this leads to primitivism, Janáček concludes. Naturalism [examples of which can be found in all of Smetana’s operas] is fresh, eternally young. (LD2: 178; Beckerman 2003b: 300–301.)

<sup>730</sup> Štědroň has also published the autograph and his foreword in *Opus musicum* in 1995 (Vol. 27, Issue 6, pp. 281–293). The foreword has been translated in Beckerman’s edition in 2003b (pp. 302–304). Štědroň (1998: 241; in Beckerman 2003b: 303–304) also discusses the use of shackles in Janáček’s intended concerto for violin, *The Wandering of a Little Soul*, and finally in the opera *From the House of the Dead*, as an instance of naturalism “from objects”.



### III.2.3.4 On the psychology of the composition of a folk song

As Jiří Kulka (1990: 42) in his study on Janáček's aesthetic thinking points out, in Janáček's theory of music composing, the aesthetic and psychological aspects are interwoven still more closely than in the other writings on musical theory. This again applies to Janáček's outlook on folk song and especially on the "folk composer". As Kulka (*ibid.*) remarks, Janáček emphasizes the folk song's liveliness, shortness, and peculiar structural character [its composition], and attempts to explain what underlines and determines these features.

The shortness and motivic conciseness of folk songs has a psychological explanation: only six items can be retained in the consciousness at one moment. If another item is added, one of the previous six drops out (*ibid.* 43). The connection between this conception and Janáček's reading of experimental psychology is obvious: Wundt is quoted in Janáček's writings on folk songs, for example in the autograph on the prosody of folk song (*Prosodie lidové písňe*, 1923) and in the article "About the Firmest in Folk Song" (*O tom, co je nejtvrďšího v lidové písni*, 1927).

Janáček examines the three most conspicuous features of folk song—liveliness, shortness, and its peculiar structural character—in his lecture on folk song in 1922 (manuscript, *O lidové písni* ["On Folk Song"]; OLPaLH: 434–441).<sup>731</sup> The liveliness of folk song is related with the influence of *milieu*, surroundings, but the most important factor in shaping the liveliness of a folk song is psychological. Consciousness and its "edge" (*ostří vědomí*) is the "press" of everything and also of folk songs (OLPaLH: 436). In the clearest consciousness, its edge, only six things arise, but we understand well those six things or images, Janáček says (*ibid.*). The duration of one second is decisive, too: when in one second from a speech melody so many things, images, vanish that there remain at most five or less, then the tone itself thrusts into consciousness, and we start to observe it, hear it: *we sing or compose* (*ibid.*). Of course to be able to speak is the first condition that a folk composer can compose. According to Janáček, the explanation of the fact that folk song is so lively, fluctuating and has so many variants, is that in every person the edge of consciousness is different (*ibid.* 437).

This feature of a folk song, its liveliness, has its influence also on its shortness. A folk musician plays six tones in one second, because human brain is not capable of imagining or unifying clearly more in one second. Thus the shortest tune (motif) is composed of six tones in a second and respectively of six motives in six seconds. The longest tune lasts thirty six seconds, Janáček reasons. (*Ibid.* 434, 437.) Also, in the article "About the Firmest in Folk Song" (*O tom, co je nejtvrďšího v lidové písni*) Janáček leans on Wundt and the combination of six images and one second in consciousness (OLPaLH: 462). In his study "Compositional work in folk song" (*Skladebná práce v lidové písni*, 1923), Janáček writes:

"A melodic motif matures when comprising six notes, i.e., as many notes as can be imagined clearly within one second, since so many notes can 'occur' to the composer within the period of a second, so many notes can be kept in his mind without vagrant attention. In this matter the composer of folk songs is on par with any composer." (Translated in Kulka 1990: 43.)

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<sup>731</sup> Janáček divides his lecture in sections A, B, C and D. The three most conspicuous features of folk song [I. Živá. II. Krátká. III. Jak „složena“?] are examined in sections B and C.

A number of motifs greater than six cannot be unified by the mind only, without the support of notation, of a musical instrument, without a written text. “This is the limit of compositional primitivism”, Janáček says; “Developmental music can develop only when supported by notation.” (Ibid.) In 1914, at the time of the most intensive study of Wundt’s experimental psychology, Janáček explained the shortness of folk tunes and their variations in his autograph “On Speech” (*O řeči*) with the term “apperception”: “Among the common people this apperception of a sung word is not very stable, since it does not have the support of notation. This leads to the shortness of tunes, creativity small in number, but great in variations.” (LD2: 32.)

The composition of a folk song involves special techniques, i.e., complex reactions and the architectonics of *sčasování*. Complex reactions and complicating composition in Janáček’s approach to folk music has been discussed by Vysloužil (1970),<sup>732</sup> Kulka (1990) and Wingfield (1999b). Kulka (1990: 17) quite pertinently addresses the fact that Janáček developed his activities in close connection with the type of melodic thinking inherent in folk music. Janáček incessantly transfigured and revaluated the creative principles of folk music in his works. Kulka (ibid.) argues that because Janáček’s psychological and aesthetic standpoints very often merge, in his own investigation of Janáček’s aesthetic thinking he does not separate the two aspects from one another.

Vysloužil (1970: 253), in turn, remarks that a historicizing approach in any case was never one of the features of Janáček’s theoretical thought. In Sušil’s collection of folk songs Janáček was interested in the *degree of actuality* of some of Sušil’s ideas (ibid.). As Vysloužil (ibid. 254) comments:

Janáček replied to this romantic, narrow and inadequate description of Sušil’s with his theory of ‘complicating compositions’ (especially his lecture On Folk Song [*O lidové písni*], 1922), which does not deny the function of emotion as one of the rational elements of the comparatively complex structure of the folk song, but includes in this also the consciousness, sensuous concepts and percepts of the folk composers, the effects of environment, in short all that the folk singer and composer as a single person sees, feels, perceives, observes, thinks of and what he then combines in the text and air of the folk song into an organic whole of the composer’s art.

