

DOCTORAL THESIS

MATEUSZ ZUBIK

THE KRZYSZTOF PENDERECKI ACADEMY OF MUSIC IN KRAKÓW



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*Leoš Janáček - master of piano miniature.
Characteristics of 'differentia specifica' of composer's musical language
as basis for conscious interpretation of
'On an Overgrown Path', 'In the Mists' miniature cycles
and 'Reminiscence'*

Thesis supervisor:

Prof. Andrzej Pikul

Translator:

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Kraków 2021

To my parents

PART I

CREATIVE PRACTICE COMPONENT

Performer:

Mateusz Zubik

Recording engineer:

Jacek Wawro

Piano tuner:

Jakub Dziurzyński

Postproduction:

Jacek Wawro, Marcin Domżał

Recorded at Concert Hall of Filharmonia Podkarpacka im. A. Malawskiego
in Rzeszów; 22-28 II 2021; Steinway & Sons (model D).

Leoš Janáček (1854-1928)

Po zarostlém chodníčku *On an Overgrown Path*

Series I

Naše večery *Our evenings*

Lístek odvanutý *A Blown Away Leaf*

Pojďte s námi! *Come with us!*

The Madonna of Frýdek *The Madonna of Frýdek*

Štěbetaly jak laštovičky *They chattered like swallows*

Nelze domluvit! *Words fail!*

Dobrou noc! *Good night!*

Tak neskonale úzko *Unutterable Anguish*

V pláči *In tears*

Sýček neodletěl! *The Barn Owl Hasn't Flown Away!*

Series II

Andante

Allegretto

Paralipomena

Più mosso

Allegro

Vivo

V mlhách *In the Mists*

Andante

Molto adagio

Andante

Presto

Vzpomínka *Reminiscence*

Sheet music used during the performance:

Janáček L. - *Po zarostlém chodníčku*, Kundera L., Burghauser J. (Ed.), Bärenreiter Praha, Prague 2006.

Janáček L. - *Klavírní skladby*, Kundera L., Burghauser J. (Ed.), Supraphon Praha, Prague 1979.

Janáček L. - *Vybrané klavírní skladby*, Pivoda O. (Ed.), Bärenreiter Praha, Prague 2018.

PART II

THE KRZYSZTOF PENDERECKI ACADEMY OF MUSIC IN KRAKÓW



Mateusz Zubik

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Characteristics of 'differentia specifica' of composer's musical language
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'On an Overgrown Path', 'In the Mists' miniature cycles
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DESCRIPTION OF DOCTORAL DISSERTATION
WITH A CREATIVE PRACTICE COMPONENT
AS PART OF PROCEEDINGS FOR AWARDING A DOCTORATE DEGREE IN THE
ARTS OF MUSIC

Thesis supervisor:

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Translator:

Jakub Prachowski

Kraków 2021



Truth leads, and has beauty on a leash

Leoš Janáček

III

Allegro

The image shows two systems of handwritten musical notation. The first system is marked *Allegro* and the second system is marked *al.*. Both systems consist of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The handwriting is somewhat messy and appears to be a draft or a sketch. There are also some additional markings like *seu* and *meno* scattered around the staves.

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INTRODUCTION

Aesthetic, philosophical, and artistic currents that shaped the art of the late 19th and early 20th centuries questioned views on beauty, the role of the artist, and the nature of music. This shift in social awareness was triggered by the struggle of nations for self-determination, scientific and technological progress, and an overwhelming sense this era was coming to an end.

In this new reappraisal, Leoš Janáček - *eternally young old man from Brno*¹ - took a reputable, but still not sufficiently exposed place. An artist whose career span two centuries and one nation – a Czech at heart and a citizen of the world as a result of his talent.

Determining whether the composer is a member of a particular generation of composers seems to be an extremely difficult task. Janáček was only thirteen years younger than Dvořák, ten years younger than Rimsky-Korsakov and eleven years younger than Grieg; on the other hand, only eight years older than Debussy, and ten years older than Richard Strauss. His style of musical expression does not fit into any convention, although it corresponds broadly with various trends (e.g., expressionism, verismo, impressionism, symbolism). As Jiří Fukač² wrote:

*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*³.

The composer's idiosyncratic work may be divided into three periods: classical-romantic (1873–1894/1895), folkloric (1894–1918) and psychological realism (1918–1928). It seems, however, that any attempt to simplify this chronology is bound to fail. His piano miniatures, among other works, are a proof of its inadequacy.

At the forefront of the composer's work are *On an Overgrown Path* (1900–1911), *In the Mists* (1912), and *Reminiscence* (1928), which is a continuation and a summary of

¹Carrasco, C. 2013, [In:] *Leoš Janáček: Life, Work and Contribution*, The Journal of the Graduate Association of Musicologists and Theorists at the University of North Texas, North Texas, p. 114.

²Jiří Fukač (1936–2002) – Czech musicologist, writer, editor-in-chief of *Opus musicum*.

³Vainiomäki, T. 2012, *The musical realism of Leoš Janáček – from speech melodies to a theory of composition*. International Semiotics Institute, Helsinki, p. 2.

the idea started in the first cycle at the beginning of the century, namely to entrust the miniatures with the most intimate experiences of their creator. They constitute the artist's 'journal' and, along with *Intimate Letters* string quartet (1928), are a musical and psychological picture of his personal journey⁴.

The miniatures by Leoš Janáček are without a doubt among the most original works of the kind in the whole history of the genre whose roots could be found in the works of the great French masters - Couperin and Rameau. Couperin was the first to pair a small-sized composition (later called a miniature) with a specific instrument – in his case, the harpsichord. Since then, the miniature 'glows with reflected light' of its 'medium'. Like Couperin, Rameau created musical portraits, arranged scenes and landscapes, described moods and phenomena, enriching the genre with virtuoso elements.

A revival of miniatures would come with Ludwig van Beethoven's *Bagatelles* Op. 33, 119 and 126, whose vision led to the fusion of classical music forms with completely new forms of expression.

This expression, in a dimension never seen before, appeared in Schubert's miniatures. With Beethoven's aesthetic line, he opened a great chapter in romantic music dominated by instrumental lyricism. A prominent place was taken by Mendelssohn in this chapter, who decided to incorporate the idea of instrumental singing not only in the work itself, but even in its title – *Songs Without Words* moved the piano into the area previously reserved for the human voice.

Miniatures that directly described emotional impressions, characters, scenes, and circumstances, often in a programmatic way, were instilled by Schumann (after Couperin and Rameau). Individual pieces as well as entire series focused on extreme expressions, descriptions of characters, or generic scenes. A successful continuation of Schumann's tradition could be seen with Mussorgsky who within the range of program music content broke the mould for impressionism in his music (like Liszt).

Throughout the history of the miniature, Chopin's music — whose one-piece forms are evident in a significant portion of his works — occupy a special place: from dance forms, nocturnes to his *Preludes* Op. 28.

Liszt blurred the lines between miniature and large-scale musical structures, as his understanding of the genre expanded far beyond its genre-specific vocabulary. In his last

⁴One of Janáček's most frequently performed piano compositions - *Sonata 1. X. 1905 'From the street'* does not bear any of these features. Although it is surely an expression of the composer's revolt, it was entirely a civic one. This work requires a separate study and the adoption of a different research perspective.

period of work, his miniatures tend to take the form of vast poetic works. Semantically, they also approach a metaphysical experience.

With *Phantasien* Op. 116, *Intermezzi* Op. 117, *Klavierstücke* Op. 76, 118, and 119, Brahms offers a perfect combination of classical formal patterns with an intimate inward reflection that instills a sense of calm and meditation.

Thus, Janáček undertook an extremely difficult challenge to propose his own vision of the genre so eagerly cultivated by the great romantics. His miniatures make reference to tradition, but oppose it at the same time.

Rather than analyzing similarities and differences between Janáček and his predecessors or contemporary artists, this paper focuses on demonstrating the ‘*differentia specifica*’ of his own musical language, which is strongly rooted in his miniatures. It is primarily influenced by Moravian folklore, the state of science at the time, and the composer’s internal imperative to seek the truth about himself and the world around him. As Jiří Fukač says, Janáček’s music is *a useful challenge to improve our thought about music in general*⁵.

⁵Vainiomäki, T. 2012, p. 2.

Chapter I

JANÁČEK'S MUSICAL IDENTITY – BACKGROUND AND EDUCATION

An attempt to characterize the most important features of Leoš Janáček's musical language must undoubtedly begin with his background. Only during the late 19th and early 20th centuries did his artistic personality evolve into a distinctly autonomous style (when the artist reached the age of 40). The style was the result of an in-depth and long reflection on the role of the creator and the essence of the music itself.

The aforementioned reflection related to the way in which Janáček categorized what he had learned from his masters. The frequent belief that the composer did not receive sufficient 'academic education' is not historically accurate. It is a fact that the author of *Jenůfa* analyzed his acquired knowledge critically based on the principles of rejection, adaptation, transformation, and supplementation.

1.1 Family background

An important role in the formation of Leoš Janáček's creative personality was played by the musical traditions of his family going back to his grandfather - Jiří who was a composer and a teacher at Albrechtůvka (a village located in the central part of the Silesian-Moravian region). Jiří Janáček was an active organizer of the musical life of the local community, an organist and an amateur organ maker. Jaroslav Vogel argues that he knew composition as well (as the improvised preludes and exquisitely executed fugues attest)⁶.

His son, also named Jiří, who later became Leoš's father, followed in his father's footsteps. As a sixteen-year-old, he began working as a teacher's assistant at a school in Neplachovice. It was then that he met Leoš's future master – Pavel Křížkovský. Jiří Janáček soon moved to Příbor where he received the position of city cantor and married Amalia Grulichova - organist, guitarist, member of the church choir, and later Leoš's mother. The married couple moved to Hukvaldy where Jiří was employed as a teacher at a local school. His accomplishments included a thorough restructuring of the curriculum

⁶Vogel, J. 1983, *Janacek*, PWM, Kraków, p. 9.

(the inclusion of singing, geography, and drawing classes). Jiří Janáček was also an ardent patriot – he founded a singing-reading association whose purpose was national revival⁷. This patriotism was inherited by his most gifted son, Leoš.

1.2 First teachers

Leoš Eugen Janáček was born on July 3, 1854 in Hukvaldy as one of the fourteen children of Jiří and Amalia. Hukvaldy is a small town located in the Moravian-Silesian foothills, within an ethnographic region of Lasko⁸ the folklore of which would remain one of the most important factors influencing the composer's mature musical language.

Janáček's first teacher was his father. A few-year-old Leoš would sing in a choir in Rychaltice Church⁹. At the age of eleven, he was admitted to the Foundation of the Augustinian Monastery Králové in Old Brno which was led by a well-known composer of vocal music, Pavel Křížkovský, a former pupil of Janáček's father. According to Vogel, the Foundation was one of Old Brno's most important cultural establishments. In the repertoire of its orchestra there were such works as *Coronation Mass* by Cherubini, *Mass in C major*, *Symphony No. 3*, and *Coriolan Overture* by Beethoven, or *Don Juan* by Mozart. The young Janáček was schooled at the Augustinian Monastery school in singing, piano, organ, and counterpoint, among other things. There he encountered philosophy, logic, and linguistics for the first time¹⁰.

As part of the Cecilian reform, the institution gave up powerful vocal and instrumental compositions and resumed the musical traditions of the 16th century (works by Palestrina, Orlando di Lasso). This fact seems to be significant from the point of view of Janáček's later works as the composer often drew on the traditions of the *first wave of composers*, as Kundera writes^{11, 12}.

In 1869, Janáček began his studies at the Slavonic Teachers' Training Institute. Later, he became Křížkovský's assistant in the Old Brno choir and choirmaster of the Svatopluk Artisan's Association. He developed his talents as an organist and composer

⁷Vogel, J. 1983, p. 9.

⁸Lasko is also known as Leszczynia.

⁹Rychaltice – a village situated near Hukvaldy.

¹⁰Vogel, J. 1983, p. 18.

¹¹Kundera, M. 1996, *Zdradzone testamenty*, translated by M. Bieńczyk, PIW, Warszawa, p. 56.

¹²Kundera believes that the *first wave of composers* included the Renaissance and Baroque composers, and ended with *Kunst der Fuge* by Bach. He considered classical and romantic composers to be in the second wave, while Modernism constituted the third one.

constantly (and mainly composed patriotic choir pieces using and rearranging folk song themes).

Janáček's love of 'slavic aesthetic' borrows from Křížkovský's school - in particular to the cultivation of the remembrance of the apostles Cyril and Methodius, as Vogel observes¹³, the two of whom became a symbol of Moravian national revival. Echoes of the values imparted to Janáček by Křížkovský are most clearly shown in his *Glagolitic Mass*.

1.3 Prague Organ School

To improve his qualifications and prepare for the state exam in music, Janáček began his studies at the Prague Organ School in 1874. By selecting the Department of Organist Training, Sacred Music Composers and Choir Directors, he was taken into the care of František Skuherský. He wrote one of the first important theoretical treatises in the Czech language on the study of harmony. At the organ school, he taught, among others, counterpoint, polyphony and instrumentation.

Skuherský's aesthetic and artistic assumptions were centered around the formalist movement of Eduard Hanslick (*Vom Musikalisch Schönen* from 1854). It should be stressed that attributing Hanslick's preaching of 'radical Formalism' (which claimed that music had little to do with an individual's emotions) is a viewpoint often disputed by aesthetes¹⁴. Perhaps it may be worthwhile to supplement the most famous of Hanslick's beliefs that *sonorous forms in motion was the content of music*¹⁵ with an excerpt from the Preface to the second edition of his most renowned work: *I fully share the view that the ultimate value of beauty will always lie in the direct manifestation of feelings*^{16, 17}.

¹³In addition to writing the Cyril and Methodius cantata, Křížkovský also wrote the music for the commemoration of Cyril's death in Velehrad in 1869.

¹⁴Guczalski, K. 2015, *Co, w gruncie rzeczy, podważał Hanslick?* [In:] K. Guczalski (Ed.), *Peter Kivy i jego filozofia*, Wydawnictwo Poznańskiego Towarzystwa Przyjaciół Nauk, Poznań.

¹⁵Guczalski, K. 2015, p. 307.

¹⁶Guczalski, K. 2015, p. 322.

¹⁷As Alicja Jarzębska writes: . . . Hanslick proclaimed that the content of music was 'sonorous forms in motion', that is, sound systems that change over time, i.e., beautiful melodies and consonances that give the impression of a 'beautiful whole'. Although this 'movement of sounds' may be associated with some imagination, but – according to Hanslick – the purpose of composing music is not to evoke violent emotions or express the 'philosophical absolute' but evoking a beautiful and time-ordered sound with distinct qualities associated with the term 'form'. As noted by Władysław Tatarkiewicz, 'the novelty of this aesthetic [Hanslick's] was partly terminological: it said »form« wherever the old Great Theory [of beauty] – said »proportion«. Hanslick's views, contrasted with the aesthetics of expression, were merged not so much with the idea of beauty and the feeling of 'aesthetic pleasure' but with the concept of

The fact that the above controversies are being raised to this day may suggest that Skuherský, and even more so Janáček (who also explored the works of the Austrian aesthetician), did not interpret Hanslick's views unilaterally and radically. It appears that Vogel confirms this directly when he writes: *He [Skuherský – author's note] did not demonstrate technical musical measures solely, but also their expressive meaning and justification*¹⁸.

Janáček undoubtedly inherited his tendency to classify intervals and chords (depending on the type and extent of their dysonation) as affirmations of certain expressions after Skuherský. In addition, he considered it possible to immediately move from one key to another if it were justified by means of expression (he postulated a departure from the classic rules for combining chords)¹⁹.

After graduating from the Prague Organ School, Janáček passed the state exam (in two rounds [in singing, organ, piano and violin]) and received the title of 'real music teacher' in the Teacher's Training Institute. During that time (1878–1879) Janáček again took the position of a choir director in Old Brno and of Beseda – the official vocal ensemble of the city of Brno. To begin his work, he reformed the artistic program Beseda (started a mixed choir, brought in orchestral musicians, and directed the activities of the institution to involve pieces of appropriate genre weight). As a pianist, he also performed *Fantasy for 2 Pianos* by Rubinstein (by whom he planned to be taught but was unsuccessful)²⁰, *Capriccio for piano and Orchestra* by Mendelssohn, and Saint-Saëns piano concerts²¹.

Before continuing his education, Janáček gave piano lessons to Zdenka Schulzová – his future wife, whose name appears in the title (given after the composer's death) of his first significant piano piece – *Zdenka's Variations*²².

'formalism' of a pejorative axiological colouring: Jarzębska, A. 2004, *Spór o piękno muzyki*, Fundacja na Rzecz Nauki Polskiej, Wrocław, p. 21.

¹⁸Vogel, J. 1983, p. 34.

¹⁹Hrivnak, L. 2013. *Revealing Janáček: On an Overgrown path – series I*, unpublished doctoral thesis, University of Kansas, p. 10.

²⁰Amalia Wickenhauser who gave piano lessons to the composer was his partner.

²¹During this time, he also wrote and performed *Dumki* during his tournée (a lost piano piece). He liked to include Rubinstein's pieces in his programme.

²²*Thema con variazioni* (*Zdenka's Variations*) is a musical piece maintained in a spirit of compromise between Romanticism, Formalism and the classical proposal of the form itself. The aforementioned 'meaning of the work' is interpreted by the author as its emanation in the *On an Overgrown Path* cycle. Variations, as such, do not and cannot represent the full spectrum of the composer's musical language.

1.4 Lipsk and Vienna

After a failed attempt to establish contact with Anton Rubinstein²³, Janáček decided to study at the Leipzig Conservatory. As Vogel writes, this choice could not be surprising – the Leipzig conservatory was close to his then ‘classical orientation’ associated with Hanslick’s theories²⁴.

What is interesting, his piano lessons at the conservatory were divided into two subjects - piano playing technique – taught by Ernst Ferdinand Wenzel²⁵ and Karl Reinecke²⁶, and piano interpretation taught by Oscar Paul²⁷ who he also lectured harmony and counterpoint classes. Janáček was taught musical forms by Leo Grill²⁸,²⁹. Janáček practised the piano four or five hours each day, composed, played in concert, and studied professional literature.

While studying in Leipzig, he composed for solo piano, among others, *The Piano Sonata in E b Major* and the *Zdenka Minuet* (the compositions have not survived) and *Variations* (published posthumously)³⁰.

Janáček judged his lectures in harmony and counterpoint with Oscar Paul particularly harshly (although he greatly valued his course in piano interpretation). He was more willing to take classes taught by Leo Grill (whom he initially criticized of being too attached to dogmas). He dropped out of organ classes because he was overworked. His overall impression of his studies in Leipzig was so negative that he chose to shorten them and return to Brno³¹.

In 1880, Janáček commenced his studies at the Vienna Conservatory (presently Universität für Musik und darstellende Kunst Wien). He was taught piano by Josef

²³It can be concluded that Janáček initially planned to develop as a pianist as well.

²⁴Vogel, J. 1983, p. 51.

²⁵Ernst Ferdinand Wenzel (1808–1880) – German pianist, educator and writer; he started working at the Leipzig Conservatory at the invitation of Felix Mendelssohn.

²⁶Karl Reinecke (1824–1910) – German pianist, conductor and composer. Pupil of Mendelssohn, Schumann and Liszt. Teacher of, among others, Edward Grieg and Hugo Riemann.

²⁷Oscar Paul (1832–1898) – German pianist and educator.

²⁸Leo Grill - German pianist, teacher and composer.

²⁹Janáček’s remaining teachers - W. Rust – organs, F. Hermann, C. Schroeder, H. Schradieck – violin, chamber music, K. Reinecke, H. Klesse – choral singing, H. Schradieck – reading scores and conducting.

³⁰Jiří Fukač mentions that from 1879 to 1880 Janáček composed 17 fugues, a rondo, a nocturn, a funeral march, and two sonatas; source: Fukač, J. 1966, *Wpływ Chopina na styl fortepianowy Leoša Janáčka*, Muzyka 1966 1(40), Gdańsk, p. 75.

³¹Janáček intended to study with Camille Saint-Saëns. Because of objections of his future in-laws, he dismissed the intention.

