THE INFLUENCE OF THE DEVELOPMENT OF JANÁČEK'S 'SPEECH-MELODY' THEORY ON HIS OPERA *JENŮFA*

by

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I, Peter Keller, hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a certain extent has been accepted for the award of any other degree or diploma of a university or other institute of higher learning, except where due acknowledgement is made in the text.

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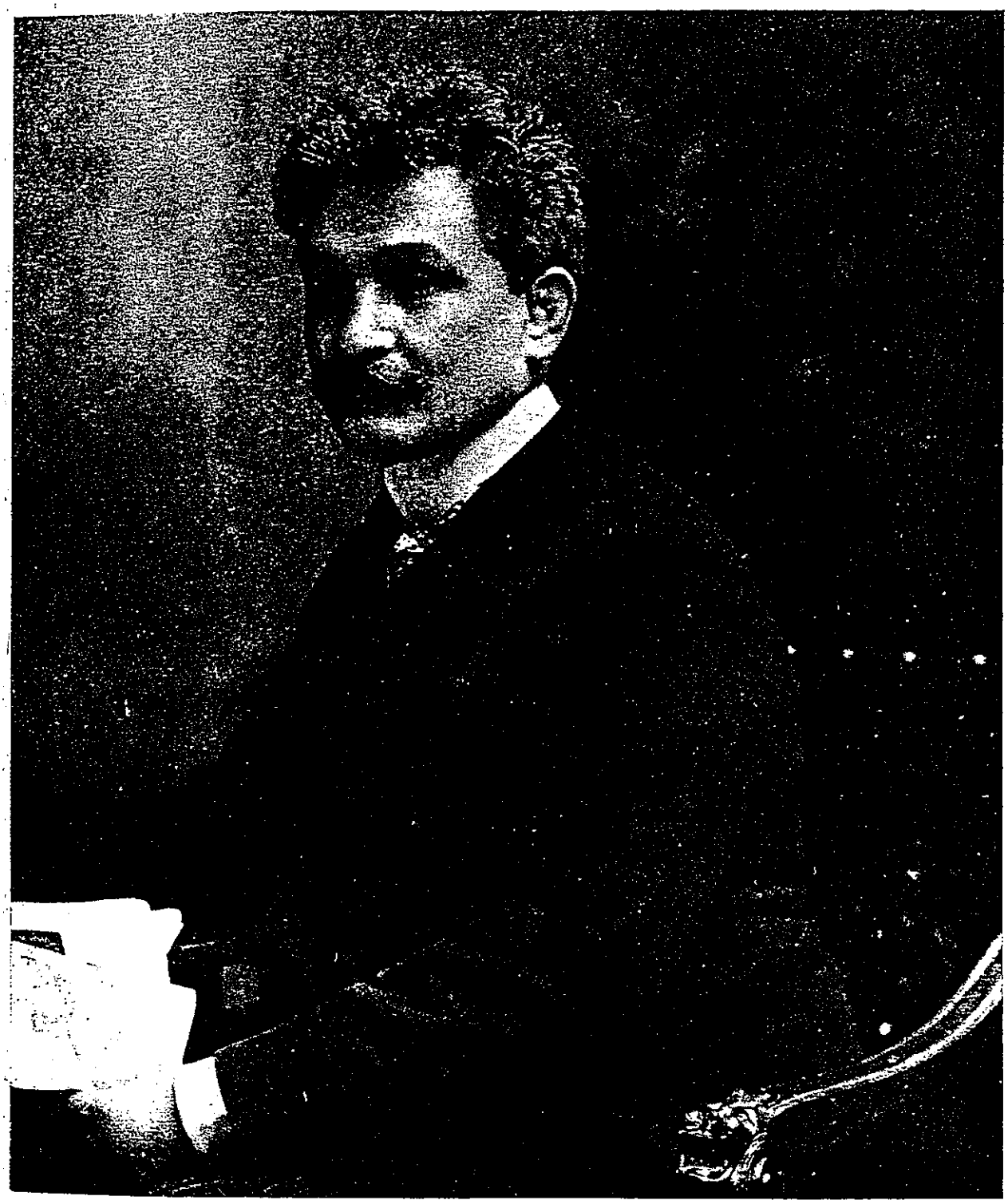
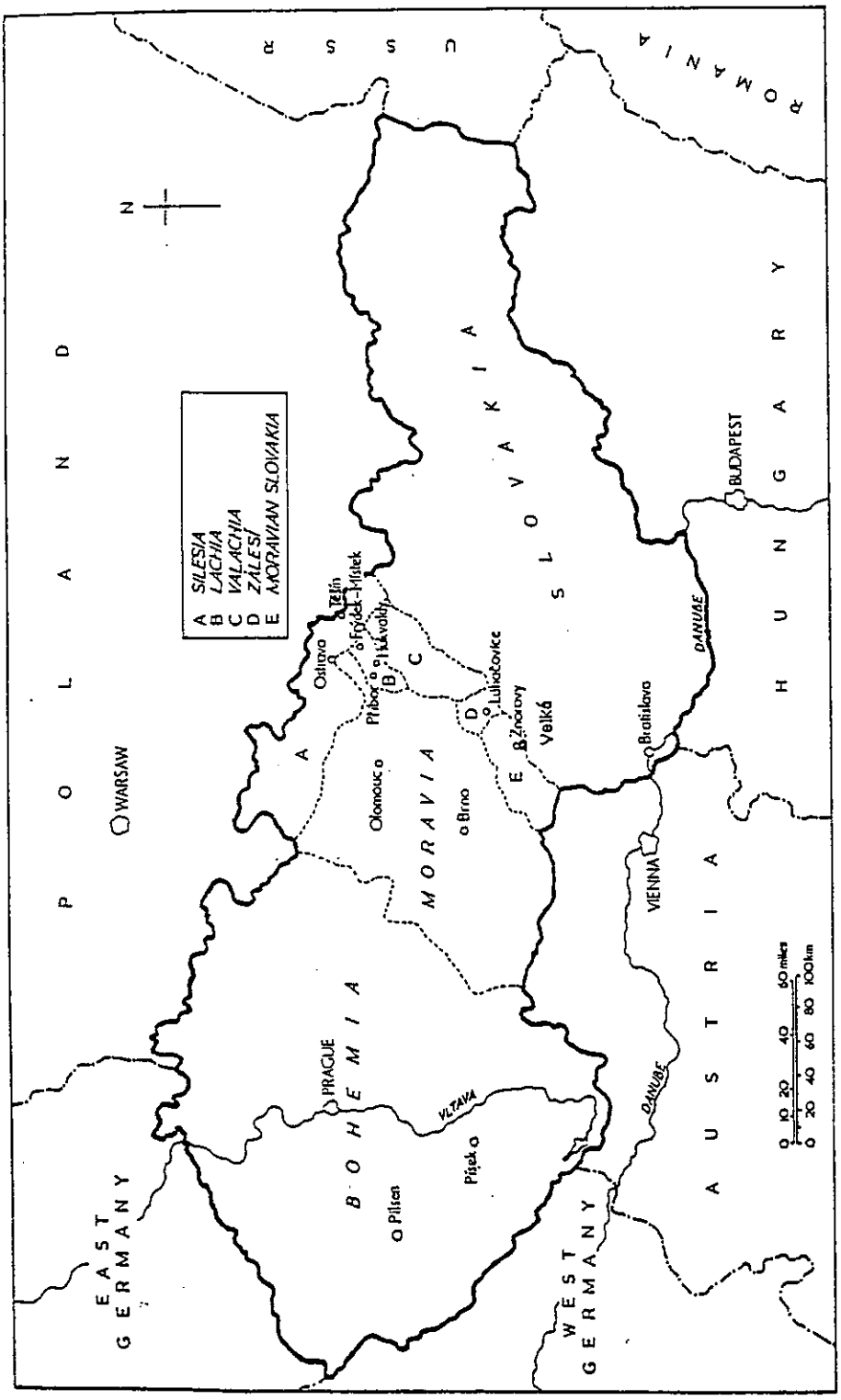


Leoš Janáček in 1904



Czechoslovakia in 1918

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ABSTRACT

The relationship between the development of Janáček's 'speech-melody' theory and the composition of his opera *Jenůfa* was examined. After establishing that Janáček made major advances in his concept of 'speech-melody' between writing the first and second acts of *Jenůfa*, the opera was analysed in terms of the extent to which sections of each act display 'speech-melody' traits. These characteristics, pertaining to motives, verbal stress and the structuring of text and motives, were identified by considering Janáček's articles and notated examples of 'speech-melodies' as well as a comparative study of the pre- and post-'speech-melody' versions of his opera *Šárka*. To allow for the possibility that stylistic differences were the product of changes in dramatic potency rather than compositional approach, the treatment of verbal stress (presumed to be resistant to changes in dramatic potency) was examined separately as well as in combination with those characteristics relating to motives and structural organisation. Significant stylistic differences were found to exist between the first and the subsequent two acts of *Jenůfa*. These differences, which are in accordance with the traits of 'speech-melody' style, are attributable to an increased application of 'speech-melody' theory .

INTRODUCTION

Leoš Janáček (1854-1928) made numerous important contributions to early twentieth-century opera. The examination of his works within this genre (either chronologically, at various creative stages of a single work or as a comparison of the sections of a single work which was composed over a long and interrupted period) exposes the development of his unique compositional style. This form of evolution was fuelled, to a large extent, by his creative interests outside the sphere of opera.

Janáček, a proud Moravian, was passionate about folk music and devoted a great deal of his time to its collection and study. His deep affinity with the songs and dances created by the Moravian people was made obvious in his operas. In these works, Janáček's ability to capture the flavour of folk music (by applying devices characteristic of the folk style to his original music) became a salient trait.

Another area where Janáček worked with comparable enthusiasm was the formulation of his theoretical constructs. His theories encompass many elements including rhythm, harmony and timbre, but it was his theory of 'speech-melody' that occupied him most intensely. This concept generated his most valuable techniques for evoking the dramatic content of the texts he set in his operas. The development of Janáček's 'speech-melody' theory is closely linked with the conception and creation (in which he was engaged intermittently for almost ten years) of his opera *Jenůfa*. The chronologies of the formulation of 'speech-melody' theory and the composition of *Jenůfa* overlap in such a way that qualitative

stylistic differences are audibly obvious between the first and the second and third acts. This study attempts to quantify these stylistic differences and determine whether they can be attributed to the development of 'speech-melody' theory.

CHAPTER 1

JANÁČEK'S THEORY OF 'SPEECH-MELODY'

What is 'Speech-Melody'?

Janáček recognised the existence of an affinity between the elements which comprise speech and music. The importance Janáček assigned to this relationship is evidenced in his own words:

> The study which I have made of the musical aspects of the spoken language has led me to the conviction that all the melodic and rhythmic mysteries of music can be explained by reference to the melody and rhythm of the musical motives of the spoken language.[1]

The presence of pitch and durational components in both media allows the intonational patterns of speech to be transcribed as musical text. 'Nápěvky mluvy' became the term Janáček used to describe these melodic curves of speech. This Czech term has been translated variously, according to source, as 'speech-melody' or 'speech-tunelet.' Janáček enthusiastically adopted the practice of notating 'speech-melodies,' a habit that developed into something of an obsession with the conventional canvas of manuscript paper occasionally being replaced by more convenient material such as the odd shirt cuff.[2]

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[1] Quoted in W. H. Mellers, 'A Great Czech Composer,' *The Listener* 21 (1939): 861.

[2] John Simon, 'From the Soul,' *Opera News* 50.8 (1986): 12

Janáček's 'speech-melody' theory sprang from his belief that personal characteristics are revealed through features of speech:

> Speech tunes are an expression of the whole state of the organism and all phases of spiritual activity which flow from it. They show us the fool and the wise one, the sleepy and the wakeful, the tired and the nimble; they show us the child and the old one, morning and evening, light and darkness, scorching heat and frost, loneliness and company. The art of a dramatic composition is to make tunelets which like magic convey the vitality of human beings in certain phases of life.[3]

These 'tunelets' became the smallest units of melodic activity which dramatised human emotion in their intonational patterns.[4] Janáček claimed that 'the repetition, the raising or the lowering of the notes is in fact also the course of the affect itself . . .'[5] While his naturistic parallels may fail to clarify this concept, they at least colour it: 'If the speech melody is the flower of a water-lily, it nevertheless buds and blossoms and drinks from the roots, which wander in the waters of the mind.'[6] Thus by observing the speed, tonal register, and melodic rise and fall of speech, his music is intended to convey different states of mind.[7]

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[3] Quoted in Michael Brim Beckerman, *The Theoretical Works of Leoš Janáček: An Exploration*, diss, Columbia University, 1982 (Ann Arbor: University Microfilms International, 1984) 82.

[4] Beckerman, *The Theoretical Works of Leoš Janáček* 160.

[5] Leoš Janáček, 'Around *Jenůfa*,' *Hudební revue* IX (1915-16), reprinted in Mirka Zemanová, comp., ed. and trans., *Janáček's Uncollected Essays on Music* (London: Marion Boyars, 1989) 89.

[6] Leoš Janáček, 'Moravany! Morawaan!,' *Lidové noviny* XXVI.93 (6 Apr. 1918) reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 43.

[7] Zemanová, *Janáček's Uncollected Essays on Music* 34-35.