Vysloužil (ibid.) paraphrases Janáček:

Not in the expression of simple emotions by means of music, as Sušil supposed, but in a complicated composition including psycho-physical, mezological (environmental), and social significances and fluctuations, lie ‘those intrinsic mysteries—here somewhere lies that *spirit*—here somewhere is mirrored *that character* of the people—of the man—of the composer’, and here, too, ‘will be the end of the fairy-tale’.

In his lecture “On Folk Song” from 1922, Janáček claims that folk song is a “complicated work” (OLPaLH: 435, 437). The introduction to the lecture presents a formula that apparently represents a kind of “complex reaction” (“differentiation” [*rozlišování*], “the most simple way of musical thinking”) or “primitivism” (ibid. 434):

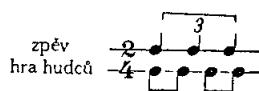
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<sup>732</sup> In his paper, Vysloužil examines Janáček’s marginalia in F. Sušil’s first collection of folk songs, “*Moravian National Songs*” (Brno, 1835). According to Vysloužil (1970: 260, fn 9), the stimulating nature of Sušil for Janáček arose also from the fact that Sušil was Janáček’s only precursor in the “theory of folk song” in Moravia.

$$a^2 = b^2, \quad \frac{a^2 = a^2}{b^2}$$

As Wingfield (1999b: 238) in his study on Janáček's analysis of Debussy's *La Mer* points out, the quasi-mathematical symbols designating motivic categories are identical to those Janáček employs in many 'ethnographic' articles [and in his *Children's Corner* marginalia].<sup>733</sup> According to Wingfield (ibid. 239), Janáček's principal contention in relation to (Moravian) folk music is that his six motivic categories account for all melodic material, and that individual folk songs are based on a small core of archetypes, which he represents by pseudo-formulae such as '(a<sup>2</sup>b<sup>2</sup>), (a<sup>2</sup>b<sup>2</sup>) + c, (a<sup>2</sup>b<sup>2</sup>)'. Wingfield (ibid.) remarks that these archetypes are in turn constructed from a restricted number of mainly bi- and tripartite motivic chains, of which the 'drobounké rondo' (miniature rondo; i.e., aba<sup>1</sup>) is one of the most common. Moreover, as Wingfield (ibid. 239–240) notes, Janáček repeatedly insists that folk music is essentially a 'primitive' microcosm of 'art' music, a contention that his *La Mer* analysis is clearly partly designed to exemplify.

Kulka (1990: 43–44), likewise, lists the complex reactions, which Janáček applies also to the musical thinking of a folk composer [Kulka designates these as "techniques" or "modes" of musical thinking]. In the penultimate year of his life, Janáček explains the rhythmical architecture of folk songs sovereignly (with gratitude to the psycho-physiological investigations of Wundt and the work of Helmholtz and Durdík [OLPaLH: 474]) with the help of these techniques (and with their "mathematical" equivalents) in the article "About the Firmest in Folk Song" (*O tom, co je nejtvrdšího v lidové písni*, 1927). For example, a Moravian example of "to superordinate" (*nadřadit:  $\overline{a^2}$* ) is represented by the singer's triplets of quarter notes over the *časovka* (rhythm) of four eight notes played by the folk musicians (OLPaLH: 471):



With the "re-recognition" (*opět poznat* ") the folk composer can, according to Janáček (ibid.), think "wisely", "as a ploughman ploughs with his plough, a trasher whips with his flail". It is common in folk song, he claims (ibid.).

According to Janáček (ibid. 473), the *časování* ("rhythm") of a folk song develops with a psychological process of composition. Every *časovací* ("rhythmicizing") motif from a folk song can be encapsulated with equal durations into one second also with the tones with which it is infilled. *Časování* is complicating work, Janáček comments: the following motives evolve by thinking, "work", which does not differ from thinking in general in any way (ibid.). The *časování* of a folk song is architectonically short, already after some 68 seconds it gets repeated with a new strophe (ibid.). As a minted coin, the *časovka* of a folk song does not lose its value and form even when it wanders from one area to another. Thus, rhythmic organization is the firmest element in a folk song (ibid. 474).

In his analysis of the folk song *Nasadzel som čerešjanku v zime* from Dolní Maríková, Janáček argues for the necessity of measuring the "reaction times" of the song (and its

<sup>733</sup> For example, in the article *Skladebná práce v lidové písni* ("Compositional Work in Folk-song", 1923; in OLPaLH: pp. 442–445).

performer) with the Hipp's chronoscope, because a metronome or even notation of the song is not enough.<sup>734</sup> The analysis, which probably is related to the feuilleton *Das Hippsche Chronoskop* (1922), is a plea on behalf of the device for the exact measurement of the temporal course of complex reactions and the "straits" of the clearest consciousness [úžina vědomí] (LD1: 688–689):

Jolani Maršková

0.0764 0.0794

$\text{I} = 0.00309125$   
 $\text{II} = 0.003$

0.0093

$\text{I} = 0.07$  min.  
 $\text{II} = 0.08$   
 $\text{III} = 0.08$   
 $\text{IV} = 0.06$   
 $\text{V} = 0.065$

0.3325  
 0.22675 (poznámka 2. řádku)  
 0.302025  
 0.4384

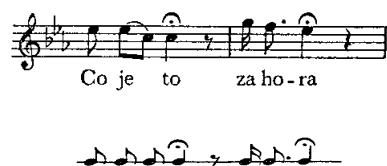
1. na dlouhý časové (na pr.  $\frac{733}{1000} - \frac{6}{1000}$  min.)  
 2. na dlouhý, rozptýlený časové (na pr.  $\frac{764}{1000} - \frac{79}{10}$ )  
 3. Je proto nepřesný HŠk. na pr. uvidíme symetrii a nepřesně (i.e. složitě) vedené - zprůměruje se k vědomí a usazuje se na ...