Dachs³², composition by Franz Krenn³³. Vogel writes about Janáček's piano classes in the following fashion:

*Dach's high demands soon proved to be too high for Janáček's small plump hands, and in order to satisfy them he would have to neglect composing. In addition, Dachs demanded that Janáček immediately change the way of playing, which he had just learned from Wenzel!*³⁴

The composition classes conducted by Krenn also did not meet Janáček's expectations. Despite this, the young composer worked with unabated zeal to enter a composition competition for selected students at the end of the first year. Unfortunately his *Violin Sonata* (lost work) did not make its way to the final. Moreover, another competition (Zusner's) also ended in failure for Janáček.

These failures caused a serious creative crisis. The embittered 26-year-old wrote in a letter to Zdenka Schulzova:

*This scandal will not turn me from the direction that I owe to Grill from Leipzig. I'm not going to stop caring about the musical style, chase after effect and fence with pompous, bombastic rows of chords, the time for that is over*³⁵.

When he wrote about the musical style, he probably meant the classical-formalist direction of the Grill's school about which Janáček expressed distaste concerning the façade of specific stylistic treatments, which, in his judgment, only ostensibly elevated the appeal of a piece. In this aspect, Grill and Janáček's views remained consistent. However, they differed in their approach to the inviolable principles, which, in Grill's opinion, were to be dictated by the craft of composition. Janáček himself deemed them *an iron armor of rules* stating that:

*If I were to work the way Grill desires me to, I'd need to forget what fantasy is*³⁶.

³²Josef Dachs (1825–1896) – student of Carl Czerny; teacher of Viktor Barabasz - director of the Conservatory of the Music Society in Cracow from 1921 to 1928, and of Jan Drozdowski, an outstanding teacher at the Conservatory.

³³Franz Krenn (1816–1897) - teacher of Gustav Mahler, among others.

³⁴Vogel J. 1983, p. 62.

³⁵Vogel J. 1983, p. 64.

³⁶Vogel J. 1983, p. 64.

From this dichotomy, a third path was about to be born. It soon led Janáček to realism – a particularly original realism, the basis of which the composer found both in the Moravian countryside and on the periphery of art, i.e., in a place where it borders on science.

Chapter II

JANÁČEK AND MORAVIAN FOLKLORE

Janáček's encounter with folklore became a turning point on his artistic path. Researchers of the composer's work agree that the folk music he learned during his ethnographic studies became the basis of his mature style.

Janáček's ethnographic work began as a result of the zealous patriotism of his ancestors as well as the entire Czech national revival that began in the 1780s. However, why was this 'love of motherland' inextricably linked to the fascination with the life of the Moravian region?

The answer to this question is rooted at the beginning of the 16th century, when, by virtue of the so-called 'Viennese vows', the Czech crown fell into the hands of the Habsburgs. Religious and political tensions (between the Catholic Habsburgs and Czech Hussites) led to the Defenestrations of Prague, Thirty Years' War, and in 1620 the Battle of White Mountain which sealed Austrian dominance over Bohemia.

The Triumph of the Habsburgs had disastrous consequences for the scientific, political, and above all cultural life of Bohemia and Moravia. For almost three hundred years, all manifestations of 'czechness' were successively eradicated by the Austrian invaders. The Czech language has not developed a proper scientific vocabulary. Nor was it used as a literary or even official language. The province where both the Czech language and its dialects were continually spoken remained the only carrier of Czech identity.

Because of efforts of three main representatives of Czech national revival - Josef Dobrovský, Josef Jungmann, and František Palacký (called the 'father of the nation'), the 19th century proved to be a breakthrough period. Their activity revolved primarily around the rehabilitation of language as a determinant of collective identity. In the 19th century, the literature, arts and sciences of the Czech Republic and Moravia flourished for the first time in three centuries.

Also in Moravia, the cult of Cyril and Methodius revived (as mentioned in the previous chapter). The Region, which was mostly Catholic, was much more ethnically and culturally diverse than its sister country, the Czech Republic. It should come as no surprise, therefore, that Janáček contributed to the national revival by immersing himself

in the tradition of the Moravian countryside, which for several hundred years was a kind of reserve of native language and culture.

2.1. Janáček – ethnographer

Janáček embarked on his first ethnographic trip to Moravia in the summer of 1875, just after graduating from the Prague Organ School. Two years later he journeyed around the Czech Republic with his friend, Antonín Dvořák. At that time Dvořák was probably the only composer whose work Janáček fully accepted³⁷.

The composer's ethnographic research of fundamental importance was conducted with František Bartoš - a folklorist, teacher and then director of the Lower Secondary School in Old Brno (where Janáček taught singing in 1886). Bartoš was a continuator of František Sušil - an outstanding Czech researcher of folklore, Roman Catholic priest, and theologian³⁸.

In 1888, Janáček and Bartoš began working closely together when they started their first trip into the Hukvaldy area. Janáček visited his hometown for the first time since moving to Brno. The two researchers focused on documenting the lyrics and melodies of folk songs and their accompaniment (or the way in which the accompaniment was executed). Janáček was also preparing for the National Ethnographic exhibition in Prague. He was entrusted to organize the 'Moravian representation group' for which he engaged Silesian, Vlach³⁹, Lachian and Slovakian⁴⁰ folk musicians.

Janáček and Bartoš authored a *Collection of Moravian, Slovak and Czech folk songs* (1890) and *Newly-collected Moravian Folk Songs* (1901) which comprised 2057 songs. In the preface to the first issue, Janáček made a bold statement:

³⁷A bow to folklore can be heard in Janáček's choir pieces written between 1876 and 1877. Noteworthy are male choir to the words of a Serbian folk poem entitled *You can't escape fate*, in which the composer retains typical Slavic metric lability (3/8 – 2/8 – 3/8 – 3/8 – 2/8 – 3/8) and *The impermanence of love* as well as *True love*, in which no metric details are given.

³⁸František Sušil (1804-1868) - one of the most important figures of the Czech national revival in Moravia; published about 2400 folk songs in several collections.

³⁹Vlach (Moravian Wallachia) - ethnographic region located in the north of Moravia.

⁴⁰Slovacko (Moravian Slovakia) - ethnographic region in South-Eastern Moravia.

*If the Roman chant had such a decisive influence on the development of Western music for centuries, I am confident that the Slavic song will override the musical works of the future in a similar way*⁴¹.

Janáček furnished the second of these collections – an in-depth study of folk songs entitled *On the musical aspect of Moravian folk songs*, with a lengthy preface.

2.2 Czech and Moravian folk songs

In present-day the Czech Republic and part of the Slovak Republic, folk songs come in a variety of genres. Especially two historical countries – Bohemia and Moravia indicate their value derived from their history, social and cultural heritage.

Bohemian folklore was formed under the strong influence of German culture (since the incorporation of bohemia into the Holy Roman Empire in the 10th century), French, and Italian. The tendency of the musical culture of the West to the use of transparent and symmetrical structures penetrated into the Czech folk song. Its most important features are metrical measure, proportional arrangement of musical periods, stable rhythm, and a clear predominance of the Western European ‘major – minor’ system (with major keys dominating). The Bohemian dialect whose pronunciation is characterized by stressing the first syllable additionally plays a considerable role in Czech folk music. The musical layer of the song shows a certain autonomy in relation to the lyrics. It is possible to change the lyrics and keep the melody unchanged without clearly damage to the expression and structure of the song.

Moravian folk music, however, possesses different qualities. Its roots go back to the Greater Moravia State. Unlike Bohemia, Moravia remained under Oriental and byzantine influences. Migration to Hungary as well as Turkish and Tatar invasions also contributed to its uniqueness. It was these songs that Janáček decided to study.

*Any folk song, provided that it did not develop from speech ‘in all its shape’, must have at least ‘started in its spirit’*⁴² – Janáček wrote in the preface to the *Newly-collected Moravian Folk Songs*. With this reasoning the composer justified metric and rhythmic

⁴¹Vogel, J. 1983, p. 117–118.

⁴²Vogel, J. 1983, p. 118.

irregularities of traditional Moravian songs. According to Janáček, always in the beginning there is the word, which subordinates other elements to itself.

This is perfectly illustrated by the following example from Slovacko⁴³, in which a specific word determines the length of the period:



It is worth noting that several distinct dialects and vernaculars were used in Moravia such as Vlach, Slovak (eastern Moravian), Hanakian (central Moravian), Kopaniczar and Lachian. For example, the Hanakian dialect (used near Brno) differs from others in 'softer' sound and wide vowels.

The Moravian song is also incomparably more rhythmic than Czech or Silesian songs. The following is Janáček's example where two fragments of different songs with a similar subject and semantic meaning are presented:

A melody from Cieszyn (Silesian):



A melody from Slovacko (Moravian):



The first, from Cieszyn, is characterized by the simplicity of its melody and rhythm. The latter, though, from Slovacko, captures a sophisticated rhythm, richness of melismas and, as the composer himself said, *a hyperbolic melodic nature*⁴⁴.

As an example of such *hyperbolic nature*, Janáček employs a fragment of a song from Lasko where the dialect determines the hyperbolic (arched) nature of individual

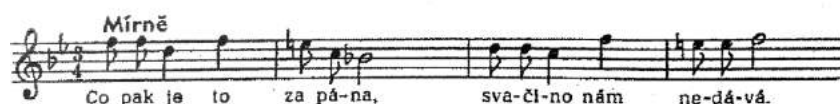
⁴³Moravian Region.

⁴⁴Vogel, J. 1983, p. 119.

phrases (in this region, there is also a phonological differentiation of the length of vowels):



This example also has another important characteristic found in Moravian songs. In contrast to the Czech ones, Moravian songs are more often based on modal scales. A special place here is occupied by the Lydian scale with a characteristic raised quarter. Below is an example of songs from the Dražansk Highlands:



There were also some traditional church as well as folk scales (Gipsy, among others). It is worth noting that in Moravia, modal scales were used in minor keys more often than in the Czech Republic.

Traditionally, folk songs from this region were performed with the accompaniment of various instruments such as: *gajdy* (bagpipes), violins (first and second, or first and two second violins), bass (cello or double bass) and cimbalom. The manner of the accompaniment changed often with the development of songs, for example, the more repetition of the same melodic material, the richer the ornamentation used by the first violin could be.

Janáček decided to incorporate all the most important idioms of Moravian folk music into his creative practice. *This is how I purify my musical thinking*⁴⁵, he said. Folklore served as a pretext for further scientific and musical-theoretical research for the composer.

⁴⁵Vogel, J. 1983, p. 129.

Chapter III

SCIENTIFIC AND AESTHETIC THEORIES OF TURN OF CENTURY AND THEIR INFLUENCE ON JANÁČEK'S WORK

According to the PWN encyclopedia, the term *scientific revolution* signifies *a change in a science's basic methodological and philosophical assumptions*⁴⁶. Undoubtedly, the changes taking place in science, philosophy and art after the second half of the 19th century until Janáček's death correspond to this definition. Moreover, the composer himself drew not only philosophical and aesthetic trends from the work of his contemporaries (which seems to be a natural field of attention for artists), but also with the latest scientific achievements of the time. Even though this aspect of the composer's creative persona is among his most important ones, most Polish-language publications appear to fail to cover this issue.

Some foreign researchers refer to Janáček as *a brilliant dilettante* or *an autodidact*⁴⁷. Others, e.g., Jiří Kulka⁴⁸ or Bohumír Štědroň⁴⁹, by taking an entirely different measure, consider the author of *Piano Sonata I.X.1905 'From the Street'* to be one of the best-educated Czech composers⁵⁰ and consider the belief of his artistic and scientific isolation completely wrong⁵¹.

3.1 Janáček as a scientist

Janáček's scientific activity was extremely diverse. The composer devoted himself equally to the study of music theory, aesthetics and study of other composers' works, as well as to linguistics, psychology, physiology and acoustics. The process of Janáček's contact with specialized literature can be easily replicated. The books he reads are full of

⁴⁶<https://encyklopedia.pwn.pl/haslo/rewolucja-naukowa;3967497.html>

⁴⁷Vainiomäki, T. 2012, p. 73.

⁴⁸Jiří Kulka (1950) – Czech psychologist, musicologist, philosopher, aesthetician, art theorist, guitarist, researcher of Janáček's work.

⁴⁹Bohumír Štědroň (1905–1982) – Czech musicologist, publicist, and pianist.

⁵⁰Vainiomäki, T. 2012, p. 75.

⁵¹Vainiomäki, T. 2012, p. 75.

marginalia, underlined fragments, or even details on the dates, days of the week, time and location at which he would begin to read particular books⁵².

His library collections include works by Berlioz, Tchaikovsky, Rieger, Riemann, and Schönberg (the composer was critical of the last two authors). He analyzed the works of Beethoven, Chopin, Wagner, Dvořák, among others. The Russians held an important place in Janáček's research⁵³ i.e., Rubinstein, Rebikov and Mussorgsky⁵⁴. He praised Rubinstein for his exceptional pianism, while he esteemed Mussorgsky and Rebikov for cultivating, as Paul Wingfield put it, *aesthetics of the true*⁵⁵. He used the works of František Sušil, Otakar Hostinský, Josef Chlumský, Olaf Broch, and Jean Pierre Rousselot to study language.

However, the greatest influence on Janáček was exerted by literature in the fields of psychology and aesthetics. In addition to the ethnographic research, this became a starting point for his artistic choices, theoretical considerations, as well as the way he read and analyzed works of other composers.

Among the authorities who played a crucial role in the formation of Janáček's aesthetic and artistic assumptions were Johann Friedrich Herbart - a philosopher, educator, and psychologist, Herman von Helmholtz - a physiologist, physicist and philosopher, and Wilhelm Wundt - father of Experimental Psychology.

3.2 Johann Friedrich Herbart and his eulogists – Josef Durdík and Robert Zimmerman

Johann Friedrich Herbart's (1776-1841) views on aesthetics, pedagogy, philosophy, and psychology became the official doctrine of the Austro-Hungarian Empire after they became very popular among the Czech intelligentsia⁵⁶. Among its representatives was Josef Durdík (1837-1902) – a leading Czech philosopher and

⁵²For instance, Janáček ended reading *General aesthetics* by Josef Durdík on Monday 7th November 1876 at 10 p.m. in Brno: Vainiomäki, T. 2012, p. 70.

⁵³Janáček is referred to as 'rusophile' by some researchers. Undoubtedly, the notion of Pan-Slavism was close to Janáček's heart.

⁵⁴In his collection, Janáček had '*Pictures from exhibition*'; Tyrrel, J. 2015, *From Rubinstein to Rebikov: influence of Russian composers on Janáček*, School of Music, Cardiff University, Cardiff.

⁵⁵Wingfield, P. 1992, *Janáček's speech-melody theory in concept and practice*, Cambridge Opera Journal, 4(3), p. 285.

⁵⁶These views were contradictory to Georg Wilhelm Friedrich Hegel's philosophy and aesthetics, which were considered detached from the spirit of the Czech nation.

aesthetician in the 19th century, the author of *Všeobecná aesthetika (General aesthetics)*. Also of note was Robert Zimmermann (1824–898), Austrian philosopher and also a resident of Prague, author of *Geschichte der Ästhetik als philosophische Wissenschaft* (one of the first works on the history of aesthetics) and *Allgemeine Ästhetik als Formwissenschaft*.

In his philosophical and psychological studies, Herbart began with the analysis of experience and treated observation as a research method. One of the most popular concepts used by the philosopher was apperception (after Leibniz and Kant). In the view of Herbart, apperception is understood as *acquiring new insights in relation to prior knowledge and experiences of an individual*⁵⁷. According to him, human consciousness is a sum of representations which are constantly in motion. Once they are acquired, they become known as the apperceptive mass. The threshold of consciousness can be crossed and new observations will spontaneously enter the apperceptive mass provided they are sufficiently bright (also in conjunction with other previously acquired observations).

In the field of philosophy and aesthetics, Herbart proposed to reduce the subject to its smallest possible form and determine how this form relates to the whole. In addition to Hanslick's aesthetics, this concept focused on the relationship between different elements rather than the elements themselves in determining the aesthetic value of a work.

Just like in his philosophical and psychological studies, Herbart recognized an empirical and mathematical approach also to music. As Peter Le Huray and James Day 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*⁵⁸.

Janáček was presented with Herbart's philosophy by Josef Durdík and Robert Zimmermann⁵⁹. Durdík regarded Herbart and Zimmermann to be the successors of

⁵⁷<https://encyklopedia.pwn.pl/haslo/apercepcja;4010878.html>

⁵⁸Vainiomäki, T. 2012, p. 93.

⁵⁹Janáček did not read the works of Herbart.

Plato's thought, as they always touched the problem of *deepness and truth* in their philosophy⁶⁰.

In his *Všeobecná aesthetika*, Durdík devotes a great deal of attention to various aspects of the sound of the human voice. In his view, the articulation manner, the pace and tone of voice emphasize the semantics of a word or utterance. This is where music and speech meet. He writes:

*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 . . . 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*⁶¹.

3.3 Herman von Helmholtz and his research

Hermann von Helmholtz, along with Gustav Fechner and later Wilhelm Wundt, believed that processes taking place in the human mind could be measured. He was the first to determine the speed of a nerve impulse.

In his psychological and philosophical studies, he raised the problem of perception as a process beyond the control of human consciousness (unconscious inference)⁶². According to Helmholtz, perception is a subjective reconstruction of the objective world, a process of organizing sense-data through inference, and arriving at the most plausible hypothesis about reality - the one that is unique to a given audience.

Of all Helmholtz's publications, the one of the greatest value for Janáček was *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*). It was Helmholtz who made aliquots a basic concept for the perception of simultaneous sounds

⁶⁰Vainiomäki, T. 2012, p. 103.

⁶¹Vainiomäki, T. 2012, p. 104.

⁶²Gerring, R. J., Zimbardo, P. G. 2012, *Psychologia i życie*, PWN, Kraków, p. 146.

either as consonant or dissonant. In *Die Lehre von den Tonempfindungen*, he also focused on anatomy of the human ear and hearing mechanisms.

As the title of the work suggests, Helmholtz believed that physiological and acoustic phenomena should be the basis for the development of musical and theoretical considerations. He did not present his own aesthetic position as he left this very task to those who would sift through his scientific findings. Yet, he echoed Hanslick's belief that music cannot represent emotions in themselves but only their framework to a certain degree. He also supported his Formalism, paying homage to the opposition to those who based their sentimental aesthetic judgment only on *the simple elements of melodic movement*⁶³.

3.4 Wilhelm Wundt - pioneer in experimental psychology

Without a doubt, Wilhelm Wundt, Helmholtz's heir, must rank as one of the most important figures in the history of modern psychology. In Wundt's theories Janáček came across evidence confirming his own research. The work he studied in depth was the three-volume *Grundzüge der physiologischen Psychologie (Principles of Physiological Psychology)*. The title itself may suggest the orientation of Wundt's research – whatever happens in the consciousness of man, must have a physiological basis. Consequently, the psychophysical parallelism is established, in which physical and psychological phenomena interact with one another and complement each other.

The pioneer in experimental psychology assumed that the main subject of psychological research is consciousness. Psychological processes should be understood as a result of decomposing a wide range of factors to their simplest forms, and separating them into their constituent parts (atoms).

For the researcher, the fundamental atom of an individual's mental life was image (*Vorstellung*). Images merge into groups to form insights. Active association, called apperception, is responsible for the active accumulation of impressions into larger structures. Apperception occupies a central place in Wundt's nomenclature. As he writes:

⁶³Vainiomäki, T. 2012, pp. 113-114.

*A condition characterized by peculiar feelings, which is accompanied by a clearer understanding of the psychological content, we call attention; a separate process by which some psychic content comes into clear view, we call apperception*⁶⁴.

According to Wundt, consciousness is composed of two basic elements - Blickfeld and Blickpunkt. Wundt used the notion of Blickfeld to define all processes happening in consciousness. Blickpunkt is its 'focus' - as if capturing the purest attention in a single point where only a few of the previously mentioned processes occurs. Hence, Blickpunkt functions as part of a larger structure i.e., in Blickfeld. Thus, apperception is the transition of the image (Vorstellung) from Blickfeld to Blickpunkt.