Janáček's views on the revelational capabilities of speech had been preceded by the philosophy of Johann Gottfried Herder (1744-1803), expressed in his apopthegm: 'Dech našich úst stává se obrazem světa, otiskem našich myšlenek a citů v duši druhého' [The breath of our mouths becomes a picture of the world, it imprints our thoughts and feelings within the souls of others].[8] Janáček reflects this concept with the claim that 'speech-melodies' are 'moulded together with the reflection of the speaker's inner life, and the reflection of the environment in which it is spoken.'[9] The importance of the interaction of the individual with the environment is further documented with the implication that it contributes to the variability of tonal modulations present in the same words when they are uttered in different situations:

> I listen stealthily to the conversation of passers-by, watching their facial expression, noting the environment of the speaker, the company present, the time, light, dusk, coldness, and warmth. I find the reflection of all this in the written melody. How many variations I have encountered here in the speech melody of one and the same word! Here it was radiant and flexible, there hard and piercing.[10]

By setting a 'speech-melody' in a way which he felt was appropriate to its context, Janáček may have been intending to provide a guarantee that its reproduction would evoke the original

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[8] Quoted in Rudolf Pečman, 'Herderovo pojetí jazyka a Janáčkova nápěvková teorie,' *Opus musicum* VI.5-6 (1974): 162. Herder's original German is not provided in this source.

[9] Janáček, 'Moravany! Morawaan!,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 43.

[10] Quoted in Hans Hollander, *Leoš Janáček: His Life and Works*, trans. Paul Hamburger (London: John Calder, 1963) 108.

environment in which it was expressed. For him, a means of capturing and preserving emotional life had been discovered.

The idea of adapting elements of the spoken language into musical contexts was not originally Janáček's. He himself describes how Jan Blahoslav 'took down the tune of the word "also" ' as part of the introduction to his treatise, *Musica*, in 1558.[11] Pečman reports that Herder (whose thoughts date from the 18th century) believed speech to be the basis of all music[12] and Karbusický insists that the first person to notate a 'speech-melody' from a phonetic point of view was the Czech poet Jan Neruda in 1874.[13] The most notable amongst the composers who depicted speech in their music before Janáček were Monteverdi, Wagner, Mussorgsky, Charpentier and Puccini.[14] Janáček admits noting the presence of 'speech-melodies' in Mussorgsky's work but claimed that they were lacking in artistic beauty.[15] This perception may have been stimulated by the opinion that Mussorgsky was more concerned with depicting the rhythmic than the melodic aspects of speech.[16] Janáček was of the opinion that 'truth - along with beauty'[17] is desirable: 'Song is not only something of beauty and delight, but

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[11] Janáček, 'Around *Jenůfa*,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 85. Blahoslav's Musica, t. j. Knížka zpěvákům náležité zprávy v sobě zavírající [Music is a book which contains appropriate information for singers] was published in 1896.

[12] Pečman, 'Herderovo pojetí jazyka a Janáčkova nápěvková teorie' 162-63.

[13] Vladimír Karbusický, 'The Experience of the Indexical Sign: Jakobson and the Semiotic Phonology of Leoš Janáček,' *American Journal of Semiotics*, 2.3 (1983): 37.

[14] Hollander, *Leoš Janáček: His Life and Work* 107.

[15] Vogel, *Leoš Janáček* 14.

[16] Hollander, *Leoš Janáček: His Life and Work* 107.

[17] Leoš Janáček, 'The Language of our Actors and the Stage,' *Moravské revue* (1899): 174, reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 38.

something from which we are to learn the truth of life.'[18] Such beliefs have led to him being classed as one who honours an 'aesthetic of realism.'[19]

Despite Janáček's apparent concern about the insufficient appeal of Mussorgsky's 'speech-melodies', Hollander suggests that both composers pursued truth, rather than beauty, in their artistic expression. Mussorgsky's view relevant to this issue is expressed in a letter written in 1876: 'I studied human speech; this made me realise the melody of language, and I arrived at a melodic form of the recitative. This is what I should call a validly motivated melody . . . '[20] His use of the term 'valid' implies a scientific, rather than artistic, approach to text-setting consistent with his pursuit of truth. The attention he has been observed to give the rhythmic components of speech is attested by his conception of 'speech-melody' as a form of recitative, albeit 'melodic.' Janáček surpassed Mussorgsky by striving to attain truthful or 'realistic' psychological descriptions through reproductions of the pitch, rhythm and timbral dimensions of speech,[21] with a more pronounced emphasis assigned to the melodic element.

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[18] Leoš Janáček, 'Around *Jenůfa*,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 89.

[19] John Novak, review of *Leoš Janáček's Aesthetic Thinking*, by Jiří Kulka, Notes (1993): 1029.

[20] Quoted in Hollander, *Leoš Janáček: His Life and Work* 111.

[21] Hollander, *Leoš Janáček: His Life and Work* 107-08.

Both Vogel[22] and Vysloužil[23] identify 'speech-melody' as an important instrument in Janáček's 'realistic' thought:

> Realistic speech melody, in Janáček's sense, does not attempt to record the standard, more or less idealized intonation of the word, but the living speech with all its individual and regional peculiarities, with all the uniqueness of a certain feeling, a certain moment in life, a certain milieu.[24]

Even with this apparent quest for accuracy, 'speech-melody' was not intended to be a musical copy of everyday speech.[25] The goal was accuracy in emotional representation rather than physical detail. Vogel suggests that 'speech-melodies' 'were no mere "photographic" reproductions of speech because each of them contains a scrap of his own personality, perception and experience.'[26] The novelist Milan Kundera (whose father was a pupil of Janáček) finds the difference between speech and 'speech-melody' to be analogous to the difference between a 'notebook and a novel.'[27] This analogy implies that the factor separating these forms is the distinction between a potential pool of dramatic information and a dramatic entity.

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22 Vogel, *Leoš Janáček* 14.

23 Jiří Vysloužil, *Leoš Janáček*, trans. Jan Gruna (Leipzig: VEB Deutscher Verlag für Musik, 1981) 16.

24 Vogel, *Leoš Janáček* 14.

25 Vysloužil, *Leoš Janáček* 16.

26 Vogel, *Leoš Janáček* 141.

27 Milan Kundera, 'Janáček: He Saw the Coming Night,' trans. Susan Huston, *Cross Currents* XXXIII (1983): 374.

Štědroň claims the relationship is such that Janáček's thoughts on 'speech-melody' are the key to his thoughts on drama. This led to the opinion (on Janáček's part) that opera cannot be composed without the study of 'speech-melody'.[28] Indeed the links between speech and music were reinforced by Janáček's advising musicians and actors alike to study 'speech-melodies' as he saw them to be as important and functional as the sketches of a painter.[29] Just as the same dramatic roles can be performed by different actors, the drama Janáček saw to be inherent in everyday speech was considered transferable to other speakers as well as to music:

> When, during a conversation, we quote the words of someone else, we are half-way to a theatrical performance.
>
> We quote the words in such a way as to bring alive, before our eyes, a particular person known to us.[30]

Janáček continues the essay in which these words appear by notating the speech of Bedřich Smetana as imitated by his daughter, acting somewhat as a spiritual medium (example 1).

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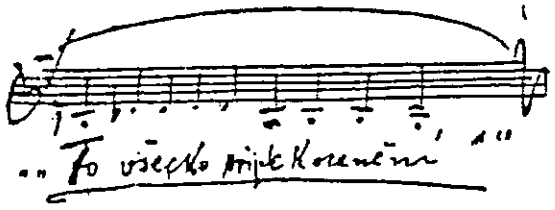
[28] Bohumír Štědroň, 'Zu Janáčeks Sprachmelodien,' *Bericht Über den Internationalen Musikwissenshaftlichen Kongress*, eds Carl Dahlhaus, Reiner Kluge, Ernst Meyer and Walter Wiora (Leipzig: VEB Deutscher Verlag für Musik, 1966) 339.

[29] Vogel, *Leoš Janáček* 14.

[30] Leoš Janáček, 'Smetana's Daughter,' *Lidové noviny* XXII.497 (3 Oct. 1924) reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 55-56.

Example 1[31]



'All this will be appreciated eventually'

Unreliable as such a technique may appear (due to possible inaccuracy resulting from memory distortion as well as standard of acting ability), Janáček was passionate in his defence of its revelational veracity.

In an interview that appeared in 1928, Janáček was reported to have said:

> When anyone speaks to me, I listen more to the tonal modulations in his voice than to what he is actually saying. From this, I know at once what he is like, what he feels, whether he is lying, whether he is agitated or whether he is making conventional conversation. I can even feel, or rather hear, any hidden sorrow. Life is sound. The tonal modulations of human speech. Every living creation is filled with the deepest truth. That, you see, has been one of the main needs of my life. I have been taking down speech melodies since the year '97.[32] I have a vast collection of notebooks filled

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31 Janáček, 'Smetana's Daughter' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 56.

32 Zemanová's reprint of this interview (in *Janáček's Uncollected Essays on Music* 121) gives this year as 1879.

> with them - you see, they are my window through which I look into the soul.[33]

This passage is valuable in that it expresses Janáček's tenet that information about the inner nature of beings is conveyed in the tonal modulations of language. Equally important is the emphasis given to the significance of truth and the mention of 1897 as the year in which the practice of notating 'speech-melodies' was initiated.

Chronological Development of 'Speech-Melody' Theory

In 1914 Janáček received an award of 400 crowns from the Czech Academy for his work on 'speech-melody' theory.[34] The chronology of the efforts which led to this honour is confused by poor records of the early 'speech-melody' noting and conflicting dates regarding these provided by Janáček himself. Despite these problematic issues, it is evident that the theory was highly evolved by 1901 when Janáček began his studies of the psychology of child development[35] and that it had definitely ripened by 1903 when his first study devoted to 'speech-melody,' *Nápěvky naší mluvy vynikající zvláštní dramatičností* [The Tunelets of Our Speech - Particularly Excelling in Their Dramatic Quality], was published. It was in this article that the melodic line, dynamics, rhythmic substance, indication of timbre and tempo were identified as significant elements of 'speech-melody.'[36]

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[33] Leoš Janáček, interview, *Literárním světě* (8 Mar. 1928), reprinted in Dale Harris, 'Sounds of Truth,' *Opera News* 57.7 (1992):18.

[34] Erik Chisholm, *The Operas of Leoš Janáček* (Oxford: Pergamon Press, 1971) 305.

[35] Karbusický, *The Experience of the Indexical Sign* 42.

[36] Karbusický, *The Experience of the Indexical Sign* 42.

The earliest surviving 'speech-melody' notations are of actors' speech in the 1885 Brno National Theatre production of Shakepeare's *Othello*.[37] Janáček first actually mentions the term 'nápěvky mluvy' ['speech-melody'] in his writings in 1888.[38] Zemanová observes that Janáček variously gives the dates 1879, 1881, 1888, 1897 and 1901 as representing the beginning of his 'speech-melody' studies.[39] Tyrrell originally claimed that Janáček began noting down 'speech-melodies' in 1897[40] but has recently updated his view to one which supports an increased occupation with 'speech-melodies' in that year.[41] Indeed, Fukač suggests that Janáček's 'speech-melody' theory was crystallised in the years 1897-98.[42] Vysloužil proposes that the publication of Blahoslav's *Musica* in 1896 triggered this development.[43] Charles Susskind expresses a concordant view with the suggestion that Janáček began noting down 'speech-melodies' while he was working on his opera *Jenůfa* (1894-1903).[44] Hollander's statement that 'The more his studies of speech melody deepened his insight into the human soul, and indeed enhanced the orbit of his humanity, the more profoundly was he shaken by the irrevocable deterioration of Olga . .

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[37] Bohumír Štědroň, 'K Janáčkovým nápěvkům mluvy,' *Sborník k 65 narozeninám prof. dr. Josefa Plavce* (1966): 199.

[38] Zemanová, *Janáček's Uncollected Essays on Music* 33-34.

[39] Zemanová, *Janáček's Uncollected Essays on Music* 33.

[40] John Tyrrell, 'Janáček, Leoš,' *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 9 (London: Macmillan Publishers, 1980) 483.

[41] John Tyrrell, *Janáček's Opera: A Documentary Account* (Princeton: Princeton Universiy Press, 1992) 47.

[42] Jiří Fukač, 'Zur Frage der Stil-Bedeutung der Sprachmotive Leoš Janáčeks,' *Acta janáčkiana* I (1968): 52.

[43] Jiří Vysloužil, *Leoš Janáček*, trans. Jan Gruna (Leipzig: VEB Deutscher Verlag für Musik, 1981) 15.

[44] Charles Susskind, *Janáček and Brod* (New Haven: Yale University Press, 1985) 24.

.'[45] provides further evidence of an intensified involvement with 'speech-melody' theory during these years which immediately preceded his daughter Olga's death in February 1903. Karbusický believes that Janáček's first notated 'speech-melody' intended for the qualitative study of word stress and intonation appeared in 1901 in *On the Musical Aspect of Moravian Folksongs*[46] and that his theory was developed concurrently with (but unconscious of) the Swiss linguist Ferdinand de Saussure's theory of speech act.[47] Janáček's admission that 'At the time *Jenůfa* was being composed, I drank in . . . the melodies of the spoken word . . .'[48] confirms these claims.

This compilation of evidence suggests that although Janáček probably conceived the idea of 'speech-melody' during the 1880's, the period in which he was most intensly involved with the theory was 1897-1903 (see appendix A). The chronology and content of Janáček's discussions of other theoretical constructs support this assessment.

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[45] Hollander, *Leoš Janáček: His Life and Work* 62.

[46] Karbusický, *The Experience of the Indexical Sign* 39.

[47] Karbusický, *The Experience of the Indexical Sign* 38. Karbusický's claim is feasible since the bulk of Saussure's ideas toward this theory were developed through his work between 1891 (when he accepted a professorship at the University of Geneva) and the commencement of his *Course in General Linguistics* lectures in 1907. The year 1894 acquires special significance when Françoise Gadet, in *Saussure and Contemporary Culture*, trans. George Elliot (London: Hutchinson Radius, 1986) 21, identifies it as 'the year in which he [Saussure] was preoccupied with general linguistics.'