"Second classicism" or echoes of formalism can be detected in Janáček's outlook on the golden section in the rhythms of folk songs. Whereas in the autograph on naturalism (*Naturalismus*, 1924) the golden section provided "the counterbalance to cool symmetry",<sup>735</sup> in the article "About the Firmest in Folk Song" (*O tom, co je nejtvrdšího v lidové písni*, 1927) the so-called *časovka* of the 'golden section' [zlatý sek] represents "a special case of

<sup>734</sup> The song (its variant) is additionally discussed in the lecture on folk song (*O lidové písni*) in 1922. Janáček's article *Nota* ("Note", 1926; OLPaLH: pp. 457–461) is a free study of the components of a folk song and the psychology of folk musicians, who do not need notes to preserve and carry on their tradition.

<sup>735</sup> Beckerman 2003b: 292.

inequality of periods” (OLPaLH: 465).<sup>736</sup> For example, in a motive of a song from Vnorovy the *sčasovka* of the golden section shines mightily (ibid. 470):



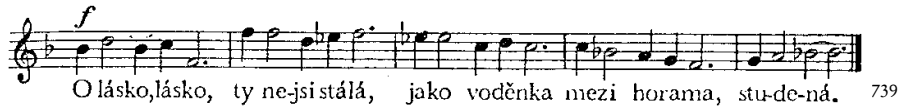
Finally, the environment has also its share in the composition and performance of folk songs. According to Kulka (1990: 49), Janáček even demanded the establishment of a special discipline of music theory—mesology, to investigate all the variety of effects of the environment and milieu upon the shaping of music, especially folk music.<sup>737</sup> Music reflects man’s mental states, but also the influences of the natural and social environment (ibid.). As Janáček writes in the introduction to his Complete Theory of Harmony (1920; TD1: 462), the rhythm of the words in speech testifies also to the milieu, the environment, all mesological influences under which I am (translation in Karbusický 1983: 42).

As has become evident, Janáček assumes that rhythmic units cannot be forced into the fetters of uniform measure and that they can only be organized by words. The character of rhythmic units (and, in consequence, also melodic units or “tunes”—“*nápěvky*”) is again determined by people’s mental condition: speech melodies change with every nuance of mental life. (Kulka 1990: 25.)<sup>738</sup> Kulka (ibid.) provides an example of the influence of the environment on folk song in Janáček’s study *Rytmika (sčasování) v lidové písni* (in OLPaLH: 386): “The song was sung in a narrow room of a public house; longer notes were cut shorter; the plasticity of shape was fairly intelligible, the tone was higher in the enclosed space. Out of doors, the rhythmic units would have grown larger.” This was probably a variant of the song that Janáček used already in his study “On the Musical Aspect of Moravian Folk Songs” (*O hudební stránce národních písní moravských*, 1901; OLPaLH: 257) and in the article “About the Firmest in Folk Song” (*O tom, co je nejtvrdšího v lidové písni*, 1927). In the article Janáček demonstrates the difference between the two performances of the song *O láska, láska* [“Oh, love, love”]. In its “real” surroundings, on the high banks of the river Morava, the song reflected the atmosphere of the river bank and the warm moonlit summer night (OLPaLH: 463):

<sup>736</sup> In his lectures on composition delivered in 1922 (“Sensual and Emotional Basis of a Musical Expression”), Janáček divides rhythms into two most common forms: symmetry and the golden section, obviously combining thoughts of his own and those of Durdík’s (TD2: 351–352).

<sup>737</sup> Kulka (ibid.) discusses mesology in the framework of music and reality in Janáček’s aesthetics. As Kulka (ibid.) remarks, according to Janáček the musical content is identical with any other content of human life phenomena, for music is capable of depicting and illustrating events of life. Especially folk speech melodies are mirrors of the human soul. Transferred to music, these speech melodies bring music closer to life. (Ibid.)

<sup>738</sup> Janáček speaks about the mesological influences of surroundings on the speaking person also in his lectures for Ist- and IInd-Year Phonetics (LD2: 123).



When some girls were asked to sing the song in the presbytery of Vnorovy, the song was almost unrecognizable. Walls full of saints and a sliced cake on the table were staring at the girls. All long notes disappeared from the song (especially from the words *láske, láske* [‘love’]—“to have sinful thoughts in a presbytery, no sir!”), the gleaming river was squeezed into the gloomy parish room and, instead, hot coffee was steaming in the cups beside (ibid. 463–464):



Janáček illustrates the “mesological” relationships of speech melodies and the rhythms of folk songs also in his articles *Váha reálních motivů* (“The Importance of Real Motives”, 1910; TD1: 429–433) and *Můj názor o časování* (“My Opinion on Rhythm”, 1907; TD1: 365). Naturally, mesological influences can be found also in his own compositions, as in the symphonic poem *The Ballad of Blaník* (1919).<sup>740</sup> Already in the year 1902, the mesological motives are discussed in Janáček’s article on Pavel Křížkovský’s Chorus *Utonulá* (“The Drowned Maiden”) (*Utonulá Pavla Křížkovského*; LD1: 283–289). “Mesology” and realism in music is thus not present only in folk songs. Janáček ponders on realism in music: “so much as I can bear—without losing contact with myself and the world” (LD2: 139) and makes a statement on behalf of folk music: “Without key there is no music.” – “Folk song does not know atonality.” Underlying this opinion is Janáček’s “theory” of complex reactions: a certain key, tonality, is the consequence of a way of thinking, namely, “selection” (*výběr*). (OLPaLH: 451.)<sup>741</sup>

<sup>739</sup> “Oh, love, love, you are not steady, like cold water in between mountains.”

<sup>740</sup> Janáček wrote an autograph, carrying the title of the composition, as a draft of a speech that he was planning to give at the première of his composition and at the celebrations of the seventieth birthday of the dedicatee of the piece, President T. G. Masaryk (LD2: 140). As Janáček suggests, the mesological influences created the subjects of the poem (after Jaroslav Vrchlický), the Blaník knights, the Hussite warrior Jan Žižka and the religious reformer Petr Chelčický.