Apperception, according to Wundt, can be defined as *a constant current in the stream of consciousness*⁶⁵, which serves the creative structuring of experience. In his opinion, the creative role of apperception stems from the fact that *there are distinct characteristics to each mental mixture that are in no way the sum of their components*⁶⁶. Thus, it is directly related to the act of will (an individual decides which images to associate and include in the observations or not). The approach here differs fundamentally from Herbart's, who considered perception to be independent of the will of man.

Wundt used laboratory equipment (including a chronoscope) to measure how long it takes for apperception to take place. After subtracting the muscle reaction time from the time of sensory reaction (ie. becoming aware of the stimuli), apperception accounted for 0.1 second. It was during this period, according to Wundt, that one's attention could be diverted from one subject to another.

The basic method of Wundt's research was a laboratory experiment based on internal perception (Innere Wahrnehmung), which in contrast to self-preservation (Selbstbeobachtung) was not an introspective process spread over time, but a direct, momentary description of conscious experience. It seems that all Janáček's piano miniatures described in this work are the fruit of the idea of internal perception.

Wundt is also the author of the three-dimensional theory of feelings, which he considered atoms i.e., non-decomposable units. He classified emotions in the following fashion:

⁶⁴Döring, W. O. 1937, *Główne kierunki nowoczesnej psychologii*, 'Zakład Naszej Księgarni' , SP. AKC. Związku Nauczycielstwa Polskiego, Warszawa, p. 24.

⁶⁵Vainiomäki, T. 2012, p. 120.

⁶⁶<http://www.ip.swspiz.pl/images/pdf/materialy/historia%20mysli%20psychologicznej%20.pdf>

- willingness - unwillingness,
- agitation - sedation,
- tension - relaxation.
-

His classification had a direct bearing on his view of music, which he regarded as a *language of affects*⁶⁷. Janáček adopted this philosophy, which was most evident in his theories concerning the art of composition.

⁶⁷Vainiomäki, T. 2012, p. 136.

Chapter IV

‘DIFFERENTIA SPECIFICA’ OF JANÁČEK’S MUSICAL LANGUAGE

I believe knowledge of Janáček’s theoretical and aesthetic assumptions is the key to a proper understanding of the specific nature of his works. The concepts such as speech melodies, *sčasování*, connecting forms or complicating composition are a collection of idiomatic musical-theoretical assumptions which were given a universal rank by the composer. Many of them have never achieved such status because of their indeterminate nature.

Paradoxically, the fact that these theories have not had a direct (literal) resonance with many other artists shows not so much their questionable character, but their originality and – as history proved – their unique properties.

In light of the above, it seems marginal whether individual researchers or performers of Janáček’s works align with the composer’s views. However, one cannot overlook them both in their own analyses and in their interpretations.

4.1 Janáček as a theorist and an author

Janáček’s extremely intensive research activity was continued in his journalistic and theoretical activities. Janáček-composer and Janáček-theoretician coexisted and inspired one another. Tiina Vainiomäki describes this specific form of ‘feedback’ (following Vladimir Helfert⁶⁸) and observed that Janáček’s literary and creative personalities were so closely linked that his creative development could be inferred from his literary achievements as well as his compositions⁶⁹.

Like Durdik, Herbart, Helmholtz, and Wundt, he believed it was possible to analyze musical phenomena by using purely scientific research methods. An excellent part of his theory was born from following the latest achievements of psychology, linguistics, philosophy and aesthetics at the time, and in particular from his constant fascination with the folklore of his motherland.

⁶⁸Vladimir Helfert (1886–1945) – an important figure of Czech musicology of the interwar period.

⁶⁹Vainiomäki, T. 2012, p. 124.

Janáček's literary activity was concentrated around several areas: music theory, journalism (essays and columns), and music criticism. The peak achievement of Janáček-theoretician was *The Complete Theory of Harmony* (*Úplná nauka o harmonii*) released twice - in 1912 and 1920. He published his journalistic texts in many periodicals such as *Hudební listy* (established by him), *Lidové noviny*, *Moravské listy*, *Dalibor*, *Cecilie*, *Hudební matice*. Additionally, papers from his lectures, delivered at the Organ School in Brno, have been preserved as well.

Over time, the artist's style of literary expression and musical language have changed. The first articles are written in the spirit of Durdik's works. In the course of research on folklore, Janáček broke away from his formalist orientation. From that moment on, the content of his reflections became more and more original, both in content and form.

Even the composer's fellow countrymen may find it challenging to trace the composer's literary style. The peculiarity of Janáček's utterances is manifested above all in its multifaceted, rhapsodic, fragmentary, aphoristic and emotional nature. A higher-than-average number of punctuation is used by the composer. It is not uncommon for him to put a period or an exclamation mark just after one word. It is not unusual for him to use repetition, neologisms, and prose which is *mesological* – in other words, he describes the impressions people get when they hear the sound of birds, or a breeze. He interjects childhood memories into his reflections. Janáček's style is often closer to fiction than to scientific language⁷⁰.

The reasons for this state of affairs are attracted in the personality of the composer who, as Theodora Straková writes⁷¹, was *explosive, impulsive, and dramatically aggressive*⁷². Vilem Tausky recalls⁷³:

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.

More importantly, he adds:

*All his life he spoke with a Lachian accent*⁷⁴.

⁷⁰An example of his column - *Mouths* - is to be found in the Appendix.

⁷¹Theodora Straková (1915–2010) – Czech musicologist, music historian, author of studies on Janáček's works.

⁷²Vainiomäki, T. 2012, p. 126.

⁷³Vilem Tausky (1910–2004) – one of the most important Czech conductors, who spent most of his life in Great Britain

A Lachian accent is characterised by, first of all, the use of short vowels regardless of diacritical marks (for instance, the long »á« is pronounced the same as the short »a«). This is a perfect illustration of the way Janáček would introduce himself:

The name is Janáček with a short »a«⁷⁵.

In the light of the above-mentioned findings, the assumption about the analogies between Janáček's literary and musical language seems to be justified. With each case, the composer's style submits to the logic of shorter elements (sentences, words in a word, motifs in music), the impetuosity of artistic and literary expression, and the merging of smaller pieces.

Janáček's theoretical concepts are as original and innovative as they are complex and multidimensional. The style in which he tries to explain them to the reader is far from unambiguous. He thus leaves a wide scope for nuanced interpretations of the same concepts. Fortunately, these interpretations do not differ fundamentally and remain essentially the same, and derive from one spirit.

4.2 Nápěvky mluvy (speech melodies) and reální motiv (real motif)

The specific date of the birth of the speech melodies concept is unknown. Its roots probably date back to the late 1970s. As Bohumír Štědroň reports, the composer's strong interest in the issue of living speech dates back to 1900, which was a period of his intensive work on the *Jej pastorkyňa (Jenůfa)* opera, and a number of miniatures included in the *On an Overgrown Path* series⁷⁶. The first documented use of the term speech melodies is found in his private journal and dates back to 1897.

Several factors contributed to the development of *nápěvky mluvy*. Firstly, as mentioned earlier, the composer devoted himself to research in the field of phonetics and linguistics. He also had a strong aesthetic response to Durdik's work. Secondly, as an insightful ethnographer, Janáček was in touch with natural properties of live singing and

⁷⁴Vainiomäki, T. 2012, p. 150.

⁷⁵I wish to thank Petr Šefl of the Národní Muzeum – České Muzeum Hudby, for this anecdote.

⁷⁶Vainiomäki, T. 2012, p. 155.



'He said he would kill me.' (a woman quoting someone's statement)



'Mixed colors' (woman painting a wooden chest)



'In Veselu' (a woman painting a chest mentions the name of a village)

According to the composer, the true value of speech lies in the expressive component which carries the word in its sound. In other words, speech is a 'gap' in a person's consciousness, through which one can see his feelings, mood, age, appearance (!), and even guess the circumstances in which the phrase is being uttered. In the following excerpt, Janáček himself describes this phenomenon in an extremely interesting way:

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. 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. 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*⁸³.

Speech melodies are therefore an expression of the entire spectrum of human consciousness. By translating them into the language of music, the composer can come closer to the truth about man. Based on my research, I will attempt to demonstrate my own understanding of this process, in which, according to Janáček, word is created.

Let us return to Wundt. In his *Grundzüge der physiologischen Psychologie*, he wrote:

*The entrance of an image [Vorstellung – author's note] to the inner field of consciousness [Blickfeld – author's note] can be called a perception, while its entrance into the focus of consciousness [Blickpunkt – author's note] represents apperception*⁸⁴.

As already mentioned, a word is a subjective response to a broad external stimulus and inner feeling within a person. It first appears in Blickfeld through the process of perception, then it forms in Blickpunkt (the focus of consciousness, termed *těsna vědomí* by Janáček), and its final shape is decided by the act of will. Thus, it carries much more information than just its meaning. Speech and its melodies are *a testimony of the rapidity of thinking, and of emotional heat*⁸⁵.

In the study of the word, Janáček used methods characteristic of Wundt's approach. For research, he used Hipp's chronoscope⁸⁶. The tool enabled him to measure extremely small units of time (less than one second). A 'microscope for time', to put it another way.

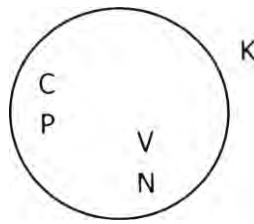
The composer created graphic representations of a word (like those that mimic atoms). Below is the first one of them:

⁸³Vainiomäki, T. 2012, p. 169.

⁸⁴Vainiomäki, T. 2012, p. 119.

⁸⁵Vainiomäki, T. 2012, p. 271.

⁸⁶Matthäus Hipp was a German watchmaker and inventor.



In the diagram above, K represents the ‘focus of consciousness’ in 1 second, whose geometric representation is the circle. This is how he explained its other elements:

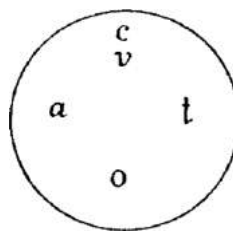
C – cit (feeling),

P – předmět (subject matter),

V – výslovnost (pronunciation/articulation),

N – nápěvek (melody of words).

Another diagram represents the word in the following manner:



Here, as always with Janáček, the circle is an experimental measure of one second. The meaning of the symbols reads as follows:

C – cit (feeling),

V – věť (meaning of the word),

A – artiklace (articulation),

T – tón (the tone of the word being spoken),

O – graphic representation of the word.

In addition to using Wundt’s experimental methods, Janáček also took over his classification of feelings: willingness - unwillingness, agitation - sedation, tension –

relaxation. According to it, he systematized the expressive dimension of individual speech melodies.

Janáček's compositional practice may have been influenced by *nápěvky mluvy*, but whether it had a noticeable effect remains a matter of debate. In fact, it was from them that the concept of real motifs was born. An excellent explanation of this idea is found in Michael Beckerman's work⁸⁷:

*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*⁸⁸.

The core of the *reální motiv* concept is the construction of instrumental motifs containing the essence of human speech, in the sense in which Janáček saw it. Janáček described real motifs as *a complex cluster of images*⁸⁹.

As demonstrated by Jiří Vysloužil⁹⁰, this concept helped Janáček avoid constructing instrumental motifs based on classical-romantic principles of musical periods – real motifs are a denial of their unnaturalness and squareness⁹¹. Their root lies in the prosody of human speech, in its freedom and variability. Vysloužil also indicates that the composer often decomposed the original content of the motif, employed transaccentation, changed the tonal positioning of the same motif, and changed its 'expressive colour'. The starting point of instrumental music is the word and the song – not the instrument but the voice⁹².

Janáček claimed that he did not use quotes *in extenso*. He insisted that he could not steal someone's melody – in the case of a folk song – because it belonged to its composer. Nor could he borrow a third party's quote. To him, speech melodies were a reservoir of ideas and inspiration from which he composed, among other things, real motifs. In the words of Paul Wingfield⁹³, the artist tried to capture the essence of the originals by analyzing *real-life situations*. He sought *the melodic truth of a lost moment*⁹⁴. At this

⁸⁷Michael Beckerman – American musicologist specializing in Eastern European music, author of *Janáček as Theorist*.

⁸⁸Vainiomäki, T. 2012, p. 194.

Vainiomäki, T. 2012, p. 204.

⁹⁰Jiří Vysloužil (1924-2015) – Czech musicologist, an eminent researcher of Janáček's works, a student of Jan Ráček.

⁹¹Vainiomäki, T. 2012, p. 206.

⁹²Vainiomäki, T. 2012, p. 206.

⁹³Wingfield, P. 1992, p. 283.

⁹⁴Kundera, M. 1996, p. 124.

point of our considerations, one might need to explain the definition of a real motif as *a complex cluster of images* – this is a fragment of speech or a song recorded and analyzed by Janáček, and then processed and modified by his creative act of will, written in the form of a real motif. As a result, it is a process of transforming various different ideas on a number of levels.

Although the composer's approach to melody was profoundly different from that offered by his precursors, his attitude charms with unconventionality and innovativeness. One can risk saying that Janáček's melody resembles a 'modernistic bel canto'.

4.3 *Sčasování, sčasovka and tectonic montage*

Both *sčasování* and *sčasovka* are terms that are difficult to translate. They come from the Czech *čas* (time) from which the composer created the verb *sčasovat* (to specify in time) – it is a neologism which we developed for the purpose of explaining the concept of arranging harmonic material by means of specific rhythmic structures. Janáček defined *sčasování* in his *Complete Theory of Harmony* in the following fashion:

*I have arrived at the recognition of rhythmic organization through the study of speech melodies*⁹⁵.

It seems that *sčasování* refers to the composing method, while *sčasovka* is its result. We know that Janáček used this term in reference to the general rhythmic organization. Over time, this concept began to refer only to a small melodic–rhythmic element. *Sčasovka* in the sense of Western European music can also mean a version of a counterpoint.

While we are on the subject of definitions, let us explore some - diverse but complementary. According to Michael Beckerman, *sčasování* is *a harmonic reduction based on the length of the rhythmic units*⁹⁶. Vladimír Karbusický⁹⁷ defines *sčasovka* as an *expressive rhythmic element*⁹⁸, Radoslav Kvapil⁹⁹ understands the word as a *melodic–*

⁹⁵Vainiomäki, T. 2012, p. 276.

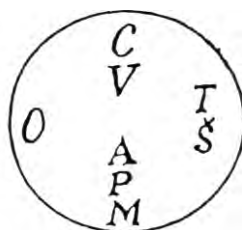
⁹⁶Morgan, A. 2013, *Untangling spletna* [In:] *Leoš Janáček: Life, work and contribution*, Carrasco C. (Ed.), The Journal of the Graduate Association of Musicologists and Theorists at the University of North Texas, Denton, pp. 65-66.

⁹⁷Vladimír Karbusický (1925-2002) – Czech aesthetician, folklorist, musicologist, writer, and sociologist.

⁹⁸Vainiomäki, T. 2012, p. 248.

*rhythmic figure in the rank of the motif*¹⁰⁰, whereas John Tyrrell¹⁰¹ defines it as *an individual unit of time*¹⁰².

Sčasování and *sčasovka* come directly from speech and folk songs. According to Janáček, the rhythm contained in the word reflects the psychophysical condition of a person at a given time and undergoes constant transformations. The two basic elements of a music composition (harmony and rhythm) are inseparable from its creator. He acquired this view from the formalist philosophy of Durdík oraz Zimmerman. For the composer, the term *sčasování* had a strong aesthetic and psychological provenience. The *sčasovka* of the word in a folk song is presented by Janáček with the use of the following diagram:



C – cit (feeling),

V – věť (meaning of the word),

O – oko (what the singer sees),

A – artikulace (articulation),

P – pohyb (movements made by the singer),

M – mimika (facial expressions),

T – tón (tone of spoken word),

Š – šum (sound),

The circle represents an experimental time of 1 second.

The composer assumed that all the above elements shape the *sčasovka* (rhythm) of a word. In addition to those that directly refer to human life, there is another that relates to the environment observed by a given person (oko). It has its inclination in the *mesology*

⁹⁹Radoslav Kvapil (1934) – internationally renowned Czech pianist, an expert in the works of Dvořák, Smetana, Martinů, Janáček, Voříšek, Novák and Suk.

¹⁰⁰My interview with Professor Radoslav Kvapil, conducted on 24-28. 09. 2020.

¹⁰¹John Tyrrell (1942–2018) – British musicologist, author of Janáček's two-volume monograph (*Janáček: Years of a Life*). The editor of the second edition of *The New Grove Dictionary of Music and Musicians*.

¹⁰²Vainiomäki, T. 2012, p. 246.

term used by Janáček which is the representation of the environment in the rhythm of the word, or as he would put it, *mesological influences ... on the speaker*¹⁰³ (the singer, in this case). When spoken, each word contains its own *sčasovka* (rhythm) and *nápěvek* (melody).

If we assume that the basic task of the artist is to get closer to the truth about man, (that is, to capture the essence of his/her emotions, state, mood, and ‘mesological conditions’ which he/she is involuntarily subjected to), such an artist must subordinate his/her composition to the principles that govern both speech and folk songs. As Janáček himself said:

*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*¹⁰⁴.

It is worth going back to Beckerman’s definition, which assumes that *sčasování* is *a method of harmonic reduction based on the length of rhythmic units*. A common understanding of this concept is the way a chord (or melody) is broken down and organized based on its rhythmic values - *sčasování vrstvy* (timed layers)¹⁰⁵. Beckerman illustrates this perfectly in the following diagram¹⁰⁶:

The following rhythmic figure in metre 2/4:



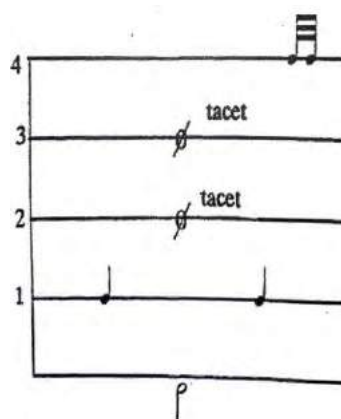
becomes four different layers once *sčasování* is applied :

¹⁰³Vainiomäki, T. 2012, p. 271.

¹⁰⁴Vainiomäki, T. 2012, p. 263.

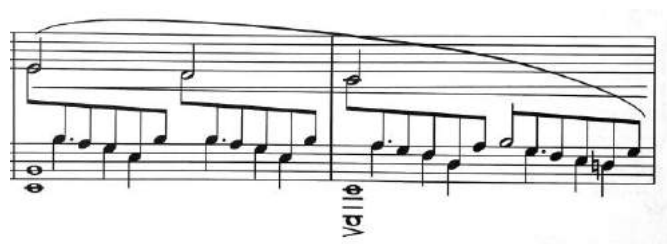
¹⁰⁵**For this reason, I will mostly use the term ‘layer’.**

¹⁰⁶Beckerman, M. 1994, *Janáček as theorist*, Pendragon Press, Sheffield, p. 83.

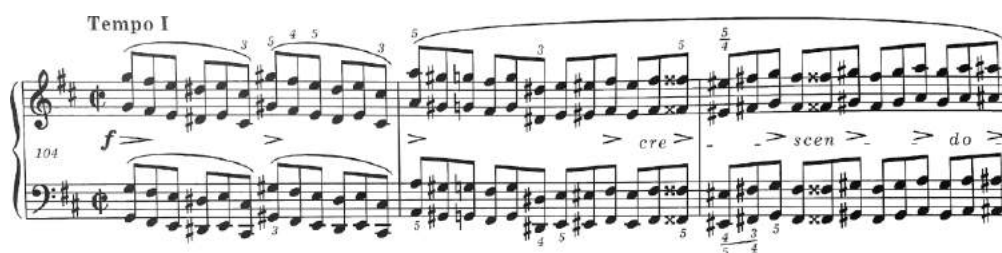


Rhythmic-harmonic layers are arranged in a gradation to form a differentiated structure. By creating their own harmonic, melodic, and rhythmic course, each of the layers corresponds to other layers, but it is also an independent entity. At the basis of this arrangement we can usually find *sčasování dno* (*dno* - *bottom* – note commonly placed in a bass voice) which, in Janáček's case, often took the form of a pedal note. The difference between the traditional counterpoint and its strict forms (i.e., fugue or canon, which Janáček considered to be artificial) and *sčasování* is clearly manifested here.