[48] Janáček, 'Around *Jenůfa*,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 85.

Theoretical Works

Although Janáček had a comprehensive knowledge of the practices outlined in both historical and contemporary compositional theory, his own works deviated from these in various aspects.[49] Insight into his techniques of harmony, counterpoint, melodic invention, form and orchestration can be gained through consideration of his theoretical writings. Janáček's impact on the evolution of concepts in music theory has been muted through the unfortunate neglect of his theoretical contributions. This may partly be due to the fact that his abstract writing style caused fairly simple[50] ideas to appear somewhere on a continuum from unclear to bizarre, therefore making their comprehension an arduous task. Janáček's failure to put all his theoretical principles into practice in his compositions has been interpreted as confirmation of their instability and has deterred some from admitting their worth.[51]

Janáček's theoretical works consist of discussions of how components of music relate to the quality of human existence. Parallels are constructed between the elements of music and emotions experienced in human life.[52] Kundera suggests that Janáček strove for two ideals in his theoretical studies:

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[49] Jiří Vysloužil, 'Leoš Janáček the Classic,' *Janáček a Hukvaldy*, ed. Eva Drlíková, trans. Jessie Kocmanová (Brno: České hudební společnosti, 1984) 37.

[50] Paul Wingfield, in 'Janáček's Speech-Melody Theory in Concept and Practice,' *Cambridge Opera Journal* 4.3 (1992): 301, describes the 'speech-melody' theory as 'austere.'

[51] Jarmil Burghauser, 'Hudební metrika v Janáčkově teorectikém díle,' *Sborník prací filozofické fakulty Brněnské univerzity* (1984): 135.

[52] Beckerman, *The Theoretical Works of Leoš Janáček* 149.

1. To eliminate rhythmic, melodic, metric stereotypes from music which has its origin only in music itself and to discover a new source of the musical material (of motifs, of "melodies").

2. To understand the enigma of musical semantics, to learn the psychological vocabulary of intonations and in that way to find a subtle instrument for picking up the most nuanced, the most hidden emotions of man.[53]

Works such as *O skladbě souzvuku a jejich spojů* [On the Composition of Chords and Their Connection] (1897), 'Můj názor o sčasování (rytmu)' [My Opinion about *Entimement* (Rhythm)] (1907) and 'Váha reálních motivů' [On the Importance of Real Motives] (1909-10) are landmarks along the path to Janáček's organisation of pitch and time. Janáček's *Complete Theory of Harmony* (1912) was the culmination of his increased involvement with ethnographic studies, folk music and the development of his 'speech-melody' theory after the publication of *On the Composition of Chords and Their Connection* in 1897.[54]

The most profound influences upon Janáček's theoretical works were provided by the research of Johann Gottfried Herder, Hermann von Helmholtz, Wilhelm Wundt and Josef Durdík. Whereas the work of Herder, Helmholtz and Wundt is recognised as being a favourable model, Burghauser suggests that Durdík exerted a negative influence upon Janáček in terms of being unsystematic and expressing 'folk' thought in highly embellished language. Janáček

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[53] Kundera, 'Janáček: He Saw the Coming Night' 374.

[54] Beckerman, *The Theoretical Works of Leoš Janáček* 74.

inherited these qualities, with resulting problems in formulating his thoughts and a distracting use of neologisms.[55] As Burghauser states:

> He really had such an active mentality, and he expressed himself in such an atomistic way in his theoretical works. There are many, many truly ingenious views, ideas – really sparkling ideas. But as a whole he was not able to establish a system. He was completely unsystematic.[56]

Despite the faults and contradictions in his theories, most of Janáček's ideas are valid due to his extensive academic and practical background.[57] Burghauser identifies his most useful theoretical contributions as the understanding of metric background as a hierarchical whole, the importance of tempo in metric structure and developments in orthographic markings of metrical constructs.[58] Štědroň describes the ingredients of Janáček's style which are linked to these:

> He was convinced that by studying the melodic and dramatic profile of folk speech he could penetrate the mysteries of the most delicate shades of thought. In this way folksong and dance, along with speech melody, were fused together within his mighty creative personality, based on scholarship

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[55] Burghauser, 'Hudební metrika v Janáčkově teoretikém díle' 137-38.

[56] Michael Beckerman, 'Janáček's Notation Revisited: An Interview with Jarmil Burghauser,' *Notes* 41.2 (1984): 257.

[57] Burghauser, 'Hudební metrika v Janáčkově teoretikém díle' 152.

[58] Burghauser, 'Hudební metrika v Janáčkově teoretikém díle' 152-53.

> as it was, to produce a brilliant alloy, the firm mould of Janáček's characteristic style.[59]

Of the multitude of issues addressed in Janáček's theoretical works, his attitude towards folksong, nationalism, harmony and rhythm are most relevant to 'speech-melody' theory.

Folksong/Nationalism

Although he had been engaged in the practice independently for some years, Janáček began collecting Moravian folksongs in collaboration with the folklorist František Bartoš in 1888. This partnership gave focus to the direction of Janáček's ethnographical studies.[60] His interests came to embrace the collection of folksongs, the patterns of human speech and the relationship between intonational patterns of speech and emotional affect. These issues, uncovered through the study of folk song, form the basis of *The Tunelets of Our Speech - Particularly Excelling in Their Dramatic Quality*.[61] Beckerman suggests that in this work

> Janáček has postulated a musico-philosophical theorem that simple folk speech and melody, due to their infusion with real-life experience, call forth an inevitable aesthetic judgement based on the mood and quality of the motive, and that these motives either transformed into, or serving as models for instrumental or vocal motives, are the proper basis for a work of art.[62]

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[59] Bohumír Štědroň, 'Janáček and Hukvaldy,' *Janáček a Hukvaldy*, ed. Eva Drlíková, trans. Jessie Kocmanová (Brno: České hudební společnosti, 1984) 42.

[60] Harlow Robinson, 'The Folk Connection,' *Opera News* 50.8 (1986): 19.

[61] Beckerman, *The Theoretical Works of Leoš Janáček* 81.

[62] Beckerman, *The Theoretical Works of Leoš Janáček* 83.

The impact of folk music on Janáček's creative personality is made obvious in his 1927 London speech to the School of Slavonic Studies and the Czech Society of Great Britain: 'In folk song, there is the whole man: body, soul, landscape, all of it, all. He who grows from folksong, grows into a whole man. . . . If I grow at all, it is only out of folk music, out of human speech . . .'[63]

Janáček's fervent nationalism was reflected in his opinions about folk music: 'Folk song can bind the nation – indeed nations – can bind all of mankind into one spirit, one kind of happiness, one kind of bliss.'[64] Janáček reiterated this sentiment many times with varying levels of conciseness but always with passionate intent:

> Instrumental motives simply taken from the truest Czech tune. Sometimes only its rhythm becomes the theme. Pluck these petals from a song and use them as the focal point of a composition. Straw them out as the form requires; into the coda, the development, etc.
>
> A bedding consisting of rose petals. Every tone that falls into its aroma exhales its fragrance. We must water instrumental motives with Czechness – to take them to their source, to the present, to the sphere of Czechness.[65]

Despite the above implication that form dictates motivic development ('Straw them out as the form requires'), Harris asserts that Janáček's notation of 'speech-melodies' and general

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[63] Janáček, 'Two London Speeches,' *Hudební besídka* III (1926-27), reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 60-61

[64] Leoš Janáček, 'Two London Speeches,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 60-61.

[65] Quoted in Beckerman, *The Theoretical Works of Leoš Janáček* 83.

desuetude of set forms confirmed his nationalism by indicating independence from the Austro-German musical tradition.[66]

These nationalistic issues, as well as those concerning realism and the truth or beauty problem, spilled into Janáček's opinions on theatre:

> A true national language on the stage is one of the bridges that reaches the widest strata of the public. At the theatre people ought to see the school of real life, of their own life! . . . it is necessary, particularly in the theatre, to lay the greatest emphasis on truth - along with beauty - in everything that we see or hear on stage.[67]

Janáček captured the variations in temperament amongst the participants involved in the 'school of real life' by associating certain of his characters with music reflecting a folk-like idiom.[68]

Janáček borrowed various types of compositional device from the realm of folk music. The most manifest adoption is his form of motivic development. Hollander claims that Janáček's favourite method of motivic development is the repetition of his 'speech-melody.'[69] This technique appears to have been derived from Moravian and Slovakian folk music, since the repetition of short phrases is a salient feature of these genres. Janáček introduces variation by either a change of scoring or by changing the motive

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[66] Harris, 'Sounds of Truth' 19.

[67] Janáček, 'The Language of our Actors and the Stage,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 38.

[68] John Tyrrell, *Czech Opera* (Cambridge: Cambridge University Press, 1988) 248.

[69] Hans Hollander, 'Leoš Janáček: A Centenary Appreciation,' *The Musical Times* 95.1336 (1954): 306.

when it is no longer relevant to the expressive purposes of the music.[70]

Other stylistic features which Janáček inherited from the genre of Moravian folk music include prevaling modality with frequent distant modulations as well as the use of irregular rhythms, internal pauses, dotted rhythms,[71] mirror rhythms[72] and free periodisation.[73] Most of these aspects arise from rhythmic structures which are dependent on the rhythmic structures of speech.[74] Reseachers appear to agree that whereas folk songs are fundamentally regular in rhythmic character, regional peculiarities exist which make categorisation rather unreliable. The folk songs and dances of Slovakia and the eastern region of Moravia have acquired their distinctive character as a consequence of a vocal, as opposed to instrumental, origin. This conclusion is supported by Tyrrell's reporting that a matching number of folk texts and tunes have been collected in Moravia whereas in Bohemia more tunes than texts have been collected. This suggests that while Bohemian folk music has instrumental origins, the Moravian folk music which had a marked impact on Janáček's operatic style is derived from vocal origins.[75]

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70 Hollander, 'Leoš Janáček: A Centenary Appreciation' 306.

71 John Tyrrell, *Czech Opera* (Cambridge: Cambridge University Press, 1988) 245.

72 Tyrrell, 'Janáček, Leoš' 480.

73 Hollander, *Leoš Janáček: His Life and Work* 92.

74 Chisholm, *The Operas of Leoš Janáček* 307.

75 Tyrrell, *Czech Opera* 245-46.

Harmony

The foundations of Janáček's harmonic theoretical principles exist in the scientific and psychological research of Helmholtz and Wundt. It is known that Janáček owned the third edition (1870) of Helmholtz's *Die Lehre von dem Tonempfindungen als physiologische Grundlage für die theorie der Musik* [On the sensations of Tone as a Physiological Basis for the Theory of Music].[76] The influence of this work is evident in Janáček's approach to a theory of chord progressions. His model is based on the belief that the sound of consecutive chords will be mixed as a consequence of the tenth-of-a-second reverberation following the sounding of a note. This serves to 'thicken' the new harmony, making its harmonic character more distinct.[77] Chord connections are conceived as a 'union of affects'[78] more than as the establishing of functional relationships. Mellers writes:

> He arranges his chords not according to grammatical rule but with the most consummate cunning with regard to the delicate nuances and sonorities that will be produced when the vibrations of one merge into the next. To this method of ellipsis is due the blurred impression of Janáček's music, its perpetual shimmering quality, its weird modulations . . .[79]

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[76] Karbusický, *The Experience of the Indexical Sign* 45.

[77] Hollander, *Leoš Janáček: His Life and Work* 121.

[78] Beckerman, *The Theoretical Works of Leoš Janáček* 160.

[79] Mellers, 'A Great Czech Composer,' *The Listener* 861.

Opinions vary on the legitimacy of such a technique, some scholars complaining that Janáček's harmonic progressions sound awkward even when their basis in acoustic psychology is acknowledged.[80]

Further products of Janáček's quasi-scientific approach to pitch organisation include the derivation of 'accent' in language and the presence of harmony in a series of single pitches. He professes that the pitch change inevitable when oscillations are compressed is combined with volume and colour to produce the 'accent.'[81] A factor linking colour and pitch is the harmonic element introduced by the presence of a spectrum of formants for each of the tones of a 'speech-melody.' It is Janáček's idea that this provides information vital to the emotional quality conveyed by the music.[82] In support of this belief, modern research into the relationship between the acoustic properties and the emotional content of speech has indicated that phonetic information (referring to the spectral composition of speech sounds) has a major role in the transmission of a speaker's emotional mode.[83]

Metre/Rhythm/Entimement

Janáček's study of rhythm and metre[84] developed into the concept that rhythmic elements are flexible signs for psychic states. Between 1901 and 1904 he realised that in folk songs the

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80 Peter Davis, 'The Janáček Case,' *Opera News* 38.3 (1974): 10.

81 Burghauser, 'Hudební metrika v Janáčkově teoretickém díle' 141.

82 Karbusický, *The Experience of the Indexical Sign* 47.

83 Philip Lieberman and Sheldon Michaels, 'Some Aspects of Fundamental Frequency and Envelope Amplitude as Related to the Emotional Content of Speech,' *Intonation*, ed. Dwight Bolinger (Middlesex: Penguin Books, 1972) 247.

84 Kulka warns that Janáček did not distinguish between metre and rhythm. John Novak, review of *Leoš Janáček's Aesthetic Thinking*, by Jiří Kulka, *Notes* (1993): 1028.

semantic significance of the emotive stress of sound groups leads to metre being broken by the 'living rhythms.'[85] These inconsistencies provide a refreshing element of variety in the music: 'In live languages, the relative length of syllables is highly variable, it is not surprising that in song this variability goes even a step further. Without this freedom, dull uniformity would dominate in song.'[86] This interest is elevated to a new level when Janáček insists on finding polyphony in single-voice and chordal pieces with the pattern of accents and colours creating contrast.[87]

The derivation of accent and rhythm becomes an enigmatic process in Janáček's theoretical writings. His neologism, 'Sčasování' is one of his more mysterious theoretical terms. Translated as 'entimement' by Beckerman, it refers to the 'process by which something is made into time.'[88] Burghauser cautions that 'Sčasování' is not a synonym for rhythm even though Janáček translates it as such.[89] Entimement was found to be an element of speech construction and therefore fundamental in song. Janáček justifies the importance he assigns to the concept of entimement by claiming that even Plato recognised it: 'He had an excellent ear - Plato. He heard in the spoken word the basis of the sung one, even its *sčasovka* and its key!'[90]

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[85] Karbusický, *The Experience of the Indexical Sign* 46.