<sup>741</sup> Cf. Janáček’s study “On Key in Folk Song” (*O tónině v lidové písni*, 1926; OLPaLH: 446–456). Wingfield (1999b: 246–257) and Beckerman (1994: 5–7) discuss Janáček’s views on the development of harmony and tonality. Wingfield (1999b: 257) remarks that Janáček’s actual approach to analysing ‘extended tonality’ is entirely ‘mainstream’, whereas Beckerman (ibid.) draws attention to the felicitous influence of Janáček’s teacher, František Skuherský.

## CONCLUSIONS

The major problem encountered in a study that examines Janáček as a music theorist resides in the connection between his various theoretical enterprises and his music. Although Janáček describes how speech melodies should guide melodic and rhythmical invention, how psycho-physiological laws should form the basis of harmony and rhythmic manifestations of inner and outer world the basis of counterpoint and motivic thought (“inner and outer stimulus”), he does not actually explain explicitly how one can compose according to these ‘theories’. Instead, he does so simply by composing, and this is precisely the question that puzzles researchers involved with his music and his ‘science’ of composition. For Janáček is not a Theorist with upper case *T*, and in this aspect he differs, for example, from the Second Viennese School, which had far-reaching influences in the development of dodecaphonic and serial music. Even if it on the surface would seem that he creates rules (e.g., the ‘mathematical’ symbols of complex reactions in his theory of complicating composition), he is rather liberal with them.

This is also one of the many explanations for the fact that Janáček did not create his own ‘school’, which again belongs to one of the paradoxes of the creator of an Organ School in Brno, where the composer could experiment with his theories, even on his own students.<sup>742</sup> But there are also quite a few practical reasons for Janáček’s theories being in eclipse, starting from his theory of harmony. As Štědroň (1982: 41–42) regrets, had its publication and translation through the Universal Edition in Vienna been possible, Janáček’s Complete Theory of Harmony could have been influential in the company of other music theoretic work of the 1920s published in German. Similarly, Chlubna (1955: 54) refers to the destiny of Janáček’s Organ School and along with it Janáček’s role and reputation as a theorist: when the Organ School was transformed into a Conservatory also Janáček’s teachings perished. Even though Janáček was appointed as a Professor of the masterclass of composition at the Conservatory of Prague in 1920, this meant that he lost influence in the artistic directorship of the Conservatory of Brno (*ibid.* 55). However, his lectures for Prague were designed from a new point of view, according to which composition should form a branch of science, as Chlubna (*ibid.*) points out.

Thus, Janáček’s position in musicological research could be compared to that of Peirce’s in musical semiotics. As Karbusický (1987: 30) points out, up to the 1950s, Peirce was ignored in writings on musical semantics.<sup>743</sup> Janáček’s theories may have been forgotten for nearly eight decades, but his music has been appealing to audiences of different generations. It is about time that the theorist behind the composer would be discovered, since the two spheres represent the world of art, theory and reality in a fascinating interaction. In this aspect semiotic study could offer prospective insights in the phenomenon of Janáček the theorist. In addition to Karbusický himself, recently

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<sup>742</sup> According to Chlubna (1955: 54), Janáček could not stand “Janáčkisms” as a teacher.

<sup>743</sup> As Smith (1983: 175) remarks, aesthetics remained the least developed of the philosophical topics treated by Peirce. See also Tarasti (2002: 9–16, 57–64) about the main lines in the development of musical semiotics.

Miloslav Blahynka has commented this aspect in connection with the publication of Janáček's literary works (LD1 and LD2):

At the same time it makes a substantial part of up to now unpublished literary work accessible to a larger professional community . . . shifts the image of Janáček the theorist, or more precisely, theorizing composer towards new fronts. (Blahynka 2006: 101.) In many cases it can serve also modern musical semiotics and hermeneutics in the recognition of Janáček's creative intentions. . . . Recognition of Janáček's annotations, remarks, analyses, feuilletons and other articles can still significantly deepen present-day evaluation. (Ibid. 104.)

Indeed, as Karbusický (1987: 30) remarks, semiotics has generally developed in a strange atmosphere of dyscommunication: Saussure and Peirce knew nothing of each other—because of this, we have on the one side *Sémiologie* and on the other *Semiotics*. Quite curiously, Janáček was creating his terminology and theory of speech melodies at the same time Saussure was lecturing about general linguistics. One cannot claim that there would be an affinity between Janáček and Saussure—as Jiránek (1978: 205; 1995: 366) notes, Janáček was more interested in *parole* than *langue*—but only state that, as in semiotics, several efforts concerning human knowledge and language have arisen in parallel. It might seem curious, as well, that Janáček struck on Wilhelm Wundt, a German scientist, despite of his initial aversions to German culture in the Brno of the 1880s and 90s. This is just another example of the paradoxes and metamorphoses in the case of Janáček. It is also an interesting coincidence that in 1879, the year Janáček arrived at Leipzig, Wundt founded his laboratory for experimental psychological research. At this time, Janáček was a 25-year-old student, who had not heard of Wundt, yet had studied the works of Helmholtz and Hostinský.

In fact, one can claim that had Janáček and Wundt actually met in the 1910s, they would probably not have understood each other, or rather, Wundt would not have recognized his psychology in Janáček's musical variations of it. As Blažek (1968a: 36–37) has remarked, although there are no substantial differences between Janáček's 1912 and 1920 editions of the Complete Theory of Harmony, the majority of the changes for the second edition resulted from the study of Wundt's work. Recently, Kerstin Lücker has paid attention to Janáček's treatment of Wundt. As Lücker (2011: 7–8) claims, Janáček's theory of harmony in no way can be explained adequately with the psycho-physiological work of Wundt (even though indicated as his sources by Janáček himself): a closer examination of places where Janáček has modified his book with references to Wundt shows that the issue here is a pure terminological loan, which actually did not have any influence in Janáček's theoretical model.