Based on this approach, Janáček examined the work of his predecessors. In addition to the music of Beethoven, Strauss, Berlioz, Chopin's music comes to the fore in this respect. The composer believed that Chopin was one of the first who could apply *sčasování* to a melody or harmony. The *Sonata in B minor* Op. 58, third movement, is used to illustrate this point.



Chopin's *Etude in B minor* Op. 25 No. 10 is an even more interesting example of his concept. In this case, according to Janáček, the boundary between polyphony and homophony (or heterophony) is completely erased by Chopin. According to the artist, a single-voiced melody can be rhythimized (*sčasování*) by spreading accents on the basis of contrast:



In Janáček's understanding, counterpoint does not only mean a combination of melodies/voices, but also rhythms. Janáček is therefore moving towards the principle of not only polyphony, but also polyrhythm. Thus, a composition seemingly homophonic is in fact polyphonic. This model is represented by Chopin's music as it managed, as Jiří Fukač writes, to link three higher-order factors (melody, rhythm and harmony) into an integral whole, departing from the traditional distinction in which they remained more or less distinct. In this context, Chopin is recognized as one of the earliest examples of modernity¹⁰⁷.

The principles of this theory are derived from psychology and aesthetics, as with any of Janáček's ideas. A composition's layering as well as the rhythm of its melody and harmony enrich the texture of the piece with new expressive elements, according to the composer. Layers carry a specific mental state with them, and their multiplicity corresponds to the complexity of human mental life. A different mental disposition can be represented by any of them. The more they occur at the same time, the more dramatic the piece becomes¹⁰⁸.

The power of Janáček's dramatic message is also evident in the tectonic montage technique (tightly related to his concepts of *sčasování vrstvy*, *reální motiv* and ethnographic studies). This concept was created by Miloš Štědroň-Sr¹⁰⁹. It perfectly describes Janáček's compositional practice, in which small motifs or sound blocks are combined horizontally and vertically in different layers. Thanks to this, the artist produces the appropriate type of expression through imitation, retardation, etc. (the placement of a short, contrasting musical thought in the context of a larger whole), the technique of echoing, the technique of sound blocks, gradation, or ostinato.

¹⁰⁷Fukač, J. 1960, p. 73.

¹⁰⁸An association with *Davidsbündlertänze* Op. 6 by Schumann comes to mind; in fact, it is based on the struggle of two opposing forces represented by Florestan and Eusebius.

¹⁰⁹Miloš Štědroň – Czech musician, researcher of Janáček's works; father of Miloš Štědroň – composer, an expert on Janáček.

The very term montage also sheds some right light on the problem of the architectural construction of Janáček's works. The main principle in the shaping of the form is rhythmicity in every aspect of it – starting with the change of the meter to the consequences of various textural solutions. As the composer said:

*The harmonic images of each musical work are spread spontaneously in our mind through these rhythmic layers*¹¹⁰.

Therefore, the expressive qualities of Janáček's work stem from a departure from classical-romantic forms. The construction of his works is always subordinated to a certain dramatic action and is a derivative of expression. One can, of course, identify in a number elements of familiar patterns (e.g., a sonata, arch form, or a rondo). However, such phenomena as aperiodicity, rhapsodic character, irregularity or a turn towards prosody reveal themselves at both the micro and macro levels. In the artist's work, the existing schema is never the starting point. In the aspect of its formal layout, a composition is an *invention that ignites the originality of its Author*¹¹¹. As Janacek said:

*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*¹¹².

These assumptions can be successfully transferred onto the architectural design of his piano miniatures.

The concepts of *nápěvky mluvy*, *reální motiv*, as well as *sčasování* and *sčasovka* have another extremely important meta-designation – they are manifestations of national art. According to Janáček, the task of the composer is to shape each element of the composition in a way that enables it to conform with the nature of the living language in its essence – in this case, the Czech language. In music, such a Czech character boils

¹¹⁰Vainiomäki, T. 2012, p. 244.

¹¹¹Kundera, M. 1996, p. 155.

¹¹²Vainiomäki, T. 2012, p. 263.

down to *feeding the instrumental motifs with national spirit*¹¹³. It is the duty of the creator to extract its most important qualities and to make them an integral part of one's composing method. This is the only way he can get closer to the truth, because the material from which he draws the assumptions of his art – his own language – is closest to him. As Beckerman states following Zdenek Blažek¹¹⁴, it constitutes *one of the most difficult concepts in the understanding of national music*¹¹⁵.

4.4 *Spojovací formy – connecting forms*

According to Janáček, any theory of connecting chords which does not take into account the rhythm and timing of this connection is *poor and incomplete*¹¹⁶.

The foundations for his views on harmony lie in the school of František Skuherský, the formalist aesthetics of Durdík and Zimmerman, as well as Helmholtz's research on physiology and Wundt's research on psychology. The composer made subtle but significant revaluations of some of his masters' assumptions.

This is observable in the concept of *spojovací formy* - connecting forms. It is founded on Herbart and Durdík's aesthetic Formalism (the very name suggests its formalist provenance). It is worth quoting the words of Durdík himself:

*Only the pleasure which is derived from the form of the image is aesthetic. The conditions for the sense of beauty can only be forms. The task of aesthetics is to deduce the conditions of pleasure, that is, form, the components of which stand in definite relation to each other . . .*¹¹⁷

This offers an opportunity to adapt the views of one of the composer's first teachers – Frantisek Skuherský.

Like his master, Janáček classified intervals/chords and their combinations based on the criterion of expression, not according to the classical rules. The degree and type of their dissonance, as the emanation of certain emotions, played a decisive role. In addition,

¹¹³Vainiomäki, T. 2012, p. 205.

¹¹⁴Zdenek Blažek (1905-1988) - Czech composer inspired by Moravian folk music.

¹¹⁵Vainiomäki, T. 2012, p. 206.

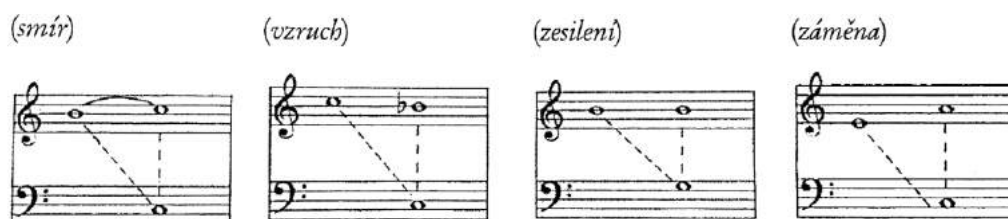
¹¹⁶Vainiomäki, T. 2012, p. 227.

¹¹⁷Hrivnak, L. 2013, *On an Overgrown Path–Cycle I*, unpublished doctoral thesis, University of Cansas, p. 12.

according to Beckerman, Skuherský considered it possible to immediately move from one key to any other (or the sequence of two diatonic intervals or chords that are not connected to each other) if such an action is necessary to the expression^{118, 119}.

Wundt's views seem to reinforce what Janáček learned from Skuherský. According to Wundt's belief that music is *the language of affects*, the composer believes that even the shortest tone carries a specific emotion and expresses part of the mental conditioning of the individual. As observed by Beckerman, it was Janáček's belief that the essence of combinations of components in a chord lies not only in their acoustic relationship. The main factor is the expressive content of each tone and the tension that their relationships generate. Consequently, a chord is a collection of affects within its components¹²⁰. This is a sign of a revaluation and synthesis of several aesthetic and theoretical assumptions that the composer made in moving from formalism to psychological realism.

Janáček classifies interval connections according to the criteria of expression in the following manner:



The connections shown above are: *smír* (reconciliation), *vzruch* (agitation), *zesílení* (reinforcement), *záměna* (change). The connection is always made in relation to the bass of the second consonance.

When explaining the *spojovací formy*, however, the most important issue is the establishment of three concepts directly related to psychoacoustic phenomena, namely *pocit*, *pacit* and *spletna*.

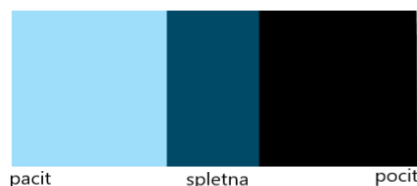
Pocit (literally 'feeling') is an element (i.e., a single sound, interval or chord) sounding out in one's consciousness (in real-time), the second one when the chronology of connections is concerned. *Pacit* signifies the 'shadow' of the first element that is born

¹¹⁸Hrivnak, L. 2013, p. 10.

¹¹⁹More on that in Chapter. 1.3.

¹²⁰Vainiomäki, T. 2012, p. 137.

and exists in the mind of man (this is a psychological concept, not a physiological one). *Spletna* (from the Czech *splést* – ‘mislead’) is understood by Janáček as the *moment of chaos* (*chaotický okamžik*) in which *pocit* and *pacit* overlap:



According to Janáček, *spletna* lasts approximately 0.1 of a second because this is how much it takes to redirect attention from one stimulus to another, based on the theories of Wundt and Helmholtz. In other words, a *spletna* moment occurs when the first element (*pacit*) superimposes on the second element (*pocit*) within 0.1 of a second. During this period, the emotional tension is at its highest level.

Janáček adds, again following Wundt, that human consciousness is able to accept up to six combinations of voices over a period of one second (a chord is understood by him as a polyphonic structure). So if there are more of these voices, the human mind will not be able to systematize all the connections – some voices will be rejected (the listener will not register them as existing ones). The connecting forms are therefore one of the most ‘atomistic’ and ‘economical’ concepts of generating expression through harmonic connections.

An interesting observation about *spojovací formy* is presented by John Tyrrell. It points to the fact that Janáček's piano, i.e., Ehrbar from 1881, was not without influence on the development of the theory:

*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?*¹²¹

¹²¹Vainiomäki, T. 2012, p. 232.

4.5 *Skladba komplikační – complicating composition*

The phrase *skladba komplikační* first appeared in Janáček's writings in 1919, some years after the completion of the *On an Overgrown Path* and *In the Mists* series, and nine years by composing *Reminiscence*. It should be noted that most of the theoretical concepts of the author of the *Sinfonietta* emerged successively from the close of the 19th century until his death in 1928. This implies, therefore, that the time during which the phrase was created did not prevent its use in relation to the preexisting pieces of music.

A complicating composition is an idea connected not only with the work itself but also with the creative process – ‘complicating’ the work (the genesis of which should be sought again in Wundt’s research). Due to its complexity, its author decided to present his conclusions in a simplified rendition.

This theory focuses on the concept of a central stimulus. The central stimulus is located in the human consciousness, specifically in our apperception (*Blickpunkt*). This process denotes the reception of stimuli – and is housed in the brain. This is in no way a term related to the individual senses.

The composing process, according to Janáček, consists of several phases. First of all, the composer captures a certain idea that appears in consciousness due to a central stimulus. This image goes from perception to apperception. This process is called a ‘simple reaction’. Then it is filtered through a ‘complex reaction’, in which purely musical and artistic thinking is triggered. Some of its examples are differentiation, selection, fusion, addition, subordination, etc. Making an appropriate selection is therefore an act of will.

Due to the variety of complex reactions, the artist has the opportunity to choose any means of artistic expression and act according to a whole range of ideas. As Osvald Chlubna¹²² writes:

*The essence of complicating composition is connecting images of other senses (something that I see, feel, touch) with a tone (something that I hear)*¹²³.

¹²²Osvald Chlubna (1893–1971) – Czech composer, student of Janáček.

¹²³Vainiomäki, T. 2012, p. 291.

Thus, for Janáček, the art of composition is *producing musical affects and ideas*¹²⁴ based on the experience provided by all senses and processed by his musical thinking.

Furthermore, Janáček argued that everything he became aware of, even if he did not register it at the time, was subject to various processes, but was never obfuscated. To him, rhythmic images born thanks to all the senses with the *accompaniment of emotions*¹²⁵ (also images from his childhood and his entire life) were of the greatest importance.

¹²⁴Vainiomäki, T. 2012, p. 295.

¹²⁵Vainiomäki, T. 2012, p. 301.

Chapter V

PIANO MINIATURES BY LEOŠ JANÁČEK

On an Overgrown Path, *In the Mists* and *Reminiscence* are unique pieces in the whole of Janáček's legacy. A similarly private and diversified confession as that of the artist, who was beset by family tragedies and bitter creative disappointments, has been revealed by no other completed and authorized piano works published after 1900.

Undoubtedly, Janáček's most traumatic experience was the loss of his two children - Vladimir (who died at the age of two in 1890) and Olga (whose death at the age of nearly twenty-one was preceded by a serious illness). Although Vladimir was the father's desired son, Olga shared with her father, among other things, a passion for the Russian language (the love of this nation was also the reason for giving both his children Russian names)¹²⁶.

Despite great affection he gave his children, his marriage with Zdenka Schulz was never happy – in the second decade of the 20th century, Janáček's romance with Kamila Stösslová blossomed, whom he loved for the rest of his life with a fiery, but unfulfilled love¹²⁷.

The composer's artistic path was also marked by numerous setbacks. Janáček began to gain the status of an international artist only after the premiere of *Jenůfa* at the National Theatre in Prague in 1916 (he was then 62 years old (!)). The premiere in the most important Opera Center of the current capital of the Czech Republic was blocked for thirteen years¹²⁸ by the director of the theatre - Karel Kovařovic (who made his corrections to the text before the premiere in the same year)¹²⁹. After *Jenůfa* had been staged in Prague and thanks to the efforts of the translator Max Brod, Janáček's music became appreciated as a great discovery of contemporary art in venues like Antwerp, Basel and New York's Metropolitan Opera.

The stigma of undervaluation and personal tragedies affected his miniature piano work in a special way. In *On an Overgrown Path*, the composer returns to his childhood memories and tries to cope with the tragedy of losing his children. On the other hand, *In*

¹²⁶Janáček sometimes introduced himself as Lev.

¹²⁷Extensive correspondence remains after Janáček's affair with Kamila Stösslová; it also contains sketches of piano pieces that the composer dedicated to his beloved.

¹²⁸The first staging took place in 1904 in Brno. The composer completed the work in 1903.

¹²⁹Fortunately, today the opera is performed without Kovařovic's corrections.

the Mists captures his poignant sad protest against fate, while *Reminiscence* summaries his life's difficult journey.

5.1 *Po zarostlém chodníčku – On an Overgrown Path*

The series of miniatures was written between 1900 and 1911, or more precisely in 1900, 1908 and 1911. The work on the songs followed Josef Vávra's request (teacher at school in Ivančice) in which he asked Janáček in 1897 to transcribe selected Moravian folk melodies for harmonium. Vávra was planning his *Slovanské melodie* collection. However, in the first edition of the collection (edited by Emil Kolář), Janáček's work was not included (Jan Jiraský claimed that Kolář rejected the transcriptions)¹³⁰.

Three years later, Vávra repeated the request by saying that he would appreciate Janáček's *moods*¹³¹. In his reply, the composer accepted. However, he insisted he was not interested in transcriptions but would rather compose his own pieces.

Two subsequent editions of *Slavic melodies* for harmonium in 1901 (fifth edition) and in 1902 (sixth edition) soon became the fruit of this collaboration. In 1901, *Our evenings*, *A Blown Away Leaf*, oraz *The Barn Owl Hasn't Flown Away!* miniatures were published. The compositions had not yet been given their titles, only their tempo markings. The publication was called *On an Overgrown Path – three short compositions*. *The Madonna of Frýdek* and *Good night!* (also untitled at that time) were included in the sixth edition (Vávra's edition). Notably, the printing templates for the collection also show *Più mosso* (the second part of *Paralipomena* in the Kundera/Burghauser edition) and *Allegro* (the first part of *Paralipomena* in the same edition).

Another impulse to finish the series came in 1908, when Janáček was commissioned to compose several miniatures for piano, violin or voice by musicologist Jan Branberger of the Koči publishing house in Prague. Janáček sent Branberger seven pieces included in the *On an Overgrown Path* series. In subsequent correspondence, the composer informed the publisher that the series no longer contained seven, but nine miniatures. The publication was to be split into three collections. Branberger suggested that each piece be given a programmatic title.

¹³⁰Jiraský, J. 2005, *Klavírní Dílo Leoše Janáčka*, Janáčkova Akademie Múzických Umění v Brně, Brno.

¹³¹Zahrádka, J. 2006, *Preface* [In:] *Po zarostlém chodníčku*, Bärenreiter Praha, Praga, p. VIII.

In a letter dated June 6, 1908, Janáček described to Branberger the works later to be known under the titles of *The Madonna of Frýdek*, *Good night!*, *The Barn Owl Hasn't Flown Away!*, *A Blown Away Leaf*, *Words fail!*, *Come with us!* and one composition that cannot be identified (however, the description indicates some link with the later *They chattered like swallows* miniature). However, he did not mention *Our evenings*, *Più mosso*, and *Allegro* written in 1900. The last two pieces were removed from the series. In 1908 Janáček added *Come with us!*, *Words fail!*, and *In tears* to the collection.

Janáček's plans failed because of the breakdown of collaboration between Branberger and Kočí. Although negotiations were resumed with Mojmír Urbánek's publishing house, they failed.

A year later the composer presented his series to Arnošt Piš - a publisher in Brno. It was published in 1911 under the title *Po zarostlém chodníčku – Drobné skladby pro klavír* (*On an Overgrown Path – small pieces for piano*) and included two additional compositions - *Unutterable Anguish* and *They chattered like swallows*. For the first time, the miniatures of the first series were published – in the order and under the names we are familiar with today.

The Brno version was later also published (with minor changes) by *Hudební matice* in 1925 and 1938 (edited by Vilém Kurz).

The work on the second series began in 1911. Janáček published a short composition *Andante* in *Večery* (a supplement to the *Lidové noviny* periodical) and announced that the piece was the beginning of the second series to be published after *On an Overgrown Path*. This particular edition was based on a print copy by Václav Sedláček (like the first series), which included two other works - *Allegretto* (the second piece of the second series) and *Vivo* known today as the last song of *Paralipomena* (in fact, an unfinished sketch) which, it seems, was supposed to be the third part of the series. All three compositions can be considered as the beginning of a new series that Janáček undoubtedly planned to finish but abandoned the idea to do so. It can therefore be assumed that the second series was created in 1911.

The current shape of the second part of the series and *Paralipomena* was mostly shaped by the decisions of its successive editors. The following section presents the history of those changes.

The so-called second series and *Paralipomena* (*Più mosso*, *Allegro* and *Vivo*) were published for the first time only in 1942 (24 years after the composer's death) in

Hudební matice. Jan Racek and František Schäfer had a decisive influence on the order of the works and their content (in the case of the *Vivo*). The *Vivo* was enhanced with quasi-cadence in place of unfinished empty bars. What is extremely important, this edition combined all the elements i.e., *Andante*, *Allegretto*, *Più mosso*, *Vivo* and *Allegro* (in this particular order) into one group called the second series. In the light of the facts, it was a decision made solely by the editors, not by the composer himself. The Prague *Supraphon* editions from 1947, 1966 and 1977 edited by Vilém Kurz and František Schäfer kept identical editorial organization.

Interestingly, *Peters Edition* (edited by Miroslav Barvík¹³²) neglected the pieces written in 1900 (*Più mosso* and *Allegro*) and *Vivo* deeming them unauthorized – the publisher only included *Andante* and *Allegretto*.

Ludvík Kundera and Jarmil Burghauser approached the issue of classification and chronology in a different manner - while they maintained the original structure of the first series, they included only *Andante* and *Allegretto* in the second one. The remaining pieces (in the following order: *Più mosso*, *Allegro*, *Vivo*) were designated as *Paralipomena*. Despite this, they chose not to include the *Vivo* part (originally intended to be a third part in the collection) in the second series. This decision could have been dictated both by the desire to maintain the reflective character of the first two parts (without *Vivo* which deviated from the style of the rest of the pieces), and by the fact that this part had not been completed (this is also how it is reproduced in their edition, i.e., without Schäfer's reconstructive measures). An intention to treat *Paralipomena* as a separate entity (or to treat it as an addition to the collection if all the pieces within it are performed as one whole) could have been another important justification. In this respect, it seems to have been a well-placed judgment.