[86] Karbusický, *The Experience of the Indexical Sign* 41.

[87] Beckerman, *The Theoretical Works of Leoš Janáček* 65.

[88] Beckerman, *The Theoretical Works of Leoš Janáček* 75.

[89] Burghauser, 'Hudební metrika v Janáčkově teoretickém díle' 135.

[90] Janáček, 'He Had an Excellent Ear,' *Lidové noviny* XXXII.13 (8 Jan. 1924), reprinted in Zemanová,*Janáček's Uncollected Essays on Music* 49.

Janáček attributed a certain importance to the process of entimement, writing that: 'It is easy according to the entimement of tones to illuminate the true inner human being.'[91] In *My Opinion on Entimement (Rhythm)* Janáček presented the view that stressed places in the rhythmic arrangement of a 'speech-melody' are 'moments of deep spiritual penetration:'[92]

> I first recognized the phenomenon of entimement through the study of speech-tunelets. As a consequence of entimement single tones, chords, and the entire fabric of chordal connection are welded, differentiated, and in the listener's mind, unconsciously broken down into entimed layers.[93]

Janáček believed that the most serious emotions were located in the primary rhythmic layers while the more superficial states of mind occupied the higher layers. What results is a rhythmic fingerprint of a certain mood.[94] The interaction of the hierarchical layers serves to create the degree of 'thickness' of mood the music will evoke.[95] Janáček exploited the implications this had for achieving varying richness of texture in his music.

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[91] Beckerman, *The Theoretical Works of Leoš Janáček* 75.
[92] Beckerman, *The Theoretical Works of Leoš Janáček* 76.
[93] Quoted in Beckerman, *The Theoretical Works of Leoš Janáček* 127.
[94] Beckerman, *The Theoretical Works of Leoš Janáček* 128.
[95] Beckerman, *The Theoretical Works of Leoš Janáček* 76.

Janáček's ethnographical studies cemented his opinions on entimement by demonstrating to him that folk songs grew from the rhythm of spoken language:

> The proof that folk songs originated from words lies in the special character of their rhythm . . . The rhythm of folk songs, unbelievably rich in variety, can be put into order only by the words. It is impossible to compose a melody and then add words. . . . In every note of each song there is, as I see it, a fragment of an idea. If you leave out a single note from the melody, you perceive that it has become incomplete and has ceased to make sense.[96]

In the spoken literary Czech language the stress is placed on the first syllable whilst in the Moravian dialect the penultimate syllable is stressed. Both these patterns produce a regular metre where the stress always falls on the same syllable of each word. Robinson suggests that this regularity of metre in the words facilitates the coherent perception of varying rhythmic patterns in the melodies.[97] Related to this issue is the importance of an adequate knowledge of the language in order to understand the music. Elisabeth Söderström, the most successful interpreter of Janáček's operatic heroines, comments on rhythmic and intonational difficulties associated with singing his music. She declares that the study of the Czech language contributes to the solution of this problem by making the punctuation seem less unnatural.[98]

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[96] Quoted in Robinson, 'The Folk Connection' 19.

[97] Robinson, 'The Folk Connection' 19.

[98] Max Loppert, 'Elisabeth Söderström on Janáček Heroines,' *Opera* 37.11 (1986): 1229.

Translation of Speech to Music

Two issues become apparent in the discussion of Janáček's method of translating speech to music. Firstly that of the notation of a speech act (actual or fictitious) and secondly its transformation into a musical context.

Štědroň suggests that Janáček recorded 'speech-melodies' by first noting the range from the highest to lowest tones, and then adding elements expressing passion and drama.[99] Štědroň identifies these elements as rhythm, tempo, dynamics and 'agogik' (the German equivalent of 'entimement').[100] Janáček's desire for the accurate representation of these components is displayed by his notational idiosyncrasies which arise in the process of the transformation of imagined into notated sound. These notations display meticulously allocated articulation and dynamic markings. The importance of accurate rhythmic representation was indicated by the use of the Hipp's Chronoscope to measure relationships between the duration of an utterance. These ratios were subsequently divided into rhythmic units representing the syllables.[101]

The speech elements Janáček sought to represent form the environment where the language's characteristic sound is captured. As a consequence of 'speech-melodies' being derived from the

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[99] Štědroň, 'Zu Janáčeks Sprachmelodien' 340.

[100] Bohumír Štědroň, 'Zu Janáčeks Sprachmelodien,' *Acta janáčkiana I* (1968): 46.

[101] The chronoscope is a type of chronometer originally developed (by Noble in 1862) to measure the time taken for a missile to travel along a gun barrel and is therefore extremely accurate in the measurement of very short durations. Hipp's chronoscope is accurate to 1/10,000ths of a minute.

cadence of the Czech language, the interpretation of vocal music which incorporates them becomes quite treacherous when attempted in any language other than Czech.[102] This issue is further complicated by the lineament of the Lachian dialect which Janáček spoke.

This dialect (from the Lašsko region of Moravia) contrasts with the literary language in its short pronunciation as well as the accent falling on the penultimate rather than the first syllable. As Simon puts it: 'his langauge had a more sharper [sic] or jagged melody.'[103] A former student of Janáček recalls his manner of speech: 'His speech was . . . most alarming. His words came out in staccato patterns like a cross between a machine gun and a typewriter. . . . He often gave his operatic characters speech rhythms typical of his own way of talking.'[104] It is likely that Janáček used his own speech as a model for analyses such as that which describes the demands exerted upon a 'speech-melody' by the phonology of Eastern Moravia: 'A long tone of a long syllable in the speech motif demands high tension of the vocal chords as well as their *preparation*. Hence in such a speech motif we observe that the short syllable preceding a long one, though shorter than the following long syllable, *sounds already in the same pitch.*'[105] The findings resulting from such observations exerted a definite influence upon, without unconditionally dictating, his melodic style.

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[102] Hans Heinsheimer, 'Success Story,' *Opera News* 38.8 (1974) 23.

[103] Simon, 'From the Soul' 11.

[104] Vilem Tausky, 'Recollectons of Leoš Janáček,' *Janáček: Leaves from His Life* (New York: Taplinger Publishing Company, 1982) 19.

[105] Karbusický, *The Experience of the Indexical Sign* 39.

Janáček's melodic (and indeed overall operatic) style is a product of the characteristics relating to his motives, treatment of verbal stress and structural components which are specified in his theoretical works, articles and examples of notated 'speech-melodies.' These sources expose his opinions on the treatment of these characteristics. In his writings on folk music and nationalism, the authentic or 'real-life' depiction of his nation's people and language becomes a central issue. This objective is achieved through allowing features of Moravian folk music to influence his personal style. The relationship between speech and song in this genre of folk song was the feature to which Janáček devoted most of his attention. Pitch and rhythmic elements which were derivatives of his quasi-scientific approach to harmony and metre were combined with the features he acquired through the study of folk music. Some of Janáček's more conjectural ideas are those of harmony in single pitches, pitch changing with volume and colour (or timbre) to produce 'accent,' the spectrum of formants for each note of a 'speech-melody' providing information about the emotional quality of the music, 'living rhythms' demanding highly variable relative length of syllables and entimed layers as well as 'thickness' creating texture. Due to the abstract nature of these concepts, it would be difficult to observe their action in his music. His examples of notated 'speech-melodies'[106] are much more useful in identifying and defining Janáček's stylistic characteristics.

Through the examination of these notations, Wingfield proposes an eleven-point theoretical model of Janáček's concept of

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[106] Such as those published in Leoš Janáček, 'Sprechmelodien,' *Musik-Konzepte* 7 (1979): 42-66.

'speech-melody.'[107] The characteristics Wingfield associates with 'speech-melody' vary in the degree to which they can be reliably examined. The straightforward characteristics include the notions that each segment of text should be set as a self-contained musical unit; that word, syllabic and motivic repetition should be used sparingly (that is, only for emphatic effect); that stress patterns should be expressed in either pitch, dynamics, metre, rhythm or harmonic rhythm; that there should be many repeated pitches; that each motive should have a small melodic range and that melismas should be avoided. Wingfield's characteristics of 'speech-melody' which are more difficult to assess include the ideas that keywords should occupy the first beats of bars, intervallic movement should reflect the ascents and descents of speech and the use of consonance and dissonance should reflect the 'mood and/or character of the person who sings it.'[108]

Mellers asserts that Janáček's employment of the 'speech-melody' technique prevented him from gaining unrestrained access to the melodic resources available in music.[109] An inappropriately labelled product of Janáček's alleged melodic economy was his 'miniaturistic'[110] melodic style: 'Out of short, frequently abrupt melodic fragments, he constructed his lyrical arcs and dramatic passages with their numerous changes of time, their bizarre interval steps, free form and strong leaning towards modality.'[111] Nejedlý (a Smetana expert) accuses Janáček of producing

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[107] Wingfield, 'Janáček's Speech-Melody Theory' 289.
[108] Wingfield, 'Janáček's Speech-Melody Theory' 289.
[109] Mellers, 'A Great Czech Composer' 861.
[110] Hollander, *Leoš Janáček: His Life and Work* 117.
[111] Hollander, *Leoš Janáček: His Life and Work* 92.

'involuntary humour' by his repetitions of words and the 'inartistic "naturalism" ' of his melodic invention.[112] These traits of Janáček's music were made unavoidable through their links with his own personality: 'His musical forms recall his thoughts; his motifs resemble his speech. The thinking and the musical structures are equally nontraditional and characteristic; his spoken words and his motifs share the same vitality, eruptive concision, and vehemence.'[113]

Modern researchers have recognised that as Janáček's confidence in his 'speech-melody' techniques increased, the roles of operatic vocal and orchestral parts underwent changes. The voice was allowed to present what Tyrrell describes as a more 'realistic' (meaning starker or more declamatory) interpretation of the text once the orchestra adopted a more dominant role.[114] This increase in prominence of the orchestral parts was achieved partly through the 'real motive' technique. The term 'real motives' describes instrumental or vocal motives which are the product of the transformation of 'speech-melodies.' This evolution is achieved through the application of Janáček's harmonic and metrical concepts such as harmonic thickening and the organisation of entimed layers. The metamorphosis of 'speech-melodies' into the more complex musical contexts of 'real motives' must satisfy the condition that the meaning underlying the original is retained in the new form. In addition to observing Janáček's 'truth in art' requirement, this condition ensures that even without knowledge of

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[112] Hollander, *Leoš Janáček: His Life and Work* 66.

[113] Walter Susskind, appendix, *Janáček and Brod* (New Haven: Yale University Press, 1985) 156.

[114] Tyrrell, 'Janáček, Leoš' 483.

the Czech language it is still possible to appreciate how natural yet musically intense the declamation is.[115] Instructions for the successful execution of such a transformation are not provided by Janáček in his discussion of the technique:

> The most essential real motives are speech-tunelets; through them the national element enters into a musical work without impeding the individuality of the composer.
>
> Speech-tunelets are so expressive that through them we grasp subjects and concepts; we get an immediate life-mood from them.
>
> Instrumental motives grow out of a narrow field. They delineate space by time and interval. By tone color and sparse harmonic effect they correspond to mood - they are metaphorical, not realistic.
>
> It is necessary to permeate instrumental motives with national spirit.[116]

Although Janáček does not outline his method systematically in his writings, he does provide examples of the process. Janáček's noting and subsequent transformation of the phrase 'Tys nebyl tam' [You were not there] is a good example of 'speech-melody' notation and the 'real-motive' technique (examples 2a and 2b).

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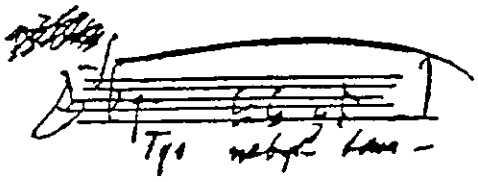
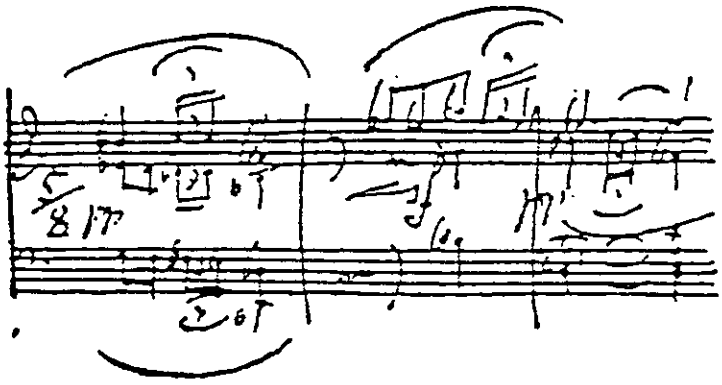
[115] Desmond Shawe-Taylor, 'Leoš Janáček,' *New Statesman* 37 (1949): 54.

[116] Quoted in Beckerman, *The Theoretical Works of Leoš Janáček* 82.