In the introduction to his Complete Theory of Harmony (1920), Janáček makes it clear that—despite his debt to Wundt and Helmholtz—he has come to his conclusions independently after years of work on his speech melody theory. *Spletna*, (cf. the Czech verb '*splést*', to confuse, puzzle, or tangle) and the terms *pacit* and *pocit* represent the processes where a chord and its tones are connected to another chord that is following. Whereas the *pocit* corresponds to the psychological perception of the yet sounding chord, the *pacit* tone or chord reflects the mental image of the sound that is psychological and not based on physiological facts. *Pacit* is the mental zone that unites sounds or tones into a musical form. Like *pacit*, *spletna* exists only inside the mind of



the perceiving subject. It functions as a mediating channel in the transformation of yet unconscious perception into a conscious one. According to Janáček (basing his argumentation on Wundt), the psychological transformations in perceiving musical phenomena are therefore highly microscopic. It is fascinating to witness Janáček's attempt to find and define these smallest possible signifying units in the spirit of Herbartian atomism and experimental psychology.

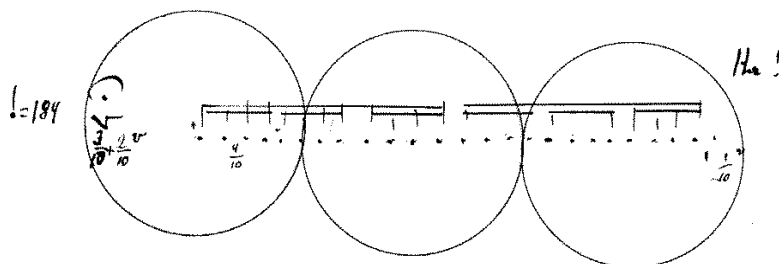
In Janáček's other theoretical enterprises, the psychological approach to perception and the bond between mind and reality offer interesting and truly transdisciplinary connections. Actually, Janáček the theorist transcends even the transdisciplinary and his music and theories manifest in an intersemiotic relation. Janáček felt the need to create new words for musical phenomena. Even in using traditional terms such as counterpoint he wanted to load the term with new meanings and interweave it to his own theoretical constructions. Transferring speech melodies or rhythmic entities of reality to the sphere of composition and to the realm of a music theory can be regarded as intersemiotic by nature. Here, a sign system that belongs to another level of signification is modified into a musical system. A musical term such as *časovka* is a true sign representing a change from one system to another. In Janáček's speech melody theory, this term signifies the components of the word. This sign is an abstract condensation of all the aspects manifested in the spoken word, but as its verbal root is the Czech word for time, 'čas', Janáček gives us a clear musical suggestion about its possibly most important semiotic content. Karbusicky (1986: 274) points out that Janáček spontaneously captured semantic relevance when he, after 1900, coined the term *časovka* as *semiotic* unit of time.

Blahynka (2006: 103) emphasizes the role of speech melodies as testimonies of the psychical emotionality of a moment and of the speed of thinking.<sup>744</sup> As I have indicated in this study, in addition to revealing a person's emotional state speech melodies represented for Janáček also thought processes and the rapidity of their birth. He applied this view in a manner resembling almost "biosemiotics" for example in his feuilleton *Koboutek* ("The Little Rooster", 1922). He measured the rooster's crow with the Hipp's chronoscope and claimed that psychological elements are the same in animals and humans. Moreover, these elements, reactions, apperception, are only minute fractions of all processes. They also belong to the psychological processes of composing (LD1: 514.) As we have also seen, for Janáček, the temporal limit of one second in consciousness was essential (representing again his own interpretation of the experimental investigations of Wundt). He used the model of a circle to illustrate this momentary sphere of consciousness (the circle is also essential model for the components of the word and its rhythm). Janáček demonstrates this "one-second content of consciousness" Ⓣ with the following diagram (TD2: 231):



<sup>744</sup> In an autograph on speech melodies (*Nápěvky mluvy*, 1924) Janáček writes: "Speech melodies are documents of the *speed of thinking, of emotional ardour.*" (LD2: 185; emphasis by Janáček.)

The most significant motives penetrate and squeeze into consciousness, which plays a role in the “formation of consciousness” (ibid. 229, 231). In his lectures on composition (1921) he analyzes a passage (p. 266) in Charpentier’s opera *Louise* with the following chart, indicating and measuring the center of consciousness (*výplň vědomí*) and the breaking free of an affect (ibid. 235):



In his lecture on complicating composition and complex reactions (1921), Janáček (ibid. 290) claims that before a composer writes the tones, his mind is crossed by a maximum of six tones in a second. This is also one of his recurrent dogmas. Indeed, one must take into account the reverse direction of the dilemma that faced Janáček the artist and Janáček the theorist: it is impossible to define to what extent his own discoveries in composition (starting with discoveries on folk music and followingly on speech melodies and psycho-physiological approaches) influenced his theorizing. It is possible to compare this two-way transformation with his arrangements of folk song accompaniments for piano, where (e.g., *Ukvalská lidová poezie v písních*, Nos. 8 and 11 [Folk Poetry from Hukvaldy, 13 songs], 1898) the acoustically rattling timbre of cimbalom is quite clearly reflected, and his technique in the *Sonata for violin and piano*, where the similar timbres are transformed in a way that neither resembles the original instrument any more nor obeys the traditional pianistic techniques.

Even though Janáček did not give analyses of his own compositions according to his theoretical models, his student Osvald Chlubna has made an attempt to analyze the second movement of the *Sinfonietta* (Andante) according to Janáček’s ‘complex reactions’. Chlubna (1971: 122–126) elaborates the different motives with Janáček’s mathematical symbols (‘a’ to ‘g’ with their various formulas). Vladimír Lébl (1978: 310), instead, considers Chlubna’s analytical application as mechanical and unconvincing (also due to Janáček’s unhappy terminology) and finds the treatment of sonata form more relevant in the case of *Sinfonietta*. However, Chlubna’s attempt is interesting and courageous since it involves Janáček’s theory of complicating composition in an analysis of his music. Chlubna (1971: 126) also emphasizes the relation of the principle of montage and motives of folk songs and dances and speech melodies.