These works are arranged in the following chronological order:

- 1900 – *Our evenings*, *A Blown Away Leaf*, *The Barn Owl Hasn't Flown Away!*, *The Madonna of Frýdek*, *Good night!*, *Più mosso*, *Allegro*,
- 1908 – *Come with us!*, *Words fail!*, *In tears*,
- 1911 – *They chattered like swallows*, *Unutterable Anguish*, *Andante*, *Allegretto*, *Vivo*.

The complex history of the series and numerous changes in subsequent editions give performers the option to decide which works to perform and in what order. It is

¹³²Miroslav Barvík (1919–1998) – Czech composer, editor of Janáček's works, musicologist, and music critic.

possible to present them in the chronology suggested in the editions of Schäfer or Kundera. The order in which *Paralipomena* is to be performed depends entirely on the performer. Alternatively, one can follow the logic of Barvík and leave *Paralipomena* out altogether. In my view, it is also advisable to include the unfinished *Vivo* to the *Andante* and *Allegretto* parts in order to introduce the public to what might have been Janáček's intended second series. I have chosen the order established in the Kundera/Burghauser edition.

5.2 *V mlhách* – *In the Mists*

In the Mists series was finished by Janáček in 1912 (the same year in which the first edition of his *Complete Theory of Harmony* was published). As Jirí Zahrádka points out¹³³, Marie Dvoráková's recital at the Organ School in Brno in January 1912 may have been a direct motivation to compose the series. The recital comprised works by Debussy - *Reflets dans l'eau* and *Doctor Gradus ad Parnassum*, and for this reason, and thus it is likely that quasi-impressionist or *mesological* reminiscences found in *In the Mists* were an echo of that performance. Another stimulus for the composer was the announcement of a competition for composition at the Brno club of Friends of Art (chaired for many years by the composer). In 1912, Janáček was invited to take part in the competition.

The name of the cycle came to light in April 1912 after the artist had sent his composition *Mlhy* (*Mists*) to Jan Branberger for review. Branberger made it available to Jindrich Pihert, who described the work in the *Čas* periodical.

The Friends of Art club entered six works in the contest, including *Mists* by Janáček. Karel Hoffmeister was responsible for the evaluation of the compositions for piano. His review was extremely enthusiastic (he praised the series for its subtle rhythm and harmony, improvisational spirit, atmosphere and poetic tone)¹³⁴.

The work was performed for the first time in December 1912 by Marie Dvoráková as one of six compositions submitted for the competition. Janáček and his student, Jaroslav Kvapil, qualified for the final round. The composer voted for Kvapil to receive

¹³³Jirí Zahrádka (born in 1970) – Czech musicologist, flutist, lecturer at The Masaryk University in Brno. Editor of the composer's works for Henle publishing. Also works with *Bärenreiter* and *Universal Edition*.

¹³⁴Zahrádka J. 2016, *Preface* [In:] *In the Mists*, Henle Verlag, Universal Edition, Monachium, p. IV.

the first prize. During the same year as the publication by Friends of Art in Brno, the first edition was published.

Dvoráková performed Janáček's series also in Kromeríž (in 1913), Brno and w Olomouc (in 1914). The concert in Kromeríž was particularly well-received both by the composer himself and the audience.

The next step in the popularization of the work was a scheduled performance at the Society of Contemporary Music in Prague in 1922 on the initiative of pianist Václav Štěpán¹³⁵. He contacted Janáček to recommend some changes to the original version. Štěpán performed the series at the Prague Mozarteum in 1922 and a year later in Berlin.

Also in 1923, Otakar Nebuška from the *Hudební matice* publishing house in Prague became interested in publishing *In the Mists*. Janáček asked Štěpán to make the improvements discussed a year earlier. They were applied with great care by a pianist to the original version, resulting in the composer's approval. They included such elements as directions for the use of pedals, more accurate location of didascalia, and above all, some modifications to the text, including a passage in the last part of the series. Its original version by Janáček's is presented below:



The series was published in 1924 and was edited by Štěpán; this is the last authorized version, on which modern editions are based.

¹³⁵Václav Štěpán (1889–1944) – Czech composer, pianist, teacher and writer. Janáček's collaborator.

5.3 *Vzpomínka* – Reminiscence

The piece was written in the last year of the composer's life for the Serbian magazine *Muzika* at the request of one of its editors, Miloje Milojević. It was published in June 1928 in an issue devoted to Czech music.

In *Vzpomínka*, Janáček returns to self-reflexive and autobiographical themes, which he discussed for the last time in 1912.

Chapter VI

ON AN OVERGROWN PATH, IN THE MISTS AND REMINISCENCE IN THE CONTEXT OF JANÁČEK'S MUSICAL LANGUAGE

Throughout the chapter, I will attempt to describe how Janáček's theories were realized in practice. As it has been demonstrated that most of the issues relevant to the composer's musical language are interdisciplinary and complementary. Thus, the examples presented below will focus primarily on the analysis of their interrelationships and how they shaped his musical style.

It should be noted that the information presented below was selected only for the purpose of this paper. This article is intended to provide a potential interpreter with appropriate tools for recognizing individual phenomena, by which it will be possible to read the musical text consciously. This is also true of the 'endemic' nomenclature used by the artist, which has become a basic part of any analysis and description of his music. The terminology will also be used throughout this dissertation.

Hence, it seems that describing the most emblematic aspects of the work based on the selected works would be more appropriate than a chronological analysis of all of them.

6.1 Moravian folklore - a source of originality

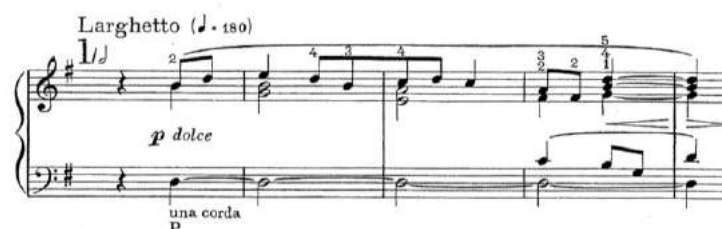
The study of Moravian folk song properties became *spiritus movens* of the composer's activities. In this context, Janáček's piano works are in many ways 'a sanctification' of folk music which is treated as the most important reference point. It should be noted that the *On an Overgrown Path* series started during the time when the artist focused on *Jenůfa* (several taboo topics in rural community life at the time are discussed in the plot of the opera which takes place in Moravian province).

The similarities between Moravian folk music and Janáček's piano miniatures are evident in several aspects. These most observable ones include irregular phrasing¹³⁶. An excellent example of this phenomenon is, for example, the first part of *On an Overgrown Path*:



In *Our evenings* the division of the first musical thought into motifs of five, three and again three bars in 1/4 meter is noticeable. Somewhat in opposition to the non-periodic construction of phrases, there are bar lines, which seem to mask its irregularity. Their graphical division (into those that go through the great staff and those that go through individual staves) is the exclusive intervention of the editors¹³⁷ – the composer himself did not include them in the work¹³⁸.

A related scheme occurs in the miniature *In tears*, in which a bar lines role is to organize the content, while folk melodic line convention eludes the traditional notation:



In addition to irregularities of individual phrases, it is also possible to notice Janáček's characteristic metric lability as well as abrupt stopping of some motifs. This is perfectly illustrated by the miniature *A Blown Away Leaf*: the composer begins the piece in 2/4, changes the meter to 5/8 in measure 10, and returns to the previous meter in bar

¹³⁶In the case of Janáček's compositions, the term 'phrasing' seems fairly problematic as each musical thought he presents is essentially a series of short motifs. Due to a lack of appropriate synonyms, I have decided to use this imprecise term.

¹³⁷A long bar line usually precedes the climax of a given theme – this way of marking suggests to the interpreter where support should occur.

¹³⁸Janáček also did not use the method of notation meters, which is used in editions of Kundera/Burghauser; The composer would rather use traditional notation.

14. In bar 7, he decides not to continue the tetrad melodic thought and leaves the listener with a *sčasovka* of the middle layer and *sčasovani dno*:

The musical score consists of four systems of music, each with a right-hand melody and a left-hand bass line. The first system is marked 'Andante (♩ = 66)' and '2/4'. The second system continues the melody and bass line, with a 'pp' dynamic and 'dim.' marking. The third system is marked 'Più mosso' and '2/4', with a 'p cresc.' dynamic and 'espressivo' marking. The fourth system is marked 'rit.' and 'ff', ending with a 'Fine' marking.

The piece above is clearly influenced by a song from Slovacko, in which the shape of the motifs and the meter are determined solely by the text. By ignoring the traditional, periodic model, Janáček subordinates the composition entirely to the logic of free folk music.

Such logic is also revealed in polyrhythmic structures. If we followed the terminology of romantic music, it would be described as 'composed rubato'. In the case of Janáček's music, these structures are an example of the *sčasovani* technique rooted in the way folk musicians play, e.g., dulcimer players. We can hear a dulcimer-like style of improvisation in a number of fragments of the *Come with us!* and *They chattered like swallows* miniatures, as shown below:

21

5 3 5 1

rit. $\frac{5}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{2}$

$\frac{7}{4}$ $\frac{3}{2}$ $\frac{4}{2}$ 1 5

$\frac{7}{4}$ $\frac{7}{4}$

3 5

Meno mosso

espress.

p

Con moto (an excerpt):

Con moto (♩ = 184)

2

mf

p

p

p

57

Meno mosso (an excerpt):



Yet another characteristic feature can be observed in the first passage, namely withholding from using the third as well as the first of the basic chord – this procedure is often performed in Moravian female a cappella singing, according to Jiraský¹⁴⁰. A similar feature (however, processed in a different way, and with a different melodic structure and expressive meaning) it is also found in other miniatures:

A Blown Away Leaf:



In the Mists – part IV:



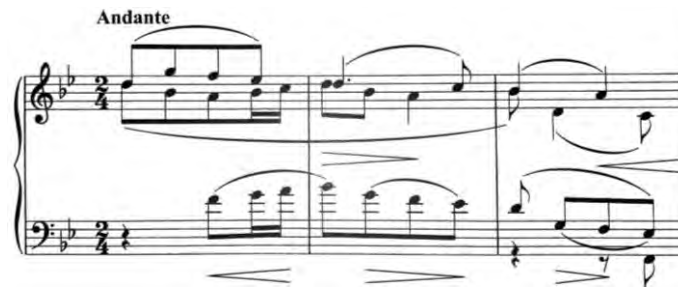
This is one instance of Janáček's monomotivism, which goes far beyond the framework of individual miniatures.

Another relationship between folk songs and Janáček's music is, in his own words, *a hyperbolic melodic nature*. Among other pieces, *Words fail!* or *Good night!* deserve special attention in this respect. Apart from the obvious kinship with the hyperbolic nature of the motifs in the Moravian song, we can also find a relationship with the composer's first significant piano piece, *Zdenka's Variations*. Jan Jiraský points to this fact by comparing two themes from the miniatures and a theme from *Zdenka's Variations*¹⁴¹:

¹⁴⁰Jiraský, J. 2005, p. 55.

¹⁴¹Jiraský, J. 2005, p. 55.

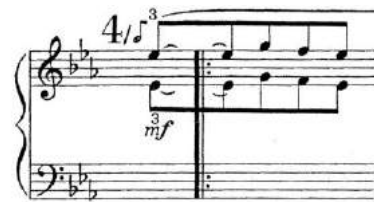
Zdenka's Variations:



Good night!:



Words fail!:



The last of the compositions above, *Nelze domluvit!*, opens with a theme based on a whole-tone scale which is usually associated with the works of Debussy or Dvořák. In Janáček's case, however, the symbolism he attributed to this scale is different – it is a musical rendering of a feeling of despair, pain or disappointment. One of the passages from *Jenůfa* (in which Jenůfa sings *I had other ideas about life and things, but now I feel I have reached its very end!* ¹⁴²) points to this:

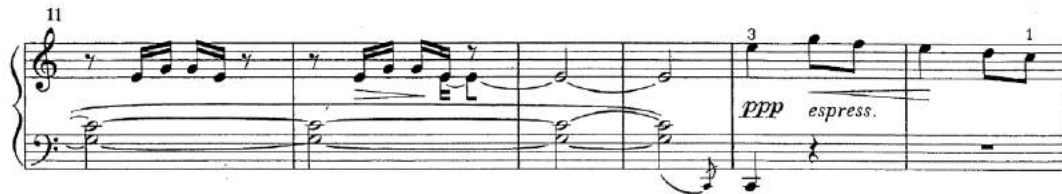


Janáček primarily bases his musical language on the integration of modal and folk scales with the classical 'major – minor' system. One example of such a solution can be found in *Good night!* Janáček opens the composition on the Lydian scale:

¹⁴²Vainiomäki, T. 2012, p. 55.



and then goes to the natural C major to rest the subtle main theme of the piece on it:



Reminiscence is also based on the synthesis of several harmonic patterns. After the main theme is presented on the Lydian scale (bars 1–2) and then on a whole-tone scale (bars 3–4), the composer decides to place a subsequent four-measure in the key of D ♭ major with a fifth in the bass (bars 5–8), which introduces a completely new type of expression into the miniature. In *Un poco più mosso*, bars 9–10, Janáček connects the lower tetrachord C♯ minor (in the two upper layers) also with the lower tetrachord of the Gypsy scale from c♯ (in the lowest layers). In the following two bars, he maintains the same harmonic order in his left hand and adds A ♭ minor-key motif (bars 11–12). After an almost barbaric *Un poco più mosso* passage, the composer returns to the already mentioned Lydian A major and stops the narrative in E major. It leaves the listener with a dilemma as to what key the piece was composed in (similarly to *The Barn Owl Hasn't Flown Away!*)¹⁴³:

¹⁴³ The composer often avoids the clear presentation of the tonal center of the piece at its very beginning. He prefers to present individual harmonies in a fourth-sixth system, or begin a piece with a different harmonic pattern (i.e., *Più mosso*, part IV *In the Mists*, *The Madonna of Frýdek*, *Allegetto*, etc).

Con moto

p dolce

f

dolce

Un poco più mosso

f

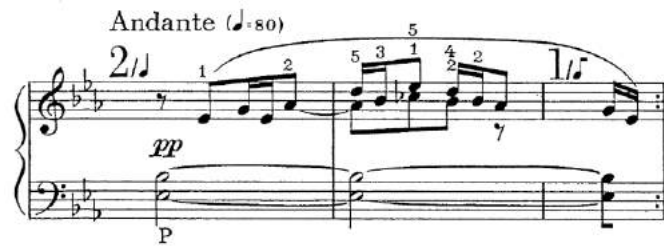
accel.

Tempo I

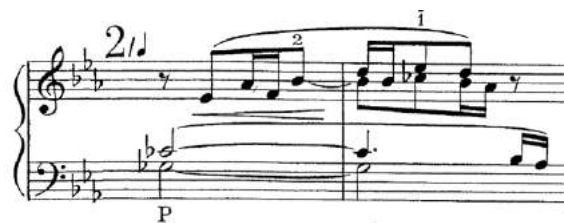
fp

rit.

Andante – the first part of the second series of *On an Overgrown Path*, stands out for its equally sublime construction. In bars 1-3, Janáček embed two upper layers in a harmonic major key on a perfect fifth $e \flat$ and $b \flat$ in the lower layers.



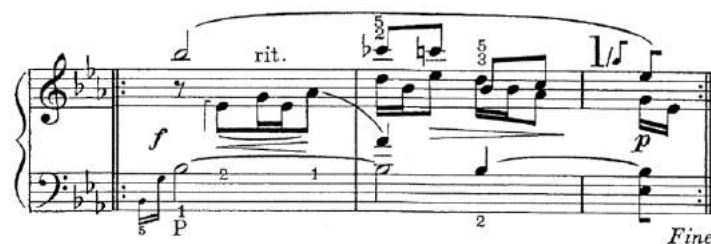
In bars 4-5, the same theme carries over to the harmonic E \flat minor. At the basis lies the $g \flat - c \flat$ fourth, which indicates relationship with the key of C \flat major (or with the minor subdominant of the key of E \flat based on seventh):



The subsequent two bars transfer the theme to the Gypsy E \flat major embedding it on the $c \flat - f \flat$ notes. The listener may, however, identify the sound of this passage not with the Gypsy E \flat major, but with its minor sixth subdominant (with alterations) or even with Lydian E major (!) (also with alterations):



Bars 7 and 8 begin with a major harmonic key. On the second eighth note in bar 8, the whole course is solved in natural E \flat major (by swapping $c \flat$ for c) and ending the final chord on the first in the lowest voice.



The influence of folk songs on Janáček's music is also highlighted in *sčasováni* of individual layers, as observed by i.e., Radosav Kvapil. Such arrangement often resembles the division of roles in a traditional Moravian band. A representative example of this phenomenon is the *Our evenings* miniature:



The two upper layers resemble vocal or vocal–instrumental dyad, the middle layer (*sčasovka*) mimics first and second violin (*prym* and *sekund*)¹⁴⁴, while the base note mimics cello or double bass. In addition, the upper voices move in the opposite direction of the middle voice, giving the impression of lamentation.

A clear illustration of such ‘folk’ layering can be found in *Allegro* in the key of C minor¹⁴⁵:



In this passage, it is the middle layer that rises (at least initially) and contrasts with the descending melody of the upper voice.

Yet another but equally fascinating example of a similar inspiration is presented by Jan Jiraský. It connects the opening theme of the first miniature in *In the Mists* with *Ej, danaj!* – a stylization of a Slovak dance, done by Janáček in 1892¹⁴⁶:

¹⁴⁴*Prym* and *sekund* are two terms that denote the first and second violin in a folk ensemble.

¹⁴⁵Some researchers point to a resemblance of *Allegro* with an overture to *Jenůfa* entitled *Zárlivost* (*Jealousy*).

¹⁴⁶Jiraský, J. 2005, p. 132.

Ej, danaj! – In the Mists part I:



6.2 From speech melodies to real motifs

For Janáček, *nápěvky mluvy* was a sort of a collection of ‘musical photographs’ of the surrounding reality. This makes it impossible to accurately indicate all direct inspirations for each documented speech melody. Yet, the rules of the Czech language (like folk songs) have become an organic part of the composer’s music. Here, the fundamental difference in the approach to the word between the author of *From the house of the dead* and its predecessors (e.g., Modest Mussorgsky for whom it also occupied an honorable place) can be found. As Paul Wingfield writes, while Mussorgsky understood the word as the living speech *in music*, Janáček considered it *as music*¹⁴⁷. This subtle difference illustrates the two composers entirely different aesthetic views regarding the issues discussed in this paper.

Thus, the most characteristic feature of Janáček’s melodies (i.e., short instrumental motifs and their numerous transformations) come directly from the living speech. They are the living speech’s transformation into real motifs.

Several examples of speech melodies and real motifs are contained in his piano compositions. The first of one is to be found in the *Come with us!* miniature. After a joyful Polka in the key of D major in bars 1–3, a distinctly contrasting fragment that subsequently becomes the structural axis of the entire piece follows:

¹⁴⁷Wingfield, P. 1992, p. 285.



According to Radoslav Kvapil's observation, the theme includes the following lyrics: *pojd'te s námi vy mládenci (come with us, you young men)*¹⁴⁸. This corresponds with the description of the miniature, which the composer left in a letter to Branberger in 1908 as well as with the memoirs of Jiří Doležal, Janáček's student and a great authority on his work:

*Sunday; a village square; festively dressed boys and girls meet, and they call to one another using short Lachian »a« 'Come with us'*¹⁴⁹.

Another motif derived directly from the melody of the speech melody is the 'Barn Owl motif' from the last part of the first series of *On an Overgrown Path*. The living folk tradition attributes a unique symbolism to the cry of a barn owl – this sound symbolizes imminent death. The bird *moaned with a wistful, hollow voice its nocturno to say goodbye*¹⁵⁰, Janáček recounts and proposes the following melody:



The 'Fate third' (the above motif is also named this way) is associated with the death of the composer's daughter, Olga. However, it should be noted that Olga died long after *Syček* had been composed. Thus, the motif is rather to be associated with the death of his son, Vladimir.

The Barn Owl is written by Janáček in the key of C# minor, which had a certain pedigree for him:

¹⁴⁸My interview with Professor Radoslav Kvapil, conducted on 24-28. 09. 2020.

¹⁴⁹Jiraský, J. 2005, p. 48.