Example 2a[117]



Example 2b[118]



The actual notations specify pitch, rhythm, dynamic and phrasing and the accompanying text provides information about timbre by indicating: 'In a voice veiled in reproach . . .' as well as tempo with the explanation: 'I measure them. They are squeezed into 0.0077m HCh.'[119] Wingfield identifies a problem with Janáček's measurement of the speed of delivery in that the 0.0077minute (or 0.462seconds) corresponds to an uncomfortably quick metronome

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[117] Leoš Janáček, 'He Had an Excellent Ear,' *Lidové noviny* XXXII.13 (8 Jan. 1924), reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 49.

[118] Janáček, 'He Had an Excellent Ear,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 50.

[119] Janáček, 'He Had an Excellent Ear,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 49.

marking of quaver equals 650 beats per minute for his 'real motive.'[120]

By advocating the use of 'real motives,' the 'speech-melody' technique influenced the textures Janáček sought through his orchestration. What resulted was an audible independence of the vocal from the instrumental parts. This degree of separateness was encouraged by the difference in attitude towards vocal ('realistic') and instrumental ('metaphorical') motives. The characteristic freedom of voice from orchestra has prompted Tyrrell to describe Janáček's operatic texture as 'heightened melodrama' with the voice part being 'recited' against an orchestral background.[121] According to Shawe-Taylor, Janáček's 'emotional attitude towards human experience' prevented him from adopting the 'drily realistic' technique of 'Sprechgesang'.[122] This attitude is captured in his comparison of the relationship between emotions and articulation in humans and animals:

> You have surely noticed in humans an involuntary expression where there are feelings of horror, happiness, tears or laughter. Here you can observe a connection between articulation, postures, gestures and facial expression.
>
> Why else should the little goat say only "Me-e-e-e"? When she has the tongue, a dainty mobile little tongue, which could

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120 Wingfield, Janáček's 'Speech-Melody' Theory' 288.

121 John Tyrrell, 'Janáček and the Speech-Melody Myth,' *The Musical Times* CXI.1530 (1970): 795.

122 Shawe-Taylor, 'Leoš Janáček' 54.

> say *rrrr* or *llll*! It is her lack of emotional development which limits her to utter only her *meee* on one tone.[123]

Janáček's emotional as opposed to scientific attitude towards 'speech-melodies' has led Karbusický to comment that some of his musical transpositions of speech seem too subjective.[124] They are not a 'sound spectogram' possessing a phonetically exact representation since microtones were not used. He was interested in the 'tones in speech' in their role as the 'seeds of song.'[125] Janáček forcefully defends the notion that 'speech-melodies' should not simply be musical transcriptions of spoken language: 'Is it conceivable that these collected speech-melodies, torn from the souls of strangers and so sensitive that they hurt, I should steal on the sly, and then from them "make up" my work?'[126] A collected 'real-life' 'speech-melody' should not be used in a work because it is strongly associated with the context in which it occurred in 'real-life.'[127] Rather, the process of collection should provide the operatic composer with the expertise and knowledge required to generate 'speech-melodies' from a text[128] ('The art of dramatic composition is to make tunelets').[129]

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[123] Leoš Janáček, 'Silence,' (15 Aug. 1919) reprinted in Tausky, *Janáček: Leaves from His Life* 74-75.

[124] Karbusický, *The Experience of the Indexical Sign* 48.

[125] Karbusický, *The Experience of the Indexical Sign* 49.

[126] Harris, 'Sounds of Truth' 18.

[127] Wingfield, 'Janáček's Speech-Melody Theory' 283-84.

[128] Wingfield, 'Janáček's Speech-Melody Theory' 283.

[129] Quoted in Beckerman, *The Theoretical Works of Leoš Janáček* 82.

In this way the texts Janáček chose to set would stimulate his musical invention.[130] They were selected according to their potential to provide for emotional enhancement of the subject matter. Hollander observes that: 'The sensitivity of his speech-melody technique enabled him to give musical significance to every word and every gesture, with the result that contrasts of great effectiveness are achieved even in static situations.'[131] The execution of the methods which achieve these contrasts often places high technical demands on the performers of Janáček's music. Loppert claims that there is something 'unvocal' about vocal writing which frequently traverses a range of two octaves in the space of a bar.[132] Söderström responds that the way in which a singer handles this depends on their training and that the challenge should be welcomed: 'Janáček is a fascinating man of the theatre; he gives you something to do in every bar.'[133] This statement becomes enlightening when it is interpreted as referring not only to the technical aspects of singing but also to the emotional aspects of being human. His music displays tremendous agility in its anticipation, projection and response to the fluctuating affective contents of the texts he selected.

The views expressed within the scope of Janáček's 'speech-melody' theory explain his preference for prose over verse texts as the librettos for his 'mature' operas. The metric structure which versification imposes is not faithful to the natural speech which he

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130 Arnold Whittall, 'The Challenge from Within: Janáček's Musico-Dramatic Mastery,' *Jenůfa/Katya Kabanova: Leoš Janáček*, ed. Nicholas John (London: John Calder, 1985) 23.

131 Hollander, *Leoš Janáček: His Life and Work* 126.

132 Loppert, 'Elisabeth Söderström on Janáček Heroines' 1229.

133 Loppert, 'Elisabeth Söderström on Janáček Heroines' 1230.

believed to be spontaneously inspired by a wide range of emotions. In his operas from *Jenůfa* onwards, the 'speech-melody' technique may be considered as a means of ensuring that the emotions buried as the underlying meaning of the text are conveyed truthfully as well as beautifully. In this way Janáček reconciles an ancient dichotomy.

CHAPTER 2

THE COMPOSITION OF *JENŮFA*

The Significance of *Jenůfa*

Jenůfa received its première at the Brno Theatre on 21 January 1904 but, despite its outstanding success, was not heard at the National Theatre in Prague until 26 May 1916. The fate of the opera, predestined by its provincial rather than capital city première, was an unjustifiably postponed introduction to the international operatic stage. This delayed exposure of *Jenůfa*, which Janáček's obituary in *The Musical Times*[134] identified as being his most successful opera, led to its innovations remaining unrecognised for a long time. *Jenůfa* is historically important in that it was the first work in which Janáček employed his 'speech-melody' technique in a highly developed form.[135] Some have proposed that this opera was a framework for Janáček to explore his theory of 'speech-melody.'[136] This type of description has invited criticism which has claimed that the vocal parts of the opera were not 'composed' but rather resulted from the various 'speech-melodies' being 'compiled.'[137] Such views are dispelled by assurances, such as that offered by Max Brod, that Janáček did not view intonational speech patterns as potential 'Rohmaterial' [raw material] from which music could be constructed.[138] A more significant contribution made by Brod

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[134] R. Newmarch, 'Leoš Janáček,' obituary, *The Musical Times* 69 (1928): 846.

[135] Jiří Vysloužil, *Leoš Janáček*, trans. Jan Gruna (Leipzig: VEB Deutscher Verlag für Musik, 1981) 15.

[136] Harlow Robinson, 'The Folk Connection,' *Opera News* 55.3 (1991): 20.

[137] Vysloužil, *Leoš Janáček* 15.

[138] Max Brod, 'Sprache wird Musik,' *Leoš Janáček*, reprinted in *Musik-Konzepte* 7 (1979): 42.

towards the opera's success was that his German translation made possible its international exposure. It was in this translation that Brod retitled the opera from *Její Pastorkyňa* (the original Czech title) to *Jenůfa*.[139] The Viennese première of *Jenůfa* took place on 16 February 1918. Six years later the work had been translated into ten languages,[140] a fact which reveals the rapidity with which the opera gained popularity.

Genesis

Text

The text which became the libretto of *Jenůfa* belonged to Gabriela Preissová's play *Její Pastorkyňa* [Her Foster-Daughter], which was premièred on 9 November 1890 at the Prague National Theatre. The libretto, written in prose, consists largely of Preissová's exact words.[141] Some changes Janáček did make in the process of converting the play to a libretto were minor structural alterations (mainly the repetition of words or phrases), the substitution of a folksong text specified by Preissová with one he selected from a Bartoš collection and the addition of another text from this collection.[142] The lack of more substantial amendment could be expected when Janáček's theory of 'speech-melody' is taken into account,[143] alterations being considered both unnecessary and inappropriate to his 'realistic' ideals. The absence

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[139] John Tyrrell, record notes in *Jenůfa*, cond. Sir Charles Mackerras, Vienna Philharmonic Orch., Decca, 414 483-2, 1985: 15.

[140] Hans Heinsheimer, 'Success Story,' *Opera News* 38.8 (1974): 23.

[141] Tyrrell, record notes in *Jenůfa* 15.

[142] John Tyrrell, *Czech Opera* (Cambridge: Cambridge University Press, 1988) 248.

[143] Yveta Synek Graff, 'Facts of Life,' *Opera News* 50.8 (1986): 44.

of thorough stylistic text adaptation ensured that *Jenůfa* was the first Czech opera to be based directly on a stage play.[144]

Její Pastorkyňa was itself an unconventional work, having been written in the Moravian dialect previously considered the language of fools and idiots[145] and on a subject matter concerning the lives of country folk. Preissová's letter to the editor of *Pražské noviny* explains the basis of her story:

> The material of Her Stepdaughter is composed of two real-life incidents, though much idealized! In the first a lad wounded a girl, his brother's sweetheart, while slicing cabbage. He wounded her in the face deliberately because he loved her himself. In the second a woman helped her stepmother get rid of the fruits of her love (the girl threw the baby into the sewer), but I did not want to have two murderesses. Jenůfa falls through love, but she has enough goodwill and strength to live a better life.[146]

The appeal of such a tale to Janáček and Preissová may be better understood in the knowledge that they both spent considerable time involved in village life and felt an affinity for the folklore, speech patterns and dialect of the people of Southern Moravia.[147]

Janáček's selection of text was significant because at the time he thought he had been the first to consider writing an opera

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[144] Tyrrell, record notes in *Jenůfa* 17.

[145] Ian Horsbrugh, *Leoš Janáček: The Field that Prospered* (London: David and Charles, 1981) 70.

[146] Quoted in John Tyrrell, *Janáček's Operas: A Documentary Account* (Princeton: Princeton University Press, 1992) 41.

[147] Graff, 'Facts of Life' 16.

to a prose text. He was mistaken since this method had been employed earlier by Dargomïzhsky in *The Stone Guest* (1872), Mussorgsky in *The Marriage* (1868) and *Boris Godunov* (1874) and more or less concurrently by Charpentier in *Louise* (1900), Debussy in *Pelléas et Mélisande* (1902) and Strauss in *Salome* (1905). The developments in text-setting and harmonic thought being made almost simultaneously and without apparent mutual awareness by Debussy and Janáček has led some to draw a curious parallel between provincial Brno and cosmopolitan Paris.[148] How oblivious Janáček was to the work of these other composers is uncertain since, although he claims not to have heard their operas until after *Jenůfa* had been completed, it is conceivable that he had read of them or viewed their scores.[149] In the leaflet which accompanied the Brno première, Janáček[150] acknowledged that 'Prose was first used in opera by the French composer Alfred Bruneau in 1897.'[151] This indicates two things: Firstly, that at some time during the composition of *Jenůfa* he had surrendered his belief that he was the first to set a prose text; secondly, that he was unaware of the prose setting activity of the Russians.

Janáček's preference for prose over versification was the product of his belief that the latter denies access to psychological reality because its metrical patterns tend to structure the music in

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[148] Kurt Honolka, *Leoš Janáček: Sein Leben, Sein Werk, Seine Zeit* (Stuttgart: Belser Verlag, 1982) 89.

[149] Paul Wingfield, in 'Janáček's Speech-Melody Theory in Concept and Practice,' *Cambridge Opera Journal* 4.3 (1992): 286, reveals that Janáček did not view the score of Boris Godunov until 1909 or hear the opera until 1923.

[150] Jaroslav Vogel, in *Leoš Janáček* (London: Orbis Publishing, 1981) 137, attributes the program note to Janáček.

[151] Leoš Janáček, 'On the Significance of *Jenůfa*,' (1904), reprinted in Tyrrell, *Janáček's Operas* 55.

an unnatural or unrealistic way. Not only did the setting of prose allow Janáček to truthfully depict the 'school of real life'[152] but it also ensured the longevity of his operas. Sir Charles Mackerras explains that this is achieved by Janáček's favouring of prose over poetic librettos, a fact which prevents his music from dating as severely as the work of composers who set verse.[153] Prose texts gradually began to be more commonly used by other composers as the borderline between self-contained numbers and recitatives gradually disappeared[154] in response to an increasing desire for realism. Janáček's stylistic developments can be seen as contributing to this process.

Music

Certain stylistic characteristics of the music of *Jenůfa* expose the strong influence folk music had on Janáček. The origins of this stylistic propensity may be traced to several sources whose impact on his development he himself noted. Firstly, in the summer vacation of 1875 Janáček visited the village of Velká in Moravian Slovakia. Here he experienced the village life and music which he claims were the 'first seeds' of *Jenůfa*.[155] In 1888 Janáček first heard the ballad 'Na horách, na dolách' [In the hills, in the valleys], which was significant in that it once again introduced him to the place and people he was later to depict in *Jenůfa*.[156] In addition to these experiences, Janáček was exposed to folk material through

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[152] Leoš Janáček, 'The Language of Our Actors and the Stage,' reprinted in Mirka Zemanová, comp., ed. and trans., *Janáček's Uncollected Essays on Music* (London: Marion Boyars, 1989) 38.

[153] Barrymore Laurence Scherer, 'Czech Mate,' *Opera News* 55.13 (1991): 18.

[154] Jaroslav Vogel, *Leoš Janáček* (London: Orbis Publishing, 1981) 13.

[155] Horsbrugh, *Leoš Janáček: The Field that Prospered* 68.