It is obvious that what Tyrrell (2007: 275–276) has stated about Janáček’s programmatic works (e.g., *Taras Bulba*, *The Fiddler’s Child*) can be applied also to his theoretical inspirations:

Janáček's sources of inspiration, imperfectly concealed, reveal much about the psychology of his composition, and his necessity of rooting his music in the concrete world. But as the musician took over, these pieces move off into their own worlds and what Janáček as commentator has to say about them is not so much Macdonald's 'smokescreen' (i.e. a deliberate obfuscation) as forgetfulness and a reluctance on Janáček's part to leave well alone works that have their own independent life.

However, I still think that a researcher can find substantial help in Janáček's theoretical oeuvre when puzzling over his musical language. According to Beckerman (1994: 104), Janáček used his theory as both a crutch and a stimulus for his compositional work. But as already commented in this present thesis, this works also to the direction of composition to theory. Moreover, as Wingfield (1999: 185–186) has remarked, if Janáček's theory had reached its 'definitive' form around 1920, one wonders why Janáček continued to write about music for the rest of his life.

After observing numerous circular models in Janáček's texts about speech melodies and psychological theories of composing, one starts to hear cyclical textures in Janáček's musical works as well. This is all about interpretation, of course, and as Beckerman (1994: 104) reminds, if we could resurrect Janáček himself and question him on the subject, he could probably tell us little, and would confuse us greatly. In any case, one can continue playing with different possibilities, and consider the many small circulating cells of a few notes as topoi in his music. These topoi are not exteroceptive in the sense of those ones in a Classical style (marches, hunting signals, etc.), where their origin is in the sociocultural functions, but truly interoceptive.<sup>745</sup> This is even more so, as they in Janáček's musical theory represent the flow of consciousness in periods of one second. Also, in this sense, the different exteroceptive and interoceptive semiotic nexuses become literally hybridized and percolated with each other.

Certainly the most intersemiotic of Janáček's theories (in addition to speech melodies), the 'theory' of complicating composition, allows many intriguing interpretations for the merging of musical images of reality in his compositions. For example, it is quite possible to imagine flies appearing in the culminating scene at the end of *The Cunning Little Vixen*, where the Forester takes a rest on the top of the hill, dropping his rifle against his knees (Universal Edition, Klavierauszug 1924):

(Hat den Gipfel erreicht, setzt sich, das Gewehr an die Knie gelehnt.)  
(přišel až k vrcholku; usedne, opře pušku o kolena)

*mf*

Kdy by ne much,  
Gäb's diese Fliegen nicht,

Cel. B.

[If it weren't for the flies]

<sup>745</sup> Cf. Tarasti (1987: 449).

51

R.  
Fz.

člověk by v tu minu - tu us - nul...  
 könnt' man im Augenblick einschlafen...

Vl.  
Ob.

[I could fall asleep this very moment.]

But, to end with the flies is not possible.<sup>746</sup> The musical atmosphere is here more important and convincing than distinguishing any real insects in the scene, or in one's mind (the exteroceptive—or indexical, even acoustically iconic—sign *per se* of the humming of a fly remains in page 107 of Riemann's book). Although Vogel (1997: 150) sees plenty of evidence that Janáček the musical poet and Janáček the musical theoretician very often came into serious conflict, we finally are not capable of separating his two media from each other.

Janáček has often been compared to the twentieth-century European modernists in visual art, such as Chagall or the cubistic language of Braque and Picasso. As Racek (1963b: 512) remarks, Janáček and Bartók were not afraid of experiments, particularly in sound, rhythm, form, instrumentation and in relation to musical folklore. Searching for a new musical reality they were far away ahead their time, even at a time when the world faced new social, political and economical problems. (Ibid. 513.) According to Wolff (1970: 300), picking up elementary primordial motives, like those in folk songs, did not only have national reasons, but also stylistic and formal causes: Cubism and the Dutch De Stijl movement ["The Style", 1917–31, with Theo van Doesburg and Piet Mondrian as its key figures] are not so far from these elementary musical forms as one could suppose.

As Pukl & Spielmann (2006: 386) note, Picasso and other Cubists liberated the space of the picture from dependence on perspective. The eye of the viewer, which had formerly perceived the perspective-based illusion of space from a static central point in front of the picture, was now assumed to be within the picture. The artistic expression of space and time was achieved by conveying multiple perspectives. For example, the faces of Picasso's figures are composed of front and side views. Likewise, the viewer's gaze examines the glasses, guitars, and pipes in the still lifes from above, behind, in front, and the side. (Ibid.) Accordingly, the artistic order of the Cubist imagination revealed a new poetry of objects, things, people, and the world: gone were the lengthy divisions of the classical sonata form, and the extreme brevity of musical ideas enabled them to merge into the dynamic of the constantly changing Modern world (ibid.). As Pukl & Spielmann (ibid.) remark, Janáček's monothematic compositional technique is

<sup>746</sup> Cf. Max Brod's comment about the end of *The Cunning Little Vixen* in a letter to Janáček in June 1925: "To end with the Frog is impossible." (Tyrrell 1992: 299.)

based neither on Beethoven-style development of the theme nor on Wagnerian *leitmotiv*: the inner dramatic tension of Janáček's music grows out of the relationship of the many locations of the basic motivic material [for example, binding tectonically together entire blocks, such as ostinato figurations]. Like Osvald Chlubna above, also Pukl & Spielmann discuss Janáček's *Sinfonietta* (seven phased transformations of the main motif in its first movement) and find 17 combinations of the basic two-bar phrase motif in the Postlude of the *Glagolitic Mass* (ibid. 386–387).