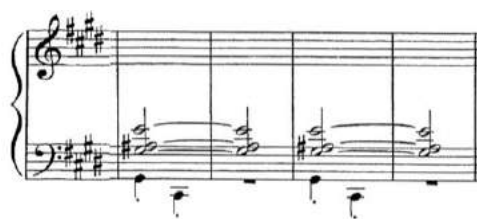
¹⁵⁰Vainiomäki, T. 2012, p. 181.

I remember my fourth year: they shouted 'Fire!'. It was a summer night. They carried us on a mountain side in a duvet. To this day, my terrified cry at the sight of the wall of fire has been reduced in my head to one thing only. The key of C# minor is an echo of this event in On an Overgrown Path¹⁵¹.

Syček starts with two passages: $g\# - d\# - g\# - g\# - d\# - g\#$ and $e - c\# - g\# - g\# - c\# - e$ and use ligature to join the last notes in both of them. The 'Barn Owl motif' ends on a $e - g\#$ tremolo:



'The Fate third' is intertwined with the hopeful and nostalgic *song of life* in E major^{152, 153}. The work ends with quarter notes in the lower voice and a chord composed of a fifth, a third, and a Dorian sixth of the C# minor key:



Thanks to the use of a Dorian version of the C# minor key and thanks to starting the piece with a passage from a $g\#$, the listener does not feel any clear anchoring in either the key of C# minor or G# minor, which only intensifies the fatalistic mood of the composition.

The composer associated the key of C# minor with *cold light of the Moon*¹⁵⁴, which may indicate some relationship with the *Sonata Op. 27 No. 2* by Ludwig van

¹⁵¹Jiraský, J. 2005, p. 83.

¹⁵²Zahrádka, J. 2006, p. IX.

¹⁵³ See page 68.

Beethoven¹⁵⁵. The importance he attached to this particular key is above all an excellent example of his *mesologic* approach to sound, i.e., understanding it as an affirmation of an experience coming from a sense other than hearing – sight, in this particular case.

Both ‘The Syček motif’ and the key of C# minor with a Dorian sixth played an important role in Janáček’s piano miniatures. This key is used to begin and end the first series of the *On an Overgrown Path* cycle.

In both *The Barn Owl Hasn't Flown Away* and *Our evenings* composer uses this key and its major parallel (E major). Such arrangement of harmonic plans seems to be referred to a song entitled *Nad Tatrou sa blýska*¹⁵⁶ from Slovacko. The song’s melodic line is first presented over a minor scale, and later in a major one:



A similar solution is found in the *Kopala studienku* song which uses a related melodic line. Therefore, two songs with a completely different theme meet in one motif, which later in their own way develop and process. Exactly in the same way Janáček writes not only in *The Barn Owl* but also in *In the Mists*. Interesting conclusions are to be found in a comparison of the theme of the first part of *Mists, song of life* from *Path* with *Nad Tatrou sa blýska* melody:

Nad Tatrou sa blýska:



¹⁵⁴Jiraský, J. 2005, p. 31.

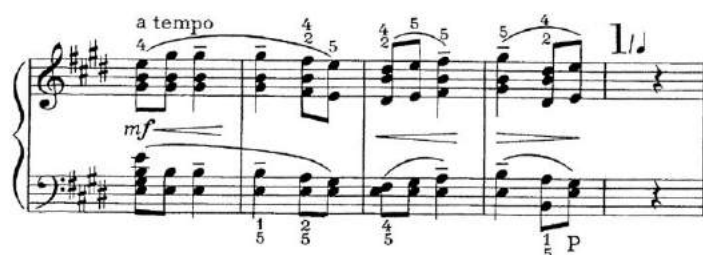
¹⁵⁵With its first motif repeated several times, the ‘Owl’s third’ is also reminiscent of Beethoven’s influence.

¹⁵⁶This song became the national anthem of the Slovak Republic in 1993. It resembles a traditional Polish highland carol entitled *Na kondrackiej holi* or the *Wisi zbójnik wisi za poślednie ziobro* song in its harmonic and melodic construction.

In the Mists – part I:

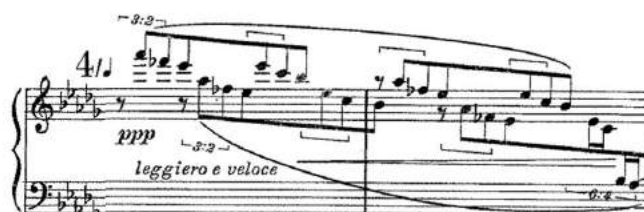


The Barn Owl Hasn't Flown Away! (song of life):



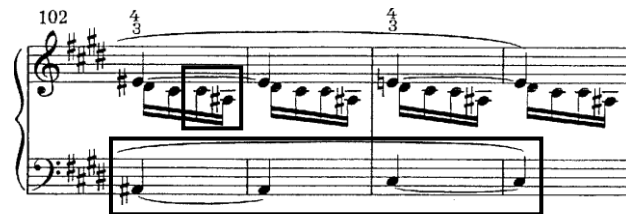
Despite the similarity of the presented fragments, the composer refrains from quoting *Nad Tatrou sa blýska*. Instead, he creates real motif from the original material. It is interesting to note that both songs are almost identical rhythmically, but one additional bar is added with the length of one quarter note in both cases - almost like catching one's breath after the finished utterance (it also performs additional function related to *spojovací formy* analysed in greater detail in 6.4).

By continuing the theme from the first part of *In the Mists*, Radoslav Kvapil (as the only source currently available) connects it with the words: *studená, naša studená vodička* (cold, our cold water)¹⁵⁷. The argument about a parallel between such an understanding of this passage seems to be confirmed by two arguments, i.e., obvious compatibility of meaning with the song *Kopala studienku*, and the *mesologic* cascade that follows straight after the musical phrase, which mimics water in a rushing stream:



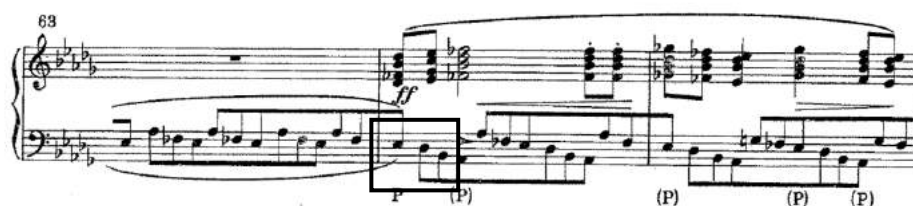
¹⁵⁷My interview with Professor Radoslav Kvapil, conducted on 24-28. 09. 2020.

Janáček applies the same method to the ‘Barn Owl motif’. The first case of the ‘Syček third’ being camouflaged by the composer is found in the *sčasovka* of *Our evenings* (bars 54–69) as well as in *Adagio* part of the same piano miniature. Janáček does that as part of *sčasovka* and as an element of the lowest layer (inverted and with a different implementation of *sčasovani*):





The 'Fate third' also plays an important role in the *In the Mists* cycle, in which, similarly to *On an Overgrown Path*, it is subtly embedded in, among other things, *sčasovka* of the left hand (using the same sounds as in *Our evenings* - $e\flat - d\flat - b\flat$):

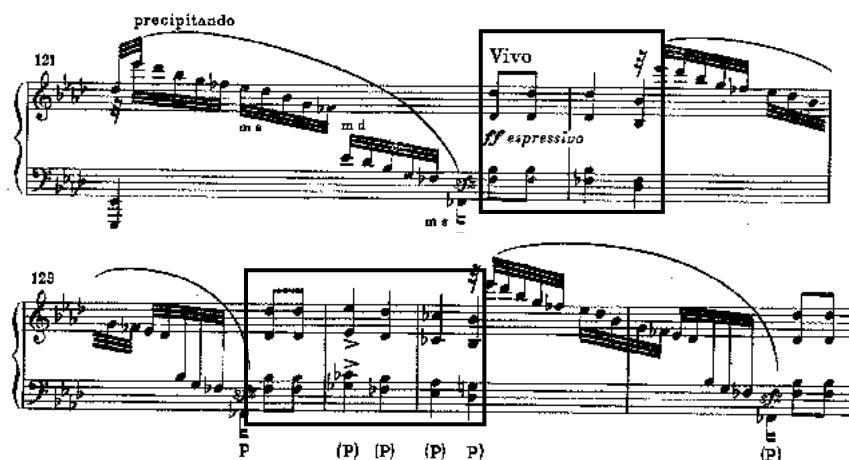


Part three introduces the 'Barn Owl's theme' by replacing a third with a fifth or a fourth (thus introducing various harmonic variants and expressive shades). A desperate culmination of the whole cycle in its last section is foreshadowed in this way:

Andantino (part III)



Presto (part IV):



6.3 *Sčasování, sčasovka, montage*

Sčasování and the method of tectonic montage are structural elements found in each piano miniature by Janáček. In contrast to the speech melodies and real motifs, their specificities allow for a much more accurate indication of specific examples in the composer's works. Real motifs come to life as a result of a process that is difficult to capture and contribute to the difficulty in identifying individual motifs as those drawn from the speech melody. The notions of *sčasování* and montage are conducive to a more accurate description of this phenomenon.

The fundamental concept in the *sčasování* of a composition is its layered content arrangement. For Janáček, *sčasování vrstvy* is a musical representation of mental processes, predominantly of anything that comes out of the shadow of consciousness into its brightest point in the process of apperception at a given moment.

The layers and their arrangement also come from the way the Moravian songs were performed. This aspect is combined with a psychological portrayal of music, and Janáček believes a folk song to be the closest thing to human speech, and thus the truest representation of man.

A perfect example of the *sčasování* technique is found in *Unutterable Anguish*:



The piece opens with a thirty-second *sčasovka* of the *g* and *h* notes repeated in the middle layer. In the weak part of the bar, a tied *d#* quarter note occurs in the highest voice along with an *e* in the bass (*sčasováni dno*)¹⁵⁸. Thus, we arrive at a ‘bitter’ sort of E minor chord with major seventh, to which Janáček applied *sčasovani* in the following fashion:



As a result of such layering, we witness the expressive power of the piece which can be understood as an illustration of artists' grief after the death of their children.

Good night! exhibits similar qualities. The introductory melody is placed by the composer in the middle voice, while he places a sixteenth note *sčasovka* over it. The highest layer appears in bar 9, while the main theme in bar 15:

¹⁵⁸ The arrangement of notes in the upper layer (bars 1–4) brings to mind the *sčasovka* found in *Our evenings* and the first part of the *In the Mists* cycle.



Good night! is an excellent example of the psychological complexity of a composition. Thanks to the introduction of the intrusive *sčasovka*, the piece is not just a subtle nocturne. What we can observe is a conflict of conflicting ideas – an ambivalence, a *polyphony of emotions*¹⁵⁹, in which contemplation is in opposition to a maniacal fetishization of anxiety.

Such use of the three main layers is also to be found in *A Blown Away Leaf*, described by Janáček as a *love letter*¹⁶⁰. This time, however, the composer makes a *sčasovka* from a motif representing a fragment of the melody in *Con moto*:



A similar transformation of one *sčasování* layer into another is observed in *Our evenings* and the first part of *In the Mists*, in which a sixteenth note *sčasovka* of the

¹⁵⁹Kundera, M. 1996, p. 167.

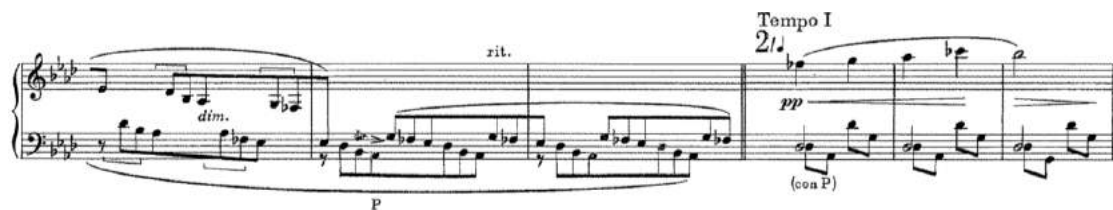
¹⁶⁰My interview with Professor Radoslav Kvapil, conducted on 24-28. 09. 2020.

middle layer (in *Our evenings*) or a triplet one (in *In the Mists*) goes smoothly into an eighth-note movement, and thus changing the semantic content:

Our Evenings:



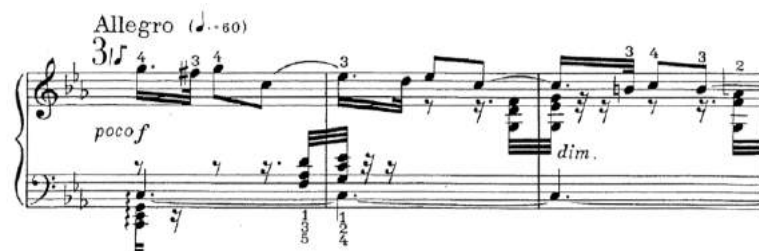
In the Mists, part I:



The beginning of the last miniature of *Paralipomena*, is equally interesting. In the first chord of the piece to which *sčasovani* is applied, Janáček decides to delay the scale-appropriate third of the E-flat major chord through the use of augmented ninth (an enharmonic disaltered third). He allows the delay to take place over the length of a single thirty-second note, while the whole chord consists of much longer rhythmic values. However, it affects the perception of the whole piece and reminds the listener of an ‘untuned’ sound of a folk band:



The composer applies *sčasovani* in a similar manner in the middle layer of the first bars of *Allegro* (the penultimate part of the *Paralipomena*, in which the composer uses only thirty-second notes). Despite the fact that the top layer is also based on dotted note rhythm, the middle layer represents the expressive quality of the piece:



A perfect example of the use of *sčasování* is found in the last part of the *In the Mists* cycle. Throughout the miniature, there is a rhetorical theme that Professor Radoslav Kvapil identifies with the following questions: *Where do we come from? Who are we? Where are we going?*¹⁶¹ This theme appears several times, almost like a memento, in which the lyrical ego (a rare occurrence since Janáček was fascinated by prose) appears to remind us of a complete dependence of man on fate¹⁶². The piece shows the struggle of two antagonistic forces. Contrasting with the theme is a *sčasovka* modelled on a similar one in *Unutterable Anguish*.



A fragment of the piece's main theme also becomes its touching ending dominated by dark and pessimistic D ♭ minor (enharmonic C ♯ minor):



¹⁶¹My interview with Professor Radoslav Kvapil, conducted on 24-28. 09. 2020.

¹⁶²The problem of fate is the subject of several compositions by Janáček, e.g., the *Osud* (*Destiny*) opera or a sketch entitled *Jen slepý osud?* (*Merely Blind Fate?*) included in the letters to Kamila Stösslová.

However, before the final line of the piece rings out, in the *Andante* section, the composer transforms the melodic material *Tempo di meno mosso* (e.g., bars 9–23) and creates two new themes. The end of the piece ends in quasi-tremolo similar to the one from *The Barn Owl Hasn't Flown Away*:



The motif is used for bars 64–66. However, the *sčasovka* of the left hand carries the main musical thought of this fragment (accentuated) while retaining its triplet character, while the *sčasovka* of the right hand presents a similar motif (with the final $g - f \flat$ changed to $f \flat - d \flat$) in a sextole variation:

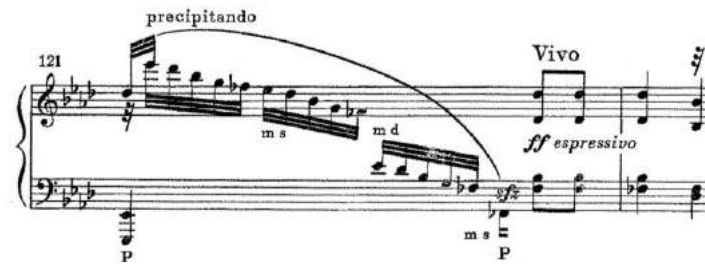


The motif at the beginning of the piece and the *sčasovka* is also processed in *Adagio* (bars 102–120). This part precedes the dramatic culmination (bar 121–130) that is soon to come, in which ‘Syček third’ interspersed with passages made of the *sčasovka* in *Andante* is used:

Adagio part IV of *In the Mists* (an excerpt):



Culmination, part IV of *In the Mists* (an excerpt):



Part four of the *In the Mists* cycle is an excellent example of Janáček's monomotivism that includes *sčasování* and tectonic montage. The composer can place different variations of the same motif in various layers and rhythmic configurations, as well as alter their tonal anchoring. Further, he uses it to develop semantically different elements of individual pieces, thereby reinforcing their dramatic expression. A clear example of this is also the second part of the *In the Mists* cycle.

The first motif (to which *sčasovani* was applied according to the pattern found in choir pieces) becomes the basis for subsequent parts:



Once the melodic material is isolated, the following is revealed:



Each of the *Presto* parts (bars 17–19, 47–50, 82–85) are created from the same material:



or transformed into a *sčasovka*:



The 'Ladder motif', as Radoslav Kvapil calls the theme that comes for the first time in bar 30 in ¹⁶³, or $A \flat - E \flat - C \flat - D$ in its first variation, is also derived from the harmonic content of the first bars of the piece:



It then becomes the axis of the *Grave* part and the ending of the work in *Adagio* and *Un poco meno mosso*.



¹⁶³My interview with Professor Radoslav Kvapil, conducted on 24-28. 09. 2020.

A great example of the tectonic montage and *sčasování* techniques are also two miniatures from the *On an Overgrown Path* cycle. The first one is *Allegretto* – the second part of the second series.

The composer opens the piece with a hyperbolic top-layer motif with a *sčasování* triad in the lower voices (bars 1–3). Next, we can observe a diminution of the same motif (bars 4–5). The subsequent bars bring new material along, i.e., two descending thirds (based on a C \flat major), after which atonal chromatic progression (also in thirds) is resolved using a fifth (one can observe how important the categorization of consonances according to the degree of their dissonance with the other notes is, and not the conventional classification according to harmonics). The motifs are presented in four main sections in the following fashion:



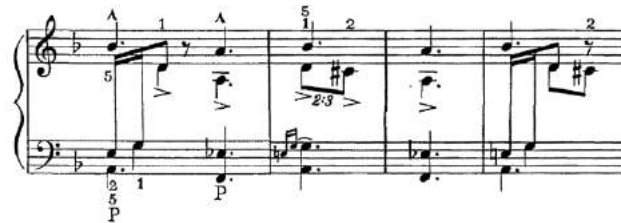
To avoid a detailed analysis of the whole of the miniature, I shall limit my efforts to demonstrating the most important instances of how these motifs are processed.

In bars 12–21, the composer uses the ending of the atonal progression from section four, and applies *sčasování* to it according to different rhythmic patterns – also from section one:

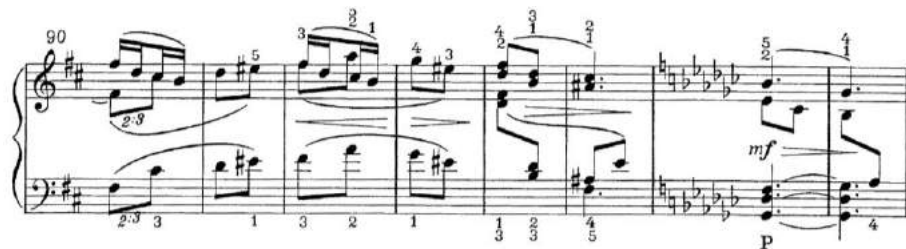


Bars 32–45 are based entirely on material taken from section one, so that three bars before *Presto* they could be linked to section two with descending thirds ($g - e$). *Presto*, on the other hand, is a *sčasovka* of the beginning of the first motif, which then leads to a

culmination that begins in A \flat minor (bars 57–62). The culmination binds together section one (bars 57–60) with the musical thought from bars 14-15, and section three. In bar 63, the narrative picks up speed – the composer moves to a seventh A major with alterations and a seventh F major (bars 63–74), arriving at the expressive climax in the piece:



Janáček approaches the vertical and horizontal montage in the last part of the piece in an interesting way. In bars 90–95, he introduces new material (two layers *unisono*) with a *sčasovka* from bar 32 montaged in the layers. The composer collides this idea with a sound block in the key of G \flat major (bars 96 – 97), in which he fits a transformation of an excerpt from both the second and third sections from the beginning of the miniature.