[156] Robinson, 'The Folk Connection' 19-20.

his collaboration with Bartoš and the 1895 Ethnographical Exhibition in Prague.[157]

The degree to which Janáček's music was affected by the environment in which he was working is an issue whose importance appears to have been neglected. In an interview with Burghauser, the editor of the *Complete Critical Edition* of Janáček's works, it is revealed that his editorial principles include enharmonic re-spellings which are not indicated but were felt to be necessary. Burghauser admits that this practice buries certain information related to psychological graphic elements and particular surroundings which prompted Janáček to write with a lack of care for musical orthography, implying that these characteristics possess the potential to provide unrealised insight into Janáček's music.[158] The emotional environment in which Janáček wrote *Jenůfa* can be inferred from what he writes in his autobiography: 'I would bind *Jenůfa* simply with the black ribbon of the long illness, suffering and laments of my daughter Olga and my little boy Vladimír.'[159] The death of his own children and his experience of village life may have permitted Janáček to establish a perfect empathic relationship with the subject matter of *Jenůfa*.

Synopsis

Act One: Jenůfa is a village-girl who has secretly become pregnant by the young mill-owner, Števa, who is only attracted to her

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[157] Karel Brusak, 'Drama into Libretto,' *Jenůfa/Katya Kabanova: Leoš Janáček*, ed. Nicholas John (London: John Calder, 1985) 14.

[158] Michael Beckerman, 'Janáček's Notation Revisited: An Interview with Jarmil Burghauser,' *Notes* 41 (1984): 256.

[159] Leoš Janáček, ' "Autobiografie" Leoše Janáčka.' *Opus Musicum* XX.8 (1988) 244.

physical beauty. When their marriage is postponed by a year by Jenůfa's stepmother, the Kostelnička [sextoness], disgrace associated with the baby being born to an unwed mother becomes imminent. Before the birth of the baby, Jenůfa's cheek is disfigured by a knife wound deliberately inflicted upon her by Laca, Števa's jealous half-brother.

Act Two: After the birth of the baby Števa uses the excuse of Jenůfa's disfigurement to escape the marriage. The desperate Kostelnička then tells Laca that the baby died shortly after birth and begs him to marry Jenůfa. When he consents, the Kostelnička concludes that she must drown the baby. Jenůfa, believing that the baby has died of fever and accepting Števa's rejection, decides to marry Laca.

Act Three: On the day of Jenůfa and Laca's wedding, the child's body is discovered and the Kostelnička's crime exposed. Jenůfa forgives her step-mother because she realises that the murder was committed out of love. She and Laca then proceed to declare the deep love which has developed between them as a result of the hardships they have experienced.

Chronology of Composition

Janáček was occupied with the composition of *Jenůfa* from 1894 until 1903. Simon asserts that it was during the course of this nine-year period that Janáček reached musical maturity.[160] Unfortunately, as a consequence of the composition of *Jenůfa* being poorly documented, the development of this process is obscure. The information available includes Janáček's own recollections and the reminiscences of his maid, Marie Stejskalová. These sources of evidence were compiled long after the events and therefore may be subject to the distortions of memory.

Chisholm claims that during the years 1894 to 1897 and 1899 to 1903 Janáček was engaged in the composition of *Jenůfa* and that these periods represent work on two versions of the opera. The former of these is described as being '. . . rather light in character and possibly emphasizing the love interests . . .' and the latter being '. . . much more tragic and intense on account of Janáček's own personal tragedies at the time.'[161] Simon supports this view with the belief that an earlier version of the opera was actually completed but destroyed by the composer.[162]

With *Jenůfa*, Janáček adopted the practice of writing straight into full score.[163] Sketches for sections of the opera do exist in his copy of Preissová's play and in his diary for 1896-97.[164] In Janáček's copy of the play the date beside Act One is 18 March

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[160] John Simon, 'From the Soul,' *Opera News* 50.8 (1986): 11.

[161] Erik Chisholm, *The Operas of Leoš Janáček* (Oxford: Pergamon Press, 1971) 303-4.

[162] Simon, 'From the Soul' 12.

[163] Tyrrell, *Janáček's Operas* 46.

[164] Tyrrell, *Janáček's Operas* 47.

1894, 17 January 1895 for Act Two and 11 February 1895 for Act Three.[165] *Jealousy*, the original overture to *Jenůfa*, was written in 1894 but never used in its intended capacity probably due to its being self-contained and largely unrelated to the music of the opera.[166] If the maid Stejskalová's recollection that Janáček began working on *Jenůfa* during her second year in his service can be trusted, the composition of the opera itself was begun in 1895.[167] It seems likely that the full score of Act One was completed in 1897 since the Brno program note states that by 1897 'the score of *Jenůfa* already existed in fair copy.'[168] From the assessment of other material, Tyrrell concludes that this claim could only refer to Act One.[169] Since the autograph manuscript was destroyed, the earliest surviving dated material is the fair copy of the vocal score copied by Josef Štross and published by the Friends of Art Club in March 1908. According to this source, Act Two was copied by 8 July 1902 and Act Three by 25 January 1903. The date for Act One appears to have been scratched out.[170]

Vogel has presumed that the composition of the second act did not begin until November or December 1901. This belief is based on a 'speech-melody' relevant to Scene Three of Act Two [171] which was written by Janáček on the envelope of a letter from Olga, dated 30 December 1901.[172] Janáček himself notes that 'Between Acts 1

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165 Tyrrell, *Janáček's Operas* 46.

166 Horsbrugh, *Leoš Janáček: The Field that Prospered* 67.

167 Tyrrell, *Janáček's Operas* 46.

168 Janáček, 'On the Significance of *Jenůfa*,' reprinted in Tyrrell, *Janáček's Operas*, 55.

169 Tyrrell, *Janáček's Operas* 47.

170 Tyrrell, *Janáček's Operas* 45-46.

171 Tyrrell, *Janáček's Operas* 48.

172 Vogel, *Leoš Janáček* 137.

and 2 there was a long break.'[173] A reason for this, in addition to his commitments to the Brno Organ School and Bartoš, may be that he was having difficulty with the work or coming to terms with the development of his musical language. The maid Stejskalová's reminiscences support this: 'Sometimes it seemed to me that the master was battling with *Jenůfa*, as if he went into the study not to compose but to fight.'[174]

The information concerning the chronology of the composition of *Jenůfa* can be condensed to identify several distinct stages. Firstly, Janáček planned the opera and composed the intended overture, *Jealousy*, in 1894. The actual composition of the opera was begun in 1895. Act One was completed by 1897, after which Janáček took a four-year break from the composition of *Jenůfa*. He resumed his work in 1901 and finished Act Two in 1902. In 1903 the third act, and therefore the entire opera, was completed (see appendix A).

Revisions

The score used at Brno in 1904 was not Janáček's first or final version of *Jenůfa*. Whittall suggests that Janáček may have felt that the music of the first act, in the version completed by 1897, was not being ideally faithful to the text[175] and therefore in need of some revisions for the 1904 première. Tyrrell substantiates this with the observation that even the Act One heard in 1904 bears

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[173] Leoš Janáček, 'To Otakar Nebuška,' 22 Feb. 1917, JP9 in Tyrrell, *Janáček's Operas* 46.

[174] Quoted in Tyrrell, *Janáček's Operas* 43-44.

[175] Arnold Whittall, 'The Challenge from Within: Janáček's Musico-Dramatic Mastery,' *Jenůfa/Katya Kabanova: Leoš Janáček*, ed. Nicholas John (London: John Calder, 1985) 24.

some resemblance to a number opera: 'There are choruses and dances, a large-scale concertato ensemble, several well-shaped solos, "secco" recitative sections (i.e. to differentiate numbers), and even short duets and trios.'[176] The resemblance may have been even more pronounced than this prior to the pre-1904 revisions.[177]

The most extensive and well documented revisions undertaken by Janáček were for a vocal score of the opera published in 1908. Tyrrell implies that most of these changes were aimed at adjusting the verbal stress to make its links with natural speech much closer: 'The revisions . . . are evidence of his continual striving to improve the declamation.'[178] This objective was not acknowledged by Štědroň in his comparison of the 1904 and 1908 versions.[179] The main tactics of revision Štědroň identifies are cuts and removal of text repetition. Whittall suggests that these were aimed at reducing the amount of sections redolent of traditional 'numbers.'[180]

Karel Kovařovic, the head of opera at the Prague National Theatre from 1900-20, acknowledged the quality of some of the monologues but claimed the dialogues were 'absolutely wrong', primarily due to the frequent repetition of text. His overall impression was that the opera was lacking in stylistic unity.[181] His

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176 Tyrrell, *Janáček's Operas* 47.

177 Tyrrell, *Janáček's Operas* 47.

178 John Tyrrell, *Czech Opera* (Cambridge: Cambridge University Press, 1988) 289.

179 Bohumír Štědroň, 'K původnímu znění Janáčkovy Její pastorkně,' *Hudební rozhledy* 17 (1968): 506-09.

180 Whittall, 'The Challenge from Within,' John 24.

181 Gustav Schmoranz, 'To Josef Peška,' 29 Sep. 1915, JP62 in Tyrrell, *Janáček's Operas* 68.

views were no doubt polluted by a personal difference between the men resulting from Kovařovič's not taking kindly to Janáček's damning 1887 review of his opera *The Bridegrooms*. He requested Janáček's consent to revise *Jenůfa* in terms of orchestration and cuts but would not negotiate with Janáček himself, choosing their mutual friends Marie Calma-Veselá and Dr František Veselý as intermediaries.[182]

Kovařovic's revised version was used for all productions of the opera from the 1916 Prague première until the 1981 Paris production conducted by Sir Charles Mackerras. The perpetuation of this practice despite the availability of Janáček's published 1908 version implies that the version with Kovařovic's revisions was strongly favoured. Hollander expresses this sentiment in his biography of Janáček:

> All in all, these alterations were really to the good, and they scarcely affected the dramatic construction of the three acts. The orchestration, which in parts had been too thin, was improved by doublings; above all, the final scene was lent more colour by a more effective entry of the brass, whose brilliant and solemn tone, it is said, moved Janáček to tears at one of the Prague *Jenůfa* rehearsals.[183]

In reality these revisions, although tastefully executed, attempt to suffocate Janáček's innovations beneath the blanket of nineteenth-century conventions.

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[182] Marie Calma-Veselá, 'From the Battle for Janáček's *Jenůfa*,' JP75 in Tyrrell, *Janáček's Operas* 72.

[183] Hans Hollander, *Leoš Janáček: His Life and Work*, trans. Paul Hamburger (London: John Calder, 1963) 65.

Style

General

Vogel's assertion that Janáček's style remained basically unchanged after *Jenůfa*[184] implies that the opera was the culmination of a process involved with the evolution of his idiom. It is true that *Jenůfa* bears some of the 'romantic hallmarks' of Janáček's earlier style but these are fused with the characteristic flavour of 'speech-melody' and the 'orchestral mosaic' which became a feature of his later works.[185] By virtue of this combination of early and late stylistic features Honolka considers *Jenůfa* to be only a 'Vorgeschmack' [foretaste] of the 'echten' [genuine] Janáček.[186]

Loppert comments on the 'dramatic potency of the opera, . . . its psychological and social honesty of vision, and . . . a poetic lyricism of sound less compressed than in those later works yet still in total control of the dramatic articulation.'[187] Janáček's correspondence to the Bohemian soprano Emmy Destinn provides insight into his pursuit of dramatic ideals within the opera:

> Wouldn't you like to sing Jenůfa? - a woman who goes through purgatory and the whole range of human suffering, and who in the end, dazed by the vision of God's goodness and justice, forgives those who wanted to stone her and even the one who drowned her baby. She remains firm and

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184 Vogel, *Leoš Janáček* 18.

185 Peter Davis, 'The Janáček Case,' *Opera News* 38.3 (1974): 12-13.

186 Honolka, *Leoš Janáček* 95.

187 Max Loppert, rev. of *Jenůfa*, Royal Opera, Covent Garden, London, *Opera* 37 (1987): 92.

> steadfast in the love to which even God gives his blessing.[188]

Such words suggest that Janáček harbours a strong belief that dramatic action must have moral meaning.[189] This ethic demands that the meaning is revealed through the musical setting.