Tyrrell (2007: 722), as well, sees Janáček's modernity is his approach to collage and montage, one of the key characteristics of visual Modernists such as Georges Braque and Kurt Schwitters. As Tyrrell (ibid.) remarks, this kind of modernism did not percolate into music until later in the twentieth century. Tyrrell (ibid.) refers to Janáček's writing habits: he rejected printed score paper and wrote out individual staves for particular instruments only when he needed them, a practice Tyrrell sees parallel with that of Stravinsky in his sketches for *The Rite of Spring*. As Tyrrell (ibid. 723) notes, Janáček liked extremes, tops and bottoms, and emphasized this by leaving out the middle. High piccolos and low trombones characterize Janáček's first instincts in *From the House of the Dead*, with strings grudgingly added later.

In addition to the modernism of visual arts like Cubism, Janáček has been also compared to Chagall. It is interesting (and a sign of polysemiosis of music) that one composer can evoke styles of so many painters.<sup>747</sup> In fact, Janáček seemed to appreciate this comparison, as Štědroň (1998: 123) states. Namely, in 1924 and 1925, the young composer Erwin Schulhoff<sup>748</sup> from Prague wrote about Janáček, finding parallels between his and Chagall's art. As Schulhoff writes:

Janáček's artistic manifestation springs from the most deep sources of native soil and people, with which it is bound by ties of consanguinity and with which it intrinsically associates itself in imaginary, emotional, volitional, and intellectual realms as well as in temperament and character. This is where Janáček resembles Chagall or Dostoevsky. Fundamental embrace of his land and people is for him resource and support in the fight for an own (and certainly also new) stylistic principle. (Bek 1978: 295.)

Indeed, when one considers *The Diary of One Who Vanished* (*Zápisník zmizelého*, 1920), a song cycle for voices and piano, or *Čarták on the Soláň* (*Na Soláni Čarták*, 1911), a cantata for tenor solo, male voices and orchestra, this characterization feels quite relevant not only because of their stories (settings in Valachia and Beskydy Mountains), but also their musical atmosphere.<sup>749</sup> As Vogel (1981: 202–203) summarizes, the story of the cantata takes place in an old smugglers' inn called Čarták (derived from the Hungarian for "lonely hostelry") in the Beskydy Mountains (on the Soláň hillside where the frontier once ran between Moravia and Hungary). According

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<sup>747</sup> The culminating point of Krystyna Tarnawska-Kaczorowska's (1995) pyramid model of the many-layered meaningful structure of a musical work, the semiotic layer, represents precisely this polysemiosis, or as Tarnawska-Kaczorowska (1995: 126) puts it, the "superior non-discursive sense-sign-symbol", a super sign or a higher interpretant.

<sup>748</sup> In *Bulletin des National- und Ständetheaters* and *Musikblätter des Anbruch*. Schulhoff's (1894–1942) articles and Janáček's letter of thanks to him have been discussed in Josef Bek's monography *Erwin Schulhoff: Leben und Werk*, Hamburg (1994). (Štědroň 1998: 123.)

<sup>749</sup> One can also include the orchestral ballad *The Fiddler's Child* (1913) in this company.

to Vogel (ibid. 204), there is no doubt that Janáček was inspired both by the passionate character of the poem and by its setting in his native region to write one of his most charming and yet least performed works. It lasts a mere seven minutes – but seven minutes bursting with ardent life.

As for literary art, in his article “What I confess to” (*K čemu se přiznávám*, *Lidové noviny*, 13 February 1927) Janáček expresses his affinity with Fyodor Dostoevsky. (LD1: 587.) Janáček’s quest for the moment has inspired Milan Kundera to write about Janáček (the colleague of his father Ludvík Kundera) and his new musical prose in the spirit of Balzac, Dostoevsky, Flaubert and Hemingway. As Kundera (2004: 22) writes, prose is not only a verbal form that differs from verse. It is one of the faces of reality, its everyday, concrete, immediate face, the opposite face of myth. According to Kundera (ibid.), discovering prose is the ontological mission of the art of novel, which no other art can fulfil. To Kundera’s mind, in the way of a novel beyond the secret of prose Flaubert made an enormous step forward. In the history of opera, half a century later, Janáček accomplished the Flaubertian revolution.<sup>750</sup> However, unlike the revolution in novel, in opera it is much more shocking, challenging, and unexpected. (Ibid. 22–23.)<sup>751</sup>

There remains still one comparison to be done, concerning Janáček the Music Theorist. In this case, the point of comparison is geographically closer but chronologically further. Although the Czech structuralist Jan Mukařovský (1891–1975), associated with the Prague Linguistic Circle, was a linguist and a literary theorist, his theory of art could be well applied to Janáček’s musical theory. As Burbank and Steiner (1978: vii) remark, by the dialectical definition of structure, Mukařovský meant a collection of elements whose intrinsic organization is contradictory, causing permanent movement of the whole. According to Mukařovský, the hierarchy, the mutual subordination and superordination of elements, is in constant motion, and the units which come to the fore at a particular moment constitute the meaning of the aesthetic structure. Unlike other signs, the artistic sign does not refer exclusively to a particular denotatum but rather binds the perceiver’s attention to the process of the genesis of meaning. (Ibid.) This idea is fully applicable to Janáček’s musical techniques and theories.

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<sup>750</sup> According to Kundera (2004: 23), in comparison with Honegger, Bartók, Schoenberg or Stravinsky, Janáček not only took the opposite way in relation to operatic tradition, but also in relation to the prevailing orientation of modern opera. See also Beckerman’s (1999) article “Kundera’s eternal present and Janáček’s ancient Gypsy” in Wingfield 1999a, pp. 109–126. Beckerman bases his ideas on Kundera’s book *Testaments Betrayed* (London: Faber, 1995, translated by Linda Asher). Kundera’s text quoted above is published as the fifth part of *Testaments Betrayed* (*Les testaments trahis*, 1993). It was published also under the title *À la recherche du temps perdu* in the journal *L’Infini* in 1991.