In *Reminiscence*, Janáček also introduces such a drastic and expressive contrast. After a whole-note fragment (a whole-tone scale starting with the b note) that uses the main theme material, the composer introduces an oneiric phrase in the key of D \flat major. This element, seemingly unrelated to the theme of the tune, is derived directly from this very thought, as evidenced by the example presented by Jan Jiraský¹⁶⁴:

¹⁶⁴Jiraský, J. 2005, p. 184.

Reminiscence – the main theme
vs a phrase in the key of D ♭ major:



The second excellent example of the technique of montage is the sixth miniature in the first series of the *On an Overgrown Path* cycle – *Words fail!*.

The main theme of the piece is presented by the composer in three basic sequences. The first of those sequences (bars 1–4, which resemble an unfinished sentence) is the basic material used in the construction of the subsequent two – a *quasi*-Polka in the second sequence and a short repeated motif in the third one:



In its form, the piece resembles a sonata form on a microscale. Having exposed three main contrasting fractions (which, like in the classical sonata are repeated) the composer employs ‘development’. This is performed with the use of ‘exposure’ motifs (bars 9-29) through their horizontal montage and setting them in different keys while differentiating their expressive coloration at the same time. Janáček begins his reprised *Adagio* in bar 30. This movement oscillates between the key of E ♭ major and E ♭ minor (as well as their minor and major subdominant).

The examples above illustrate how the composer combines individual motifs using the montage method. Although he decides to use them in a horizontal pattern, their fragmentary blocky form remains.

The parallel between Janáček and Debussy (whom Janáček admired and cited *La Mer* as an example of a complicating composition) seems to be justified. However, these simple analogies between two of the greatest figures of 20th-century music can prove to be a trap for both the performer and the audience of Janáček's works. It should be remembered that his music relied on vocal motif, while Debussy preferred instrumental motifs (Janáček considered a lack of sufficient number of clear motifs to be a flaw in the music of the French master). Janáček's music is also different from Debussy's in its scientific and theoretical nature, strong connections with psychology, readable emotional content, and dramatic action.

The question of the dramatic power of the composer's music should be examined by using the terminology of Janáček and Wundt when interpreting *The Madonna of Frýdek* miniature.

The composition is a musical description of a church procession in the town of Frýdek-Místek, home to a statue of the Virgin Mary¹⁶⁵. In the first four bars of the composition, as if 'out of silence' emerges a motif which comes from the *sčasováni* of the main theme of the piece in the lower registers of the piano in a chord-like fashion:



The following fragment introduces the main theme in the key of A ♭ major, taken from a prayer – *Zdravas Maria*, composed by Janáček in 1904 for soprano/tenor voice, a choir, organ/piano, and violin. Played against a tremolo and a pedal note in the background, the theme alternates between the bottom and middle layers. In the fifth bar, the composer inserts an interpretative note from *dálky* (from afar):

¹⁶⁵The history of Basilica of the Assumption of the Virgin Mary dates back to the 18th century, when it was decided to build a temple on the Vápenka Hill for the statue of the Virgin Mary recovered in the 17th century. The church is still one of the most important centres of Marian worship in Silesia and the most important in Frýdek-Místek. Pilgrimages to the holy hill were so numerous in the 18th century that even the Catholic Empress Maria Theresa banned them.



Therefore, Janáček gives a direct indication of the meaning of the piece. This can be accomplished in two ways, which are not mutually exclusive:

- as an imitation of the singing of approaching pilgrims, whose voice comes to the hearer from afar,
- as a representation of a situation-appropriate image (Vorstellung) that passes from the shadow of consciousness (Blickfeld) into its brightest point (Blickpunkt).

In the next part, the composer goes back to the four-bar chordal motif at the beginning of the piece, which this time is modulated to the key of D \flat minor (enharmonic C \sharp minor). In the four-bar section a *crescendo* is added to prepare the exposition of the next image:



This time, Janáček adds a comment *blíže* (closer) to the main idea of the piece. Here, the recollection is becoming brighter and brighter – its objective presentation transforms slowly into its subjective interpretation. The process finds its culmination in an organ-improvisational *Un poco più mosso* fragment in an idiomatic D \flat minor:



In this part of the composition the past gives way to the present. What is most ‘present’ in this fragment of the piece is realizing how the past has impacted the present. The

fragment provides a documentation of a reflection which appears from the ‘darkness’ and emerges to the ‘light’.

After the stormy culmination, Janáček goes back to the main theme of the miniature, which he describes as *dolce (blízko)* [close]. In this way, he connects a recollection of the church procession with his own prayer, and turns towards the Absolute. In a rather different fashion than in *The Barn Owl Hasn't Flown Away!* or *Presto* from the *In the Mists* cycle, the composer finds solace in the final *Adagio*, using chords mimicking the Gregorian ‘Amen’ in the last two bars¹⁶⁶:

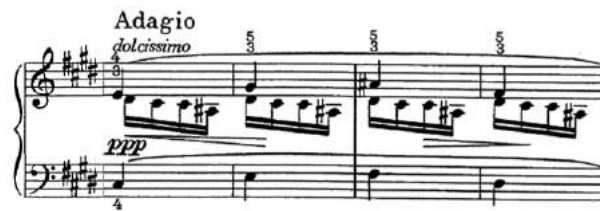


Otakar Hostinský, an outstanding 19th-century Czech historian, linguist, musicologist and aesthete whose works Janáček was perfectly familiar with, describes the essence of dramatism as *realizing a kind of corporeal present in our actions and searching for a certain causation of those actions*¹⁶⁷. This understanding of dramatism is strongly explored by Janáček. The *In the Mists* cycle is based entirely on this assumption, while similar features are also found in *Vzpomínka*. Apart from the *The Madonna of Frýdek* miniature, this way of generating dramatic tension exists in many other pieces of *On an Overgrown Path* in various different forms. Examples of this can be found in *Our Evenings* (in which a recollection makes itself known in the *Adagio* part) or *Adagio* from the second series of the cycle, which is interrupted by the composer with ‘unreal’ motifs in the *pianissimo* dynamics in *Un poco più mosso* (inspired no doubt by the *Prelude in E Minor* Op. 28 No. 4 by Chopin):

¹⁶⁶*The Madonna of Frýdek* shows close relationship to *Pictures from the exhibition: Catacombs* by Modest Mussorgsky. Mussorgsky, like Janáček, chooses to combine long passages with a chord-based texture with a tremolo, on which he sets a modified theme.

¹⁶⁷Jiránek, J. 1981 *Istotne cechy dramatyczne stylu fortepianowego Janáčka* [In:] *Muzyka fortepianowa V*, PWSM w Gdańsku, Gdańsk, p. 199.

Our Evenings:



Adagio – Un poco piu mosso:



Thanks to the *sčasování* method as well as the tectonic montage method, Janáček can be ranked among the creators for whom presenting the complexity of the human psyche and the dramatic action were of the utmost importance. It was the composers' main objective in composing music to combine these two elements. It should not be forgotten that opera was the focus of his activity. All the most outstanding works of this genre¹⁶⁸ (under-represented in Polish opera houses) carry the baggage of psychological issues and challenge moral and aesthetic standards.¹⁶⁹

Composer presents the audience with a series of images. While they could be considered separate 'atoms', these images constitute an unbroken stream and occur one after another in all their complexity. In fact, Janáček's piano miniatures act as a manifestation of a self-reflective introspection – a musical documentation of his own thoughts, moods, states, and memories. They are also certainly complicating compositions, i.e., representations of individual images that combine the experiences of different senses. They emerge from the deepest recesses of the artist's memory, revealing the full range of the artist's conscious experience.

¹⁶⁸Such as *Jenůfa*, *Káťa Kabanová* (*Katia Kabanowa*), *Příhody lišky Bystroušky* (*The cunning little vixen*), *Věc Makropulos* (*The Makropulos Affair*), *Z mrtvého domu* (*From the house of the dead*).

¹⁶⁹Not without reason did the composer admire the *Wozzeck* opera by Alban Berg; he said that *every sound in it is soaked in blood*: Vainiomäki, T. 2012, p. 239.

6.4 *Spojovací formy*

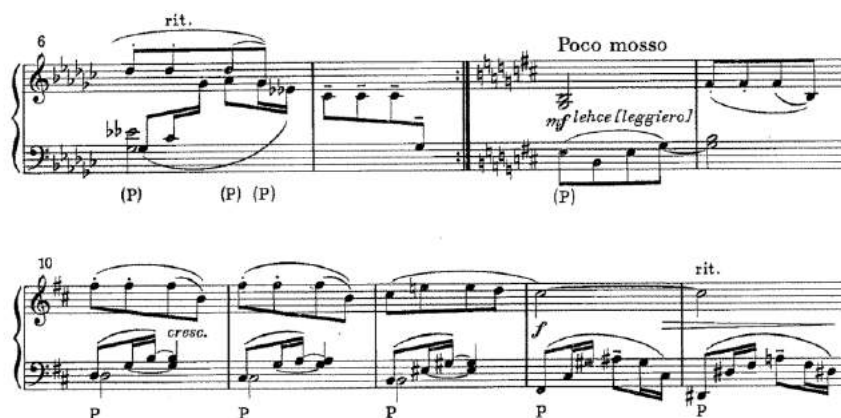
According to the concept of *spojovací formy*, each connection between sounds can be classified in an expressive criterion. Thus, performers who comprehend the role and function of harmonics for the composer are capable of deciphering their own perspective on the role of a particular component in relation to another by means of an in-depth analysis. This is one of the many tasks that performers of any musical work face. This is particularly true in the case of performers of Janáček's works, in which *a small number of notes carries a huge amount of music*, as Radoslav Kvapil said¹⁷⁰. Each and every performer of any miniature described in this paper will surely encounter this problem and will have to make a subjective choice of the means by which he/she will decide what qualities have not been included in the traditional notation (or as performers and musicians say – what is contained 'between the notes').

Nevertheless, the concept of connecting forms brings three basic concepts that are worth paying special attention to, i.e., *pocit*, *pacit* and *spletka*.

In bars 8–30 of *Poco mosso* of the third part of the *In the Mists* cycle, Janáček places the basic part of the main theme in a series of consecutive keys (to which *sčasováni* has been applied in two to four layers). The section opens in the key of E minor with a major ninth.. He then proceeds to G major (bar 10) with a fourth in the bass, and in bar 11 to A major seventh (the change in the top layer only applies to the register).

In bar 12, the composer introduces C♯ major seventh in the left hand and a motif with a disaltered third and a minor ninth in the right hand (in the same key). Bar 13 brings the culmination of this section along with the key of F♯ major and a major ninth in the lower layer and a half-note c♯ in the top layer. In the subsequent bar, Janáček diffuses the tension with spread diminished chord from the d♯:

¹⁷⁰My interview with Professor Radoslav Kvapil, conducted on 24-28. 09. 2020.



An analysis of this small section allows us to see the string of elements referred to as *pacits* ('shadows' of the elements that have already rang out in the consciousness of the listener), *pocits* (elements ringing out in real time) and their *spletnas* ('moments of chaos', in which the interference of individual *pocits* and *pacits* takes place). The closer to the culmination, the more the composer complicates the connections between the elements, thus increasing the degree of the dissonance between them. If we take Janáček's point of view that the *chaotický okamžik* (*spletna*) lasts approximately for 0.1 of a second, a 'clean' F# major chord with major ninth can be heard in the middle of bar 13.

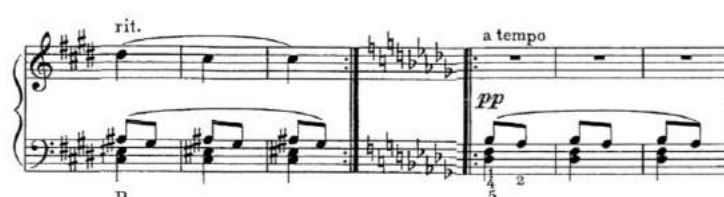
Further part of the composition (until *Tempo I*) is shaped according to the same pattern, in which one motif is presented in different, more and more original harmonic configurations (according to the *sčasování* and montage methods), which generate new sound values. Due to a block arrangement of individual elements, it is easier to follow the consequences of *spletnas* – moments of maximum emotional intensity.

A similar structure is found in *They chattered like swallows*. A relationship is found particularly in the first two parts of *Meno mosso* (bars 17–30 and 39–57), where the composer processes similar melodic–rhythmic material harmonically and thus produces a series of *pocit*, *pacit* and *spletna*. Attention is drawn, however, to a fragment of *Più mosso* - instead of the expected climax, the fragment brings a consolidation of a *sčasování* chord of B b major in *piano pianissimo* dynamics:



This is a prominent example of a retardation located at the very top of the dramatic action through affirming one *pocit* and purifying *spletna*. The final punch line comes only in bars 65–67, where the composer returns to the main theme of the piece, which concludes the entire section with a diminished chord built from the *e* note.

The composer applies a similar approach in *Our Evenings*. The first section (bars 1-39) is connected to the second section (which starts on bar 40) by repeating $a^\sharp - g^\sharp$ in the key of C^\sharp major three times in bars 37–39 (in the *sčasovka* of the middle layer). Next, the very same *sčasovka* is embedded in D^\flat major, thus affirming one *pocit* and reducing the tension.



The same strategy is also present in miniature *A Blown Away Leaf*, where after the culmination in bar 22, Janáček repeats the included motif $c^2 - b^\flat - e^\flat - g^\flat$ several times (breaks notes into smaller values and adds *accelerando*). The motif then results in a trill based on $c - b^\flat$ notes. In the space of 4 bars (26–29) which house one kind of *spletna*, the listener is prepared for another, much more introspective piece of composition (*Con moto*). In the ending (which begins on bar 46), Janáček again accelerates on $c - b^\flat - e^\flat - g^\flat$ and turns the notes into a trill. This time, the affirmed *pocit* serves as a repatriation to the original musical idea of the piece (bar 50). In Janáček's work, a trill is therefore a catalyst for a semantic and sound change:

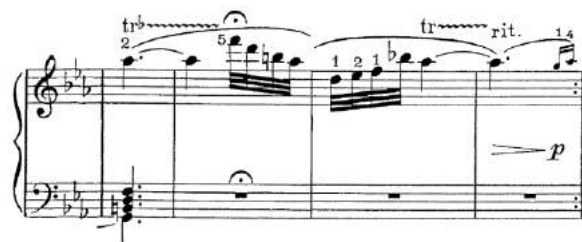


Part IV of the *In the Mists* cycle demonstrates the stopping of the narrative by stabilizing one *pocit*, which is the trill's most distinct feature. Janáček decides to end the stormy section in bars 77-94 with a delirious trill $e - f$ based on a *sčasovka* of $g - h$. The composer then breaks the previous melodic and harmonic thought abruptly (e^\flat in bars

77–91 is changed to an *e*, while *f* \flat to an *f*). Owing to this transformation, he can present the main theme in *piano* dynamics for the first time:



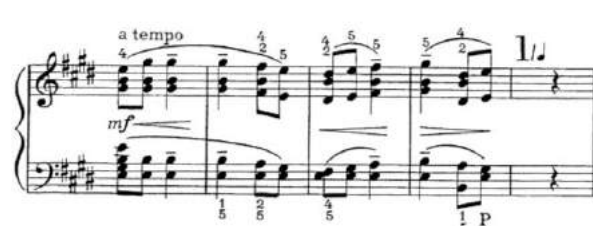
He follows the same pattern in *Allegro* – part two of *Paralipomena*, in which new material with a different expressive coloring is introduced with the use of a trill:



The ‘purification’ of *spletna* is employed by the composer in part one of the *In the Mists* cycle and the last miniature of the first *On an Overgrown Path* series. In both cases, the musical thought ends abruptly on a bar in a 1/4 time signature before the composer continues the idea. In *Andante* (bars 51, 56, 110), Janáček allows the bass to sound out:



In *Syček*, the composer leaves an empty bar between each phrase (bars 17, 22, 27, 42), thanks to which he is given time to neutralize the *pocit* of the previous musical thought:



Our evening's ending takes a completely different approach. In the final bars of the piano miniature (137–145), the composer uses the *zhust'ování* method, which stands for the thickening of *spletnas* in individual voice combinations (chordal thickening¹⁷¹). What can be observed here is a fight between a minor third and a major one, both of which follow a *c#*. Janáček keeps the piece on edge until the end of the miniature, and crowns the piece with the triumph of the major key.



The concept of *spojovací formy* is one of the idiomatic qualities of the composer's work whose degree of exposition in a performance depends to a large extent on the individual artistic decisions of the performer. According to Janáček, the pianist's primary task is to convey to the listener the full spectrum of moods and emotions contained in each harmony.

¹⁷¹Vainiomäki, T. 2012, p. 227.

Chapter VII

SELECTED PERFORMATORY ASPECTS

Several fundamental assumptions may be formulated concerning the interpretation of Janáček's piano miniatures based on a comprehensive review of the issues discussed in this thesis referred to as 'differentia specifica'. I based my observations presented in this chapter primarily on the available research on performance practice, and personal conversation I had with Radoslav Kvapil, a student of Ludwik Kundera (Kundera was a student and friend of the composer).

The basic problem in the approach to the performance of Janáček's piano miniatures seems to be a fairly common belief that 'Janáček can take anything'. In other words, no matter what choices the musician makes (knowingly or not) these choices can always be justified in some way.

It seems surprising that musicians do not treat the works of Schönberg, Szymanowski, and Bartok (Janáček's more or less contemporaries) with the same nonchalance as some musicians approach Janáček's music.

On the one hand, the very musical text provokes the misapplication of certain means of expression, on the other, their omission. Thus, it can be assumed that the more freedom the composer leaves to the pianist, the more the pianist should maintain artistic vigilance so that they correctly decipher the composer's ideas embedded in the piece when he/she presents their interpretation.

Assuming that *ignorantia legis non excusat*, each performer should try to 'equip' his interpretation with as many arguments for the choice of specific means as possible. Thanks to such a perspective, he will be able to avoid crossing the thin line that runs between freedom and frivolity, while maintaining full autonomy of his own vision.

Knowledge of the basic issues related to the folklore of the Czech Republic and Moravia should be viewed as the foundation for an informed interpretation of the described works. From this point of view, it seems significant that some parts of the cycle *On an Overgrown Path* were originally intended for the harmonium. The miniatures have a proprietary code embedded in them, which could easily have been understood by 'simple people' (for whom the miniatures were written) at the time. This does not in any way diminish the artistic value of the composer's works. What for Janáček's

contemporary performers was a kind of natural way of interpretation (especially if they were rural cantors playing the harmonium well), for a professional pianist can be a significant challenge.

Essentially, what seems elemental in this regard is a subjective understanding of a motif as the basic building block of every composition. The performer must give each element a distinct shape and perform each as a separate entity while maintaining the formal integrity of the piece (this is similar to uttering individual parts of a sentence or performing individual fragments of a song).

The composer gives specific directions in this regard, placing individual motifs under a slur. The slur is not the same as an obligation to use *legato* articulation. This is Janáček's characteristic way of organizing different elements and emphasizing their distinctness.

Thus, some of the motifs can be shaped similarly to the Hanakian dialect – with natural gentleness, without pronounced accentuation (characteristics of the Czech language) and long vowels, others – similar to the Lachian dialect, which is characterized by the use of only short vowels.

In this context, rests used by the composer, often on the strong parts of the bar, seem essential. In these cases (*Molto adagio* from *In the Mists*, *In tears*, etc.) each of the rest used by the composer should be clearly 'emphasized' in order to mimic a breathing in before or after uttering a specific word as closely as possible.

It is also worth considering the question of the composer's system of accentuating strong and weak parts in a bar. Again, a reference should be made to the shapes of individual motifs and the harmony accompanying them. Pulsation stability (which is surely reinforced by a traditional way of laying out accents) does not play a decisive role in Janáček's pieces. A certain amount of agogic freedom as well moving away from 'the Western European model' requiring a regular pulse is desirable. However, this does not mean that unlimited use of *tempo rubato* is possible – the performer should make a distinction between the 'sentimental' romantic phrasing and the agogic organisation that corresponds to the nature of Janáček's music.