Kundera declares that, in his music, Janáček wanted to 'break through the barrier of musical clichés and prefabricated expression that block the immediate truth of human emotions.'[190] This point is demonstrated by Jenůfa's reaction upon learning about the death of her baby (example 3).[191]

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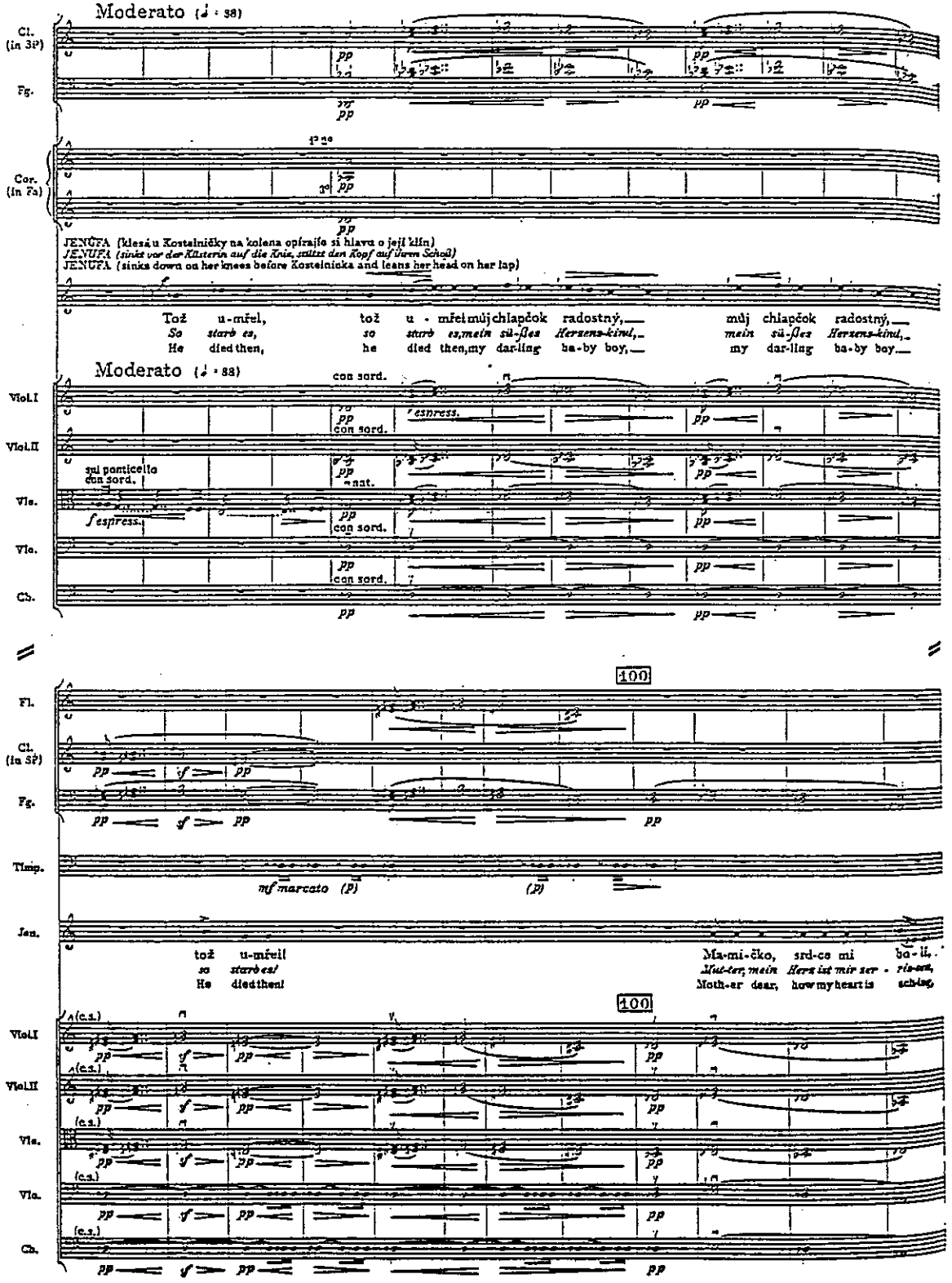
[188] Quoted in Dale Harris, 'Sounds of Truth,' *Opera News* 57.7 (1992): 17.

[189] Harris, 'Sounds of Truth' 17.

[190] Milan Kundera, 'Janáček: He Saw the Coming Night' *Cross Currents* XXXIII (1983): 373.

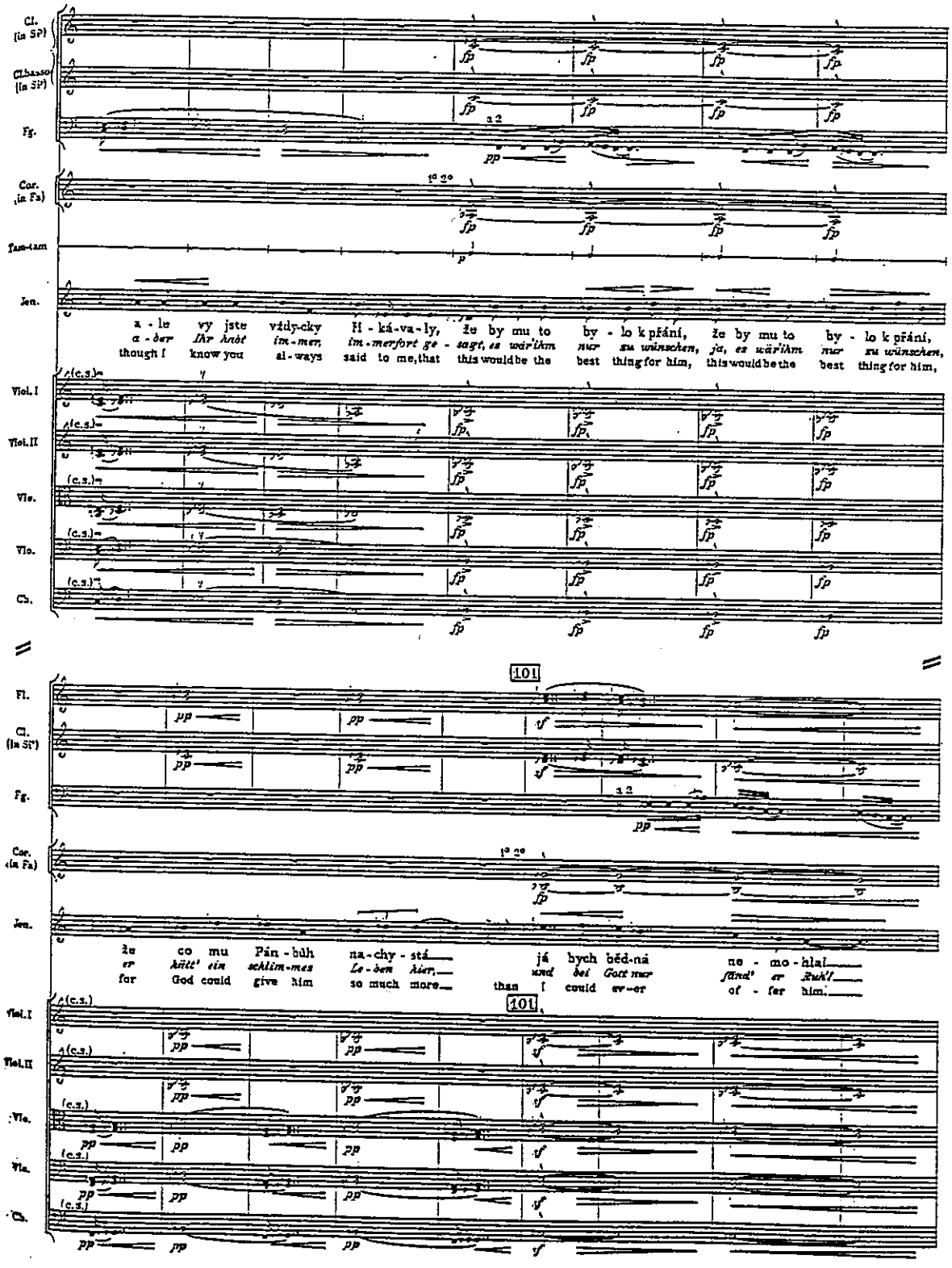
[191] The 1917 Universal Edition (1969) and Hudební matice (1948) scores are quoted in examples. These sources include the revisions of Kovařovic and others. The Mackerras 1982 recording, however, is faithful to Janáček's 1908 version with the addition of the Kostelnička's monologue from the 1904 version. A comparison of the three sources reveals differences which are not relevant to the examples cited.

Example 3[192]



192 Leoš Janáček, *Jenůfa*, ed. Joannes Martin Dürr (Vienna: Universal Edition, 1969) 312-13.

Ex. 3 continued



Jenůfa's response, thought by some to be unconventional in its calmness, led the composer Vítěslav Novák to ridicule the scene by commenting that 'it's as if Jenůfa had learned of the death of her parrot rather than of her child.'[193] Justification for Jenůfa's collected response can be found if it is considered to be an intentional device to demonstrate the moral growth she has experienced. This moral progression is, after all, the central theme of the drama. To describe the nature of the stylistic innovations which resulted from Janáček's unconventional approach to addressing such dramatic themes, Kundera discusses his 'revolt by divestiture' against romanticism.[194] Kundera claims that in this movement 'he [Janáček] banishes all techniques of transition, development, and contrapuntal elaboration from the composition, because he wants nothing but notes that are charged with expressivity. Indeed, he is the only true expressionist in the most literal sense of the word.'[195] This rejection of what may be called 'traditional' compositional techniques has allowed Janáček to cultivate a style which is distinctive in its treatment of the parameters of nationalism, harmony, text-setting and form.

Nationalism

At its première, the Brno critics recognised *Jenůfa* as being the first realistic Moravian opera.[196] This reaction was predicted by Janáček in the program leaflet, which stated that 'The Speech motifs and the appropriately used style of folk music have stamped

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193 Quoted in Kundera, 'Janáček: He Saw the Coming Night' 372-73.

194 Kundera, 'Janáček: He Saw the Coming Night' 372.

195 Kundera, 'Janáček: He Saw the Coming Night' 372.

196 Vogel, *Leoš Janáček* 148.

this work with the nation's spiritual seal.'[197] Later, when the opera went abroad in the form of Brod's German translation, Janáček was concerned that its national character should be preserved.[198] This was assured by the obvious references to folk music serving to nourish the national identity inspired by the opera. *Jenůfa* is the work which marks the point in Janáček's output where he begins to use folkloric intonation rather than actual folk music.[199] By composing with elements of folk style rather than arranging folk music, Janáček was exploring musical essences. Whittall argues that this requires a process of adjustment which Janáček had not yet successfully completed by the time Act One had been written.[200]

Hollander claims that Mussorgsky was the greatest influence on Janáček's development. The music of Janáček is, however, more sensitive and projects a philosophic message of a deeper thinker and creator than the naturalistic realism reflected by Mussorgsky's work.[201] Evidence attesting to Janáček's skill in this respect is abundant in *Jenůfa*, especially in those sections of the opera which re-create folksong and therefore run the risk of acquiring dramatic superficiality. The most manifest examples of how Janáček avoids this fault are the recruit's song[202] of Act One and the wedding song of Act Three. These passages are suggestive of nineteenth century

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197 Quoted in Tyrrell, *Janáček's Operas* 55.

198 Jaroslav Krejčí, 'A National Composer,' John 11.

199 Vysloužil, *Leoš Janáček* 8.

200 Whittall, 'The Challenge from Within' 24.

201 Hans Hollander, 'Janáček's Development,' *The Musical Times* 99 (1958): 427.

202 Tyrrell points out, in *Czech Opera* (Cambridge: Cambridge University Press, 1988) 247, that the recruit's song has been misnamed since they are in fact conscripts.

nationalistic opera, but neither is used for merely decorative purposes. The recruit's song (the first 4 bars of which are reproduced in example 4a), which borrows the use of mirror rhythms (in the chorus and violin parts in the fourth bar) and accompanimental figures (in the violin parts in the first and second bars) from the music typically played by the Moravian 'hudecká muzika' peasant bands,[203] excites fear in the Kostelnička about Jenůfa's marriage.[204] This song and the 'folksong,' *Daleko, široko* [Far and Wide] (the first 6 bars of which are reproduced in example 4b) which follows are significant in that the carefree optimism of their texts contrast with the hardships Jenůfa and Števa encounter as the drama progresses.[205] By evoking an atmosphere of merriment the wedding song (example 5) acts as a foil for the discovery of the dead baby.[206] Part of the initiative in the dramatic appropriateness of the recruit's and wedding songs should be attributed to Preissová since, although Janáček exchanged the folksong text she chose for the recruit's song for one which he selected, he retained her choice of wedding song and did not alter the position of these songs in the evolution of the drama.

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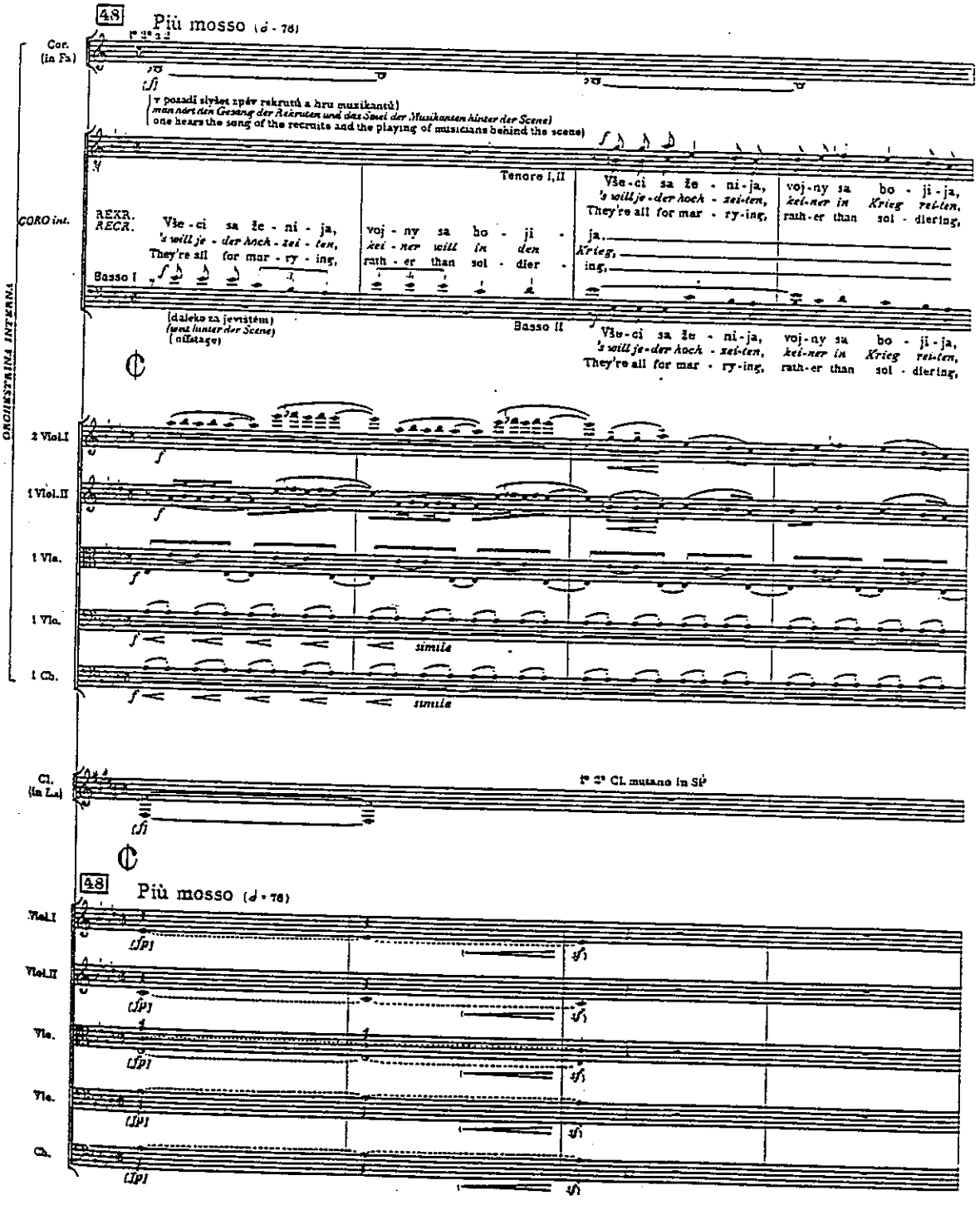
[203] Tyrrell, *Czech Opera* 248.