<sup>751</sup> The curiosity of form in Janáček’s music actually aroused resistance in Lawrence Gillman’s review in the *New York Herald Tribune* (7 December 1924) of the performance of *Jenůfa* in New York: “Janáček’s music lacks profile, saliency, distinction. It is an amorphous thing, tritely conceived and feebly invented. Hearing it once, one has no wish to hear it again.” (Tyrrell 2007: 524, fn.) Thus Olin Downes’s question in the article on Janáček in *New York Times* in 1924, whether his theories and dramatic style will make as strong an impression in America as they have in his own country and in parts of Austria and Germany, received a seemingly negative answer in the New World, at least at this stage.

As in Janáček's case, many of Mukařovský's writings were originally lectures or rough drafts.<sup>752</sup> Another resemblance to Janáček is that (as Burbank and Steiner [ibid. viii] point out), for Mukařovský structuralism was an "epistemological stance, from which particular methodological rules and particular knowledge follow, but which exists independently of them and is therefore capable of development in both these directions." This kind of constant process and development relaxes also the compulsion to see clear correspondences between Janáček's musical and theoretical works in a mechanical manner. What Mukařovský says about the developmental transformations of his aesthetics, can be said as well of Janáček's theoretical enterprises and my own journey of exploration with them:

. . . because we are dealing with a *process* of cognition, with the posing of questions which at the time when the individual essays came about were not usually posed in the study of art, its path is not unequivocally straight. . . . One does not ask about things which are clear *in advance*. . . . To believe that the path of theoretical knowledge must be a straight and smooth road is to know nothing about the essence and conditions of scholarly thought.<sup>753</sup>

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<sup>752</sup> Cf. Burbank & Steiner (1978: viii).

<sup>753</sup> *Studie z estetiky* (Studies in Aesthetics, Prague 1966, p. 337). Translated in Burbank and Steiner (1978: xi).

## Postludium

### *My work*

*Everything that came along: people, birds, bees, gnats; humming of wind, clap of thunder; swirling of a waterfall, buzz of hundreds of years old trees and whispering of a leaf, when it fell on cold soil in the autumn.*

“The System of Sciences for Music Recognition” (*Systém věd pro poznání hudby*, 1919–1921)

*Musical composition has the same thought process as in everyday life and in purely scientific work. There are no miracles in art. The same joy from books whether books of words or books of music. A perfect work falls from the tree like a ripe apple. And the scientist cannot get by without ‘fantasy’. And freedom of thought is freedom in the structure of a work.*

From Janáček’s speech at the honorary doctorate ceremony of Masaryk University in Brno in 1925 (Tyrrell 2007: 529)

*Doktorem jsem, tak co chci víc?*

Letter to Kamila Stösslová 10.1.1925 (Přibáňová 1990: 137 [282])



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### Abbreviations:

#### DČHK1 (1972)

*Dějiny české hudební kultury 1890/1945. Díl I (1890–1918)* [The History of Czech Musical Culture 1890/1945. First Part (1890–1918)]. Československá Akademie Věd. Praha: Academia.

#### HTD1 (1968)

*Leoš Janáček: Hudebně teoretické dílo 1. Spisy, studie a dokumenty* [Leoš Janáček: Music Theoretic Works 1 (MTW1). Publications, Studies and Documents]. Ed. Zdeněk Blažek (1968). Praha – Bratislava: Editio Supraphon.

#### HTD2 (1974)

*Leoš Janáček: Hudebně teoretické dílo 2. Studie, Úplná nauka o harmonii* [Leoš Janáček: Music Theoretic Works 2 (MTW2). Studies, Complete Theory of Harmony]. Ed. Zdeněk Blažek (1974). Praha – Bratislava: Editio Supraphon.

#### LD1 (2003)

*Leoš Janáček. Literární dílo* [Leoš Janáček. Literary Works] (1875–1928). Fejetony, studie, kritiky, recenze, glosy, přednášky, proslovy, sylaby a skici [Feuilletons, studies, reviews, glosses, lectures, speeches, syllabuses and sketches]. Řada I / Svazek 1–1 (Series I / Volume 1–1). Eds. Theodora Straková & Eva Drlíková. Brno: Editio Janáček.

#### LD2 (2003)

*Leoš Janáček. Literární dílo* [Leoš Janáček. Literary Works] (1875–1928). Články, studie, koncepty, sylaby, zlomky, neúplné skici, excerptce, membra disjecta, autorizované opisy [Articles, studies, concepts, syllabuses, fragments, incomplete outlines, excerpts, membra disjecta, authorized transcriptions]. Řada I / Svazek 1–2 (Series I / Volume 1–2). Eds. Theodora Straková & Eva Drlíková. Brno: Editio Janáček.

#### OLPaLH (1955)

*Leoš Janáček – O lidové písni a lidové hudbě* [Leoš Janáček – On Folk Song and Folk Music]. Dokumenty a studie [Documents and Studies]. Ed. by Jiří Vysloužil. Praha: Státní nakladatelství krásné literatury, hudby a umění.

#### TD1 (2007)

*Leoš Janáček – Teoretické dílo* [LJ – Das theoretische Werk/Theoretical Works] (1877–1927). Články, studie, přednášky, koncepty, skici, svědectví [Articles, studies, lectures, concepts, fragments, outlines, testimonies]. Řada I / Svazek 2–1 (Series I / Volume 2–1). Eds. Leoš Faltus, Eva Drlíková, Svatava Příbáňová, Jiří Zahradka. Brno: Editio Janáček.

## TD2 (2007–2008)

*Leoš Janáček – Teoretické dílo* [LJ – Das theoretische Werk/Theoretical Works] (1877–1927). Články, studie, přednášky, koncepty, skici, svědectví [Articles, studies, lectures, concepts, fragments, outlines, testimonies]. Řada I / Svazek 2–2 (Series I / Volume 2–2). Eds. Leoš Faltus, Svatava Přibáňová, Eva Drlíková. Brno: Editio Janáček.

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<http://en.wikipedia.org/wiki/Transdisciplinarity>

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