Another issue is the requirement to perform all repetitions specified by the composer. On this topic, Radoslav Kvapil presents an interesting perspective, pointing out its relationship with Moravian folk music which is full of repetitions. Each repetition differs from its original in the way the same music content is performed, even when the

lyrics remain unchanged. Janáček emphasized the differences in the way a song can be performed depending on the mood of the person singing, the place where the song is delivered, or whether it accompanies a specific occasion. The musician is therefore obliged to correctly interpret the repetitions.

An exception to this rule is the third part of the *In the Mists* cycle. Discretion is left to the performer in this matter in *Andantino*. The composer proposed three solutions: an omission of the repetition, repetition from bar 37, repetition from bar 49 with a quarter-note rest after the first note, or repetition from bar 49 with an anacrusis in the first *volta*. I chose the first of the solutions as I believed that a repetition of this particular passage may impair the narrative integrity of the cycle.

In other cases, the pianist may need to vary repetitions through agogic, articulatory, dynamic, or coloristic manipulations, or by exposing other layers than those he exposed the first time.

Different justifications exist for the ability to emphasize other layers in repetition of a single section. Firstly, the composer considered each of them as a representation of a certain state of consciousness. By highlighting one of the ‘layers’, the performer has a chance to present to the audience not only a different artistic perspective, but also an psychological one – and create a more diverse palette of ideas (*Vorstellungen*). Secondly, Janáček’s compositions are often compared to paintings by Cubists such as Georges Braque or Pablo Picasso. It seems that this analogy is justified in the way that Janáček, like the Cubists, displayed a tendency to *repeatedly look at the same object in a variable point of view*¹⁷². It seems that the composer acts in a similar way with the *sčasování vrstvy*, where the same theme is presented from different perspectives. An analogy that is often put forward is the relationship between Janáček’s compositions and Marc Chagall’s paintings. As with Janáček, Chagall did not hold back on the references to the different styles of painting, which he applied to his works as he pleased. It was common for Chagall to include several themes within one work (such as the recollections of his birthplace’s cultural landscape). His paintings therefore oscillate around the technique of spatial montage, in which different elements coexist within a single representation, while Janáček’s music assembles musical sequences in time.

¹⁷²This synthetic description of Cubism was graciously provided by Dr. Bogumił Książek from the Academy of Fine Arts in Krakow.

This means that instrumentalists should not forget to differentiate repetitions or contrast fragments and separate them with the use of proper means when performing them. This justifies the comparison between Janáček's approach to composition and the film editing method suggested by Miloš Štedroň¹⁷³. This outstanding expert on the composer's work suggests that the composer began to apply this approach in his piano works and gradually transferred it into the territory of other genres such as chamber music, choral music, symphonic music and opera.

The characteristics that connect Janáček's music with Moravian folk music should be apparent in the way we perform the piece's endings, which incorporate both long rhythmic values and short *sčasovka* (e.g., *A Blown Away Leaf*, *Good night!* and Part IV of the *In the Mists* cycle). In such a case, it is advisable to execute the *ritardando* in a 'Moravian manner', i.e., slow down the long rhythmic values proportionally and leave *sčasovka* in the original tempo. Such an execution of *ritardando* comes from the way folk musicians performed the songs endings. The singer, the first violin (*prym*) player, and the bass player would often 'slow down' the course of the piece's musical thought at the same time, while the second violin (*sekund*) player and the dulcimer player would diligently execute the previous pulse.

Another important issue is the metronome tempo markings used by the composer. In this aspect, all the expert interpreters of Janáček's works agree – it is essential to take a non-orthodox approach. The tempo markings are a sort of a clue which is intended to make it easier for the performer to identify the right tempo. According to the information left to Radoslav Kvapil by Ludwik Kundera, the composer had a tendency to express contradictory opinions about the way in which the same fragment should be performed. This led to numerous misunderstandings concerning, among other things, tempo markings. One example would be found in *In tears*, in which Janáček proposes an almost abstract tempo of 180 = quarter note, which is to correspond to the *Larghetto* marking.

In my research, I came across two views on how to solve this problem. Radoslav Kvapil understands this marking as an indication to accelerate between bars 1–22 and 40–61 so that the performer could start from the correct *Larghetto* tempo and reach a tempo close to 180 = quarter note, and intensify the expression of the climax in bars 15–22 and 54–61. According to Jan Jiraský, the metronomic marking is a mistake of the composer, and thus the 1 in the number 180 should be omitted. In my performance, I have tried to

¹⁷³Vainiomäki, T. 2012, p. 260.

reconcile both views by executing the first repetition of bars 1-22 in *Larghetto*, and applying *accelerando* recommended by Professor Kvapil in the repetition.

An analogous problem may be caused by some markings pertaining to expression (with the proviso that most of them seem perfectly adequate). One of such markings is *lehce* (*leggiero*) in bar 8 of *Andantino* (part three of *In the Mists*). It seems that the ‘dark’ sound of the E minor chord, on which the theme is built, in no way befits this term (the key of E minor is the basis for the *Unutterable Anguish* miniature). Having consulted Radoslav Kvapil, I decided to follow his advice to consider this marking non-existent and to emphasize the gloomy expression of the harmony in this place.

The same doubts apply to certain dynamic markings. In bar 73 of part one of the *In the Mists* cycle, the composer used *sempre espressivo fortissimo* (or *sempre fortissimo espressivo*). At the same time, he used significantly subtler textural solutions than those used in the preceding fragment (bars 64–72). Moreover, the main theme occurs here in the key of A flat major. The key to resolving this contradiction may be to bring the term *sempre espressivo* to the fore, and disregard *fortissimo* the inclusion of which could have been provoked by the composer’s extroverted nature and his disregard for legible markings. Here, *fortissimo* could apply not so much to volume, but to the power of expression.

It is worth considering the problem of *piano pianissimo* dynamics often used by Janáček while we are on the subject of dynamic markings. As Max Brod puts it aptly, *Janáček’s works require a developed pianissimo technique*. In an earlier sentence of the same statement, he writes: *the usual figures the ‘fizzy’ passages, along which the player could sputter forth from effect to effect, are completely missing. This is precisely why these pieces are very difficult to play*¹⁷⁴. According to Max Brod, the most effective means of influencing the audience are typically artistic. Among them, the ability to extract the right sound from the instrument at the lowest dynamics plays the most important role. When we look at this problem from a broader perspective, the relatively low popularity of Janáček’s piano music in modern pianists can be explained. Some current trends focus on immediate effects and subordinate the performance of a piece to the Olympic principles of ‘Faster, Higher, Stronger’. Unfortunately, this way of understanding art often does not include ‘reflection in the dynamics of the *piano*

¹⁷⁴Steege, B. 2011, *Janáček’s chronoscope*. Journal of the American Musicological Society, University of California Press, Berkeley 2011, p. 658.

pianissimo', and the search for artistic depth is not the most attractive value here. If the artist intends to interpret Janáček's works, he should try to expand his skills in the field of, as Brod says, *pianissimo technique*, including its expressive dimension.

Considering that this music often operates with extreme shades of emotions and moods, the performer should highlight them with suitable dynamics - from the already discussed 'undoable' *pianissimo*, to aggressive *forte*. Janáček does not tolerate emotional vacuums and indirect solutions. As Miroslav Barvík writes: *any other interpretations besides the content of the composition and its peculiar climate from an academic point of view do not make sense and are merely 'anti-Janáček-like'*¹⁷⁵. There is always the risk of using patterns learned from university practice and of 'pushing' Janáček into the context of e.g., late Romanticism or impressionism. In this case, however, they are of no use and stand in opposition to the nature of this music.

An issue concerning the notation that is worth mentioning is a number of *accelerando* markings often accompanied by a fragmentation of rhythmic values. There are two such examples in the pieces analyzed in the paper – part four of *In the Mists* and *A Blown-away Leaf* from the first series of *On an Overgrown Path*:

In the Mists, part IV:



A Blown-Away Leaf:

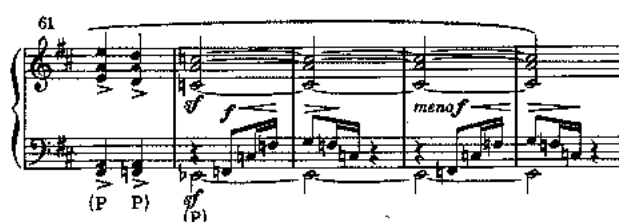


It seems that reproducing the values literally (a sudden transition from an eighth-note to a sixteenth-note division) does not correspond to the composer's intention that is, to provoke the performer to implement a considerable acceleration by strengthening the *accelerando* with the use of appropriate tempo marking (in the original version of part IV

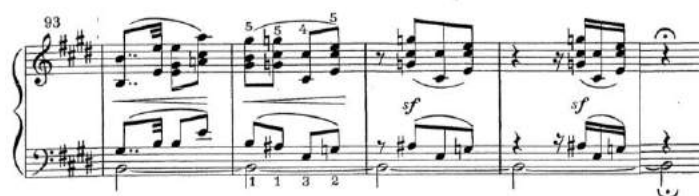
¹⁷⁵Barvík, M. 1983, *Fortepianowe utwory Leoša Janáčka* [In:] Muzyka Fortepianowa V, PWSM w Gdańsku, Gdańsk, p. 140.

of *In the Mists*, Janáček uses *Allegro* instead of *Presto*; instead of sixth notes, he only uses eighth notes). Human speech does not exhibit the phenomenon of the distribution of rhythmic values into values that are twice as slow in a short period of time, so the proportional acceleration principle should be applied.

An important performance-related issue lies in the use of the sostenuto pedal (since Janáček often employs a pedal note). In the overwhelming majority of cases, it seems sufficient to use the right pedal, which causes the overlap of different sounds and highlights *spletnas*. However, in some cases, the use of the middle pedal is desirable. One such case is found in bars 62–67 of part three of *In the Mists*:



If, on the other hand, it is not possible to maintain the resonance of one of the key components with the sostenuto pedal, such a component should be repeated in due time. Such a method can be applied in *The Barn Owl Hasn't Flown Away!* The bass sound should be audible even if the other layers go silent. On a modern piano it would be extremely difficult to attain such a sustained sound without repetition of the note:



Despite the fact that Janáček's instrument (Ehrbar) did not have a central pedal, it was characterized by a rich sound thanks to which long sounds retained their resonance, while short *sčasovka* were selective. The instrument owed it to its leather hammers and short round mufflers¹⁷⁶.

Pedal notation provided by the composer and publishers should be regarded as suggestions. It is recommended to use the right pedal to the degree that reflects the kind of the instrument used in the performance of the piece and acoustic properties of the room.

¹⁷⁶These facts were graciously shared by Ryszard Gazdowicz.

One of the most important problems in some way related to pedal work is sensitizing the musician to all harmonic changes, connections between voices, and texture changes. It is the performer's duty to play the piece in a manner which clearly demonstrates the whole wealth of psychological complications. The pianist should approach these compositions as works with polyphonic (or at least heterophonic) structures. In most cases, the different layers differ in the way that musical thought is organized. Sensitivity to changes in the sound occurring over small units of time, sensitivity to consecutive harmonies, attention to *spletna*, and vertical differentiation of sound and articulation are indispensable elements of the correct interpretation of the artist's works.

It is worth returning to Wundt and characterize Janáček's compositions as a *direct current in the stream of consciousness*, where one imagines are replaced with others. The performer is therefore dealing with a composition that is *complex* in accordance with Janáček's understanding as well as in accordance with the common interpretation of this adjective.

CONCLUSIONS

*Übernormale Empfindlichkeit für Minima*¹⁷⁷ – this is how Max Brod described the essence of Janáček's artistic style. The composer's piano miniatures are one of the most perfect manifestations of this sensitivity also due to the specificity of the genre which necessitates that the aesthetic concept be compressed in a small space of time. Janáček's uniqueness is attributed to the fact that he altered the archetype of the miniature (which had been so highly installed by Romanticism) and reevaluated it under the existing formula. Without a doubt, his music is *a historical possibility to break from Romanticism*¹⁷⁸.

To the fore comes a clear anchoring of the composer's work in folk music that inspired generations of Romantic artists. However, the difference between Janáček and his protoplasts resides in the fact that Janáček did not seek to conform to the principles according to which 'high art' should be constructed. The folk nature ceases to be only an inspiration for the composer, and became the defining feature of his style – quoting folk songs or adapting them to fit his own language was not in his area of interest¹⁷⁹. As such, Janáček didn't aim to 'overhear' folk music romantically, but to 'emancipate' it in a modernist manner.

Yet another change, namely in the approach to the expressive properties of a piece, was introduced by the composer. Kundera considered Janáček to be the only great artist who can be deemed an expressionist in the full and literal sense of the word – *for him, everything is an expression, and no note has the right to be if it is not an expression*¹⁸⁰. Janáček found the basis for his artistic expression in scientific 'truth'. He considered every, even the smallest component of a piece as a representation of a given mental state or measurable mental and physiological processes. Janáček's art creates a vision of reality in which the human condition and experience are at the center. Because of this viewpoint, each miniature is a separate microcosmos whose content is internally distinct – *it contains a rich array of moods, and is a ruthless, reflexive and powerful collision of tenderness and brutality, of effusion and peace*¹⁸¹.

¹⁷⁷An above-average sensitivity to minima; Steege, B. 2011, p. 666.

¹⁷⁸Kundera, M. 1996, p. 166.

¹⁷⁹With the reservation that this statement is not about the first period of the composer's work and about the arrangements of those songs that had to include original material by their nature.

¹⁸⁰Kundera, M. 1996, p. 164.

¹⁸¹Kundera, M. 1996, p. 165.

An suitable and original selection of measures intensifies the dramatic power of his music. That is why Janáček's music has such a strong influence on the performer and the audience. Janáček said about his miniatures:

*The point is not that the listener knows what the song refers to. Rather, he should ponder over what in his life applies to the names of the individual pieces*¹⁸².

That quote demonstrates a thoroughly modern understanding of art – the kind that engages the listener. The challenge before a pianist is similar to one that an actor might have when performing a role. As the great Russian theater theorist Konstantin Stanislavsky explained, the actor's most important task is to evoke in oneself an emotion commensurate to the character he/she plays¹⁸³. Janáček's music falls prey to this principle – performing without autoreflexion, or as Wundt would say, 'inner perception', seems destined to fail.

It is often said that Janáček was a modernist composer *par excellence*. Even though he left no synthesized manifesto (which is commonly regarded as the determinant of modernity), his piano works and theoretical works are equivalent to one. Recognizing Janáček as a modernist who followed the path of psychological realism is probably the only possible classification, excluding Kundera's, of his musical language - a language prominent minimalists (e.g., Steve Reich) consider to be their beginning.

Therefore, the great composer ought to fit into a broader, global context of the evolution of art. His music is not a *beautiful garden located next to History*¹⁸⁴ but one of the most important components of its development (although this issue is raised sporadically, even less than a century after the artist's death). Janáček joined the powerful modernist movement represented by Schönberg, Joyce, Kafka, Berg, Webern, Klimt and Schiele. However, he set off on his own artistic journey trying to capture the deepest and truest nature of humanity. This true nature reveals itself in something most elusive quality - *in its modesty*¹⁸⁵.

¹⁸²Jiraský, J. 2005, p. 50.

¹⁸³Stanisławski, K. 2018, *The work of the actor on himself*, vol I-II, third edition, Państwowa Wyższa Szkoła Teatralna im. Ludwika Solskiego w Krakowie, Kraków.

¹⁸⁴Kundera, M. 1996, p. 172.

¹⁸⁵Steege, B. 2011, p. 660.

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Interviews:

A recording of an interview with Professor Radoslav Kvapil, which took place on 24-28.09.2020 in Prague. The copy of the recording is in the possession of the author of the paper.

APPENDIX

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.

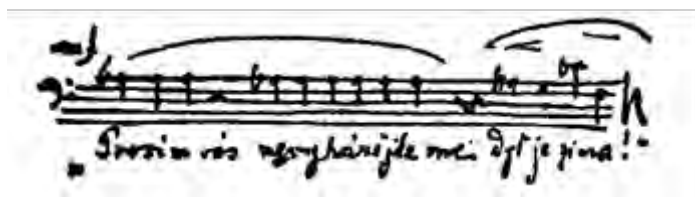
*

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 asimilarly 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 Brn'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



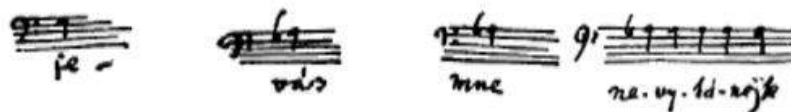
is already a syllable or a word.

I would translate it like this: freezzzing – starving!

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 minutes¹⁸⁶.

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 ‘*vždyt*’ – ‘*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.

*

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:

¹⁸⁶ Experimental measurement by the Hipp’s chronoscope at the Master School of composition in Brno. The pitch of the Clockwork’s spring h1 –g.



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.

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!’

Translated from Czech by Anna Balicka.

The source for English version the thesis:

Vainiomäki, T. 2012. *The musical realism of Leoš Janáček – from speech melodies to a theory of composition.*

International Semiotics Institute, Helsinki, p. 201-203

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SUMMARY

MATEUSZ ZUBIK

Leoš Janáček - master of piano miniature.

Characteristics of 'differentia specifica' of composer's musical language as basis for conscious interpretation of 'On an Overgrown Path', 'In the Mists' miniature cycles and 'Reminiscence'

Thesis supervisor: **Prof. Andrzej Pikul**

Descriptors: Leoš Janáček, interpretation, piano miniature, miniatures cycle, *nápěvky mluvy* – speech melodies, *reální motiv* – real motif, *spojovací formy* – connecting forms, *sčasování, sčasovka, skladba komplikáční* – complicating composition, tectonic montage, psychological realism, Czech and Moravian folklore.

PART I

The aim of this doctoral dissertation with a creative practice component is to record piano miniatures by Leoš Janáček included in the cycles *On an Overgrown Path*, *In the Mists* and the piece *Reminiscence*. The interpretation of the abovementioned works is based on the author's research on idiomatic features of composer's musical language and performing practice.

PART II

The basic aims of description of doctoral dissertation with a creative practice component are:

- to show the composer's mastery of Leoš Janáček based on the characteristic 'differentia specifica' of his musical language on the example of miniatures cycles *On an Overgrown Path*, *In the Mists* and the piece *Reminiscence*,
- to research into the idiomatic features of this language and their influence on artistic decisions of the performer.

In the **Introduction** the author makes an attempt at placing creative output of Leoš Janáček in historical and aesthetic context. He also gives the basic information about the development of the instrumental miniature genre.

Chapter I focuses on showing the sources of artistic identity of the composer – from family traditions, through first teachers until academic educational background.

Chapter II is devoted to ethnographic activity of Janáček as the base to form his mature style. It also describes the features of Moravian and Czech folk songs.

In **Chapter III** the author analyses scientific and aesthetic theories of turn of 19th and 20th centuries and their influence on Janáček's work. The particular emphasis is put on scientific discoveries by Johann Friedrich Herbart, Herman von Helmholtz and Wilhelm Wundt, the aesthetic by Josef Durdík and and Robert Zimmermann. He also describes scientific activities of the author of *Jenůfa*.

Chapter IV concentrates on theoretical and journalistic activities of Janáček. He points out specific signs of 'differentia specifica' of his musical language i.e., created concepts by the composer such as: *nápěvky mluvy* – speech melodies, *reální motiv* – real motif, *spojovací formy* – connecting forms, *sčasování*, *sčasovka*, *skladba komplikáční* – complicating composition, tectonic montage.

In **Chapter V** the author presents the history of *On an Overgrown Path*, *In the Mists* and the piece *Reminiscence*, which are the basic subject of his research.

The analysis of particular phenomena existing in piano miniatures of the composer is included in **Chapter VI**. It is the synthesis of the information and conclusions included in the previous parts of the thesis and shows their specific signs.

Chapter VII is about some chosen performing issues. The author describes the particular problems basing on his own research on musical language of Janáček and performing practice and consultations with Radoslav Kvapil – the eminent interpreter of the artist's works.

Conclusions confirms the thesis included in the topic of the dissertation. Inscripting the composer in the broad context of art at the beginning of the 20th century, the author proves the uniqueness of the style of his artistic work.

Then follow **Bibliography**, **Appendix** (*Mouths* - Janáček's column) and **Acknowledgements**.