[204] Harris, 'Sounds of Truth' 19.

[205] Michael Ewans, *Janáček's Tragic Operas* (London: Faber and Faber, 1977) 43.

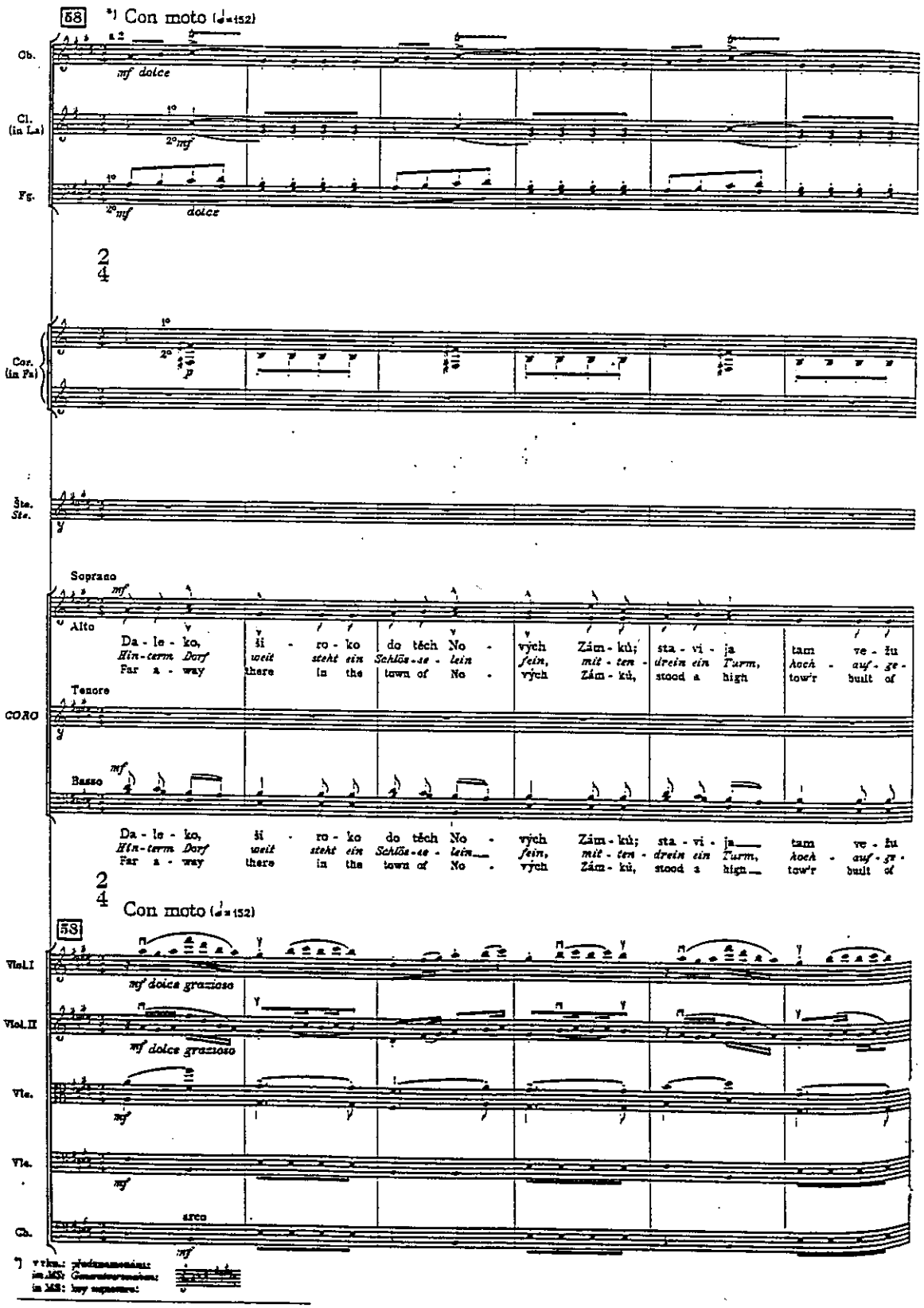
[206] Harris, 'Sounds of Truth' 19.

Example 4a[207]



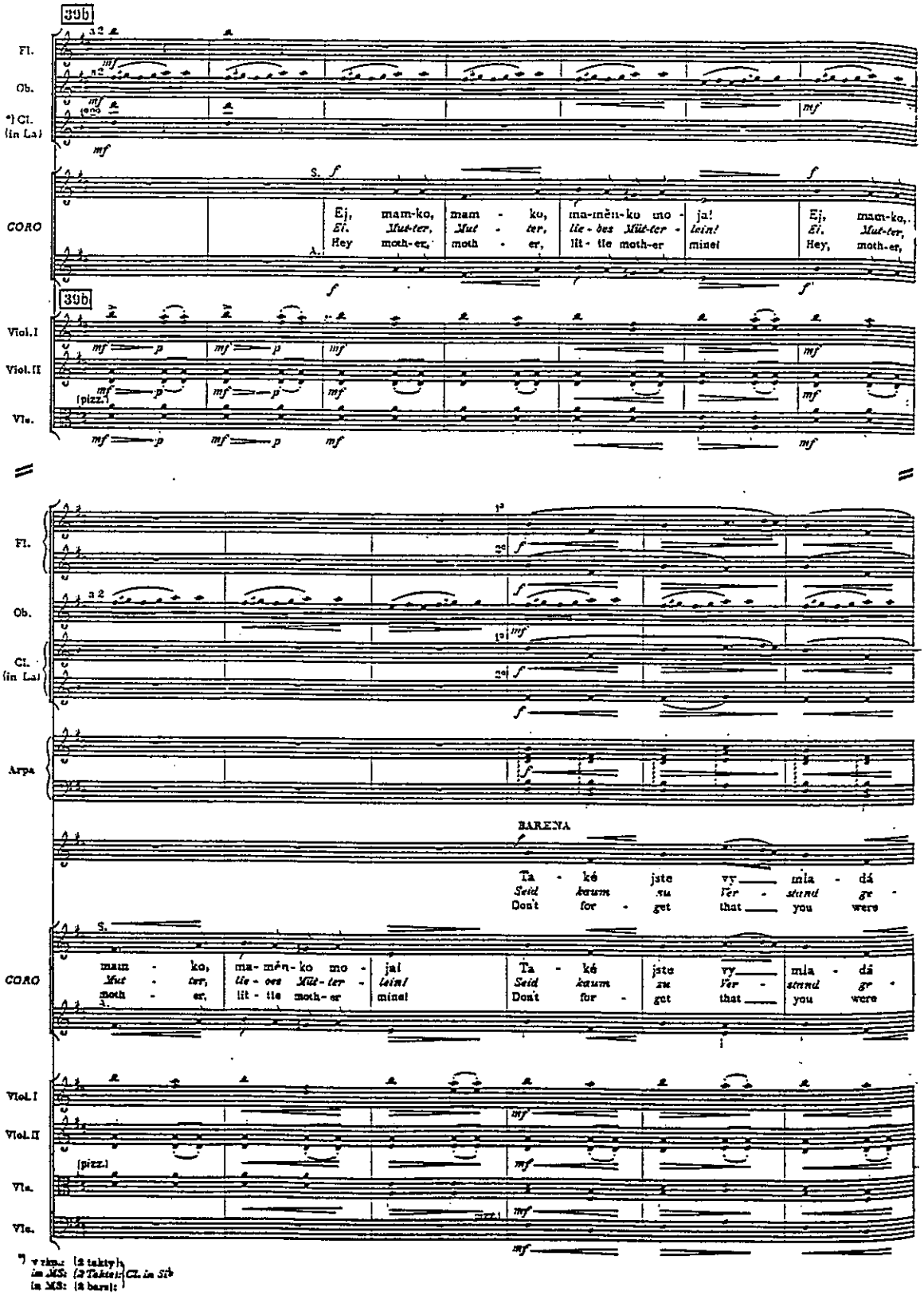
207 Janáček, *Jenůfa* 79.

Example 4b[208]



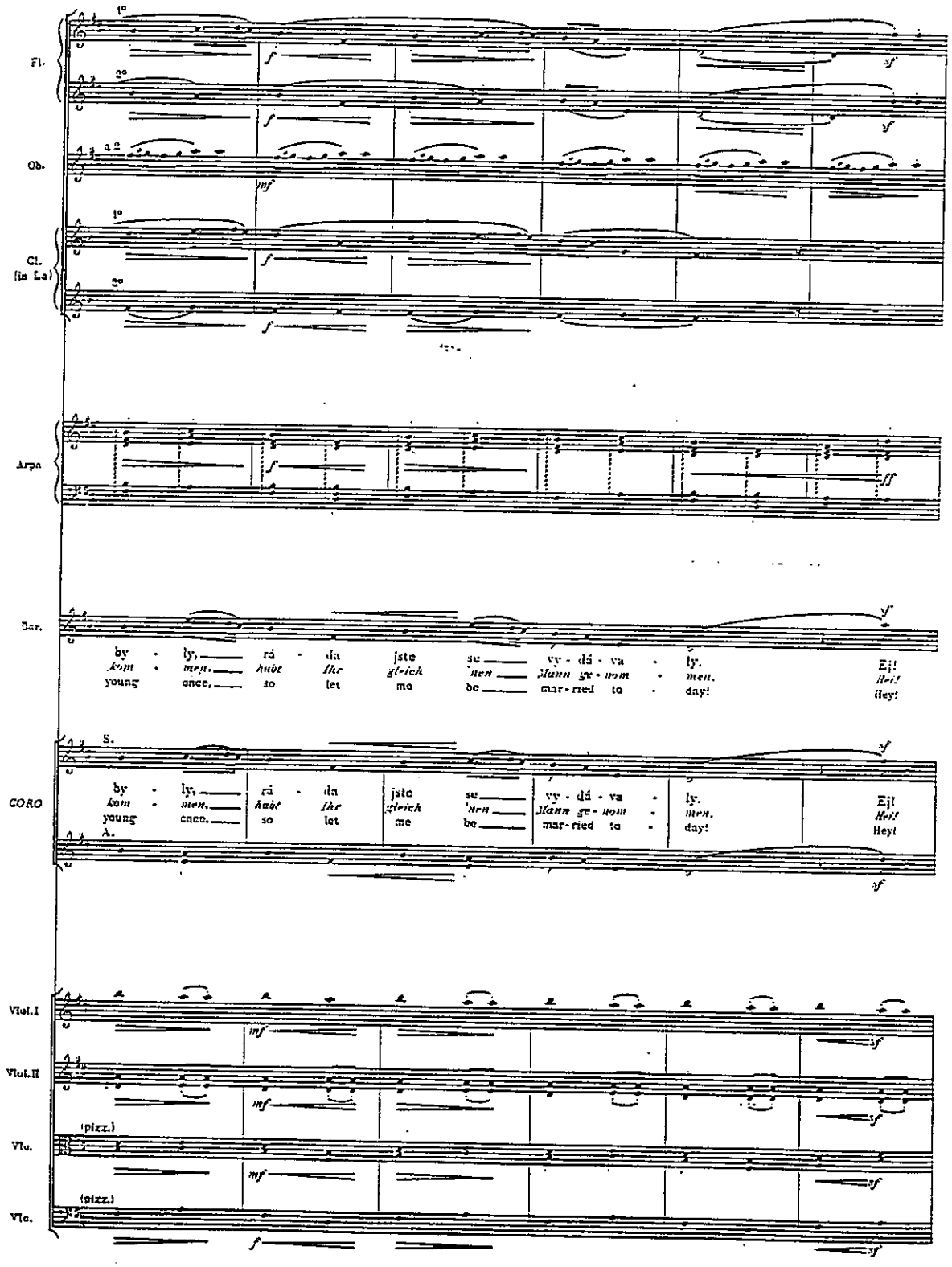
208 Janáček, *Jenůfa* 104.

Example 5[209]



209 Janáček, *Jenůfa* 392–93.

Ex. 5 continued



Harmonic

In *Jenůfa,* long-range key structures are avoided even though key changes are used to support the dramatic action.[210] The recruit's song is the first section of the opera where a single key is clearly dominant for an extended period. This section is also notable for its steady rhythmic drive and gradually laminated orchestral texture.[211] Janáček appears to treat tonal progressions quite freely. This becomes apparent in passages such as the *Every Couple Must Overcome Their Sufferings* ensemble of the first act (example 6), where the beginnings and endings of melodies are supported by harmonies remote from each other.[212] Whittall has argued that this technique has been used to symbolise extreme emotional progression.[213]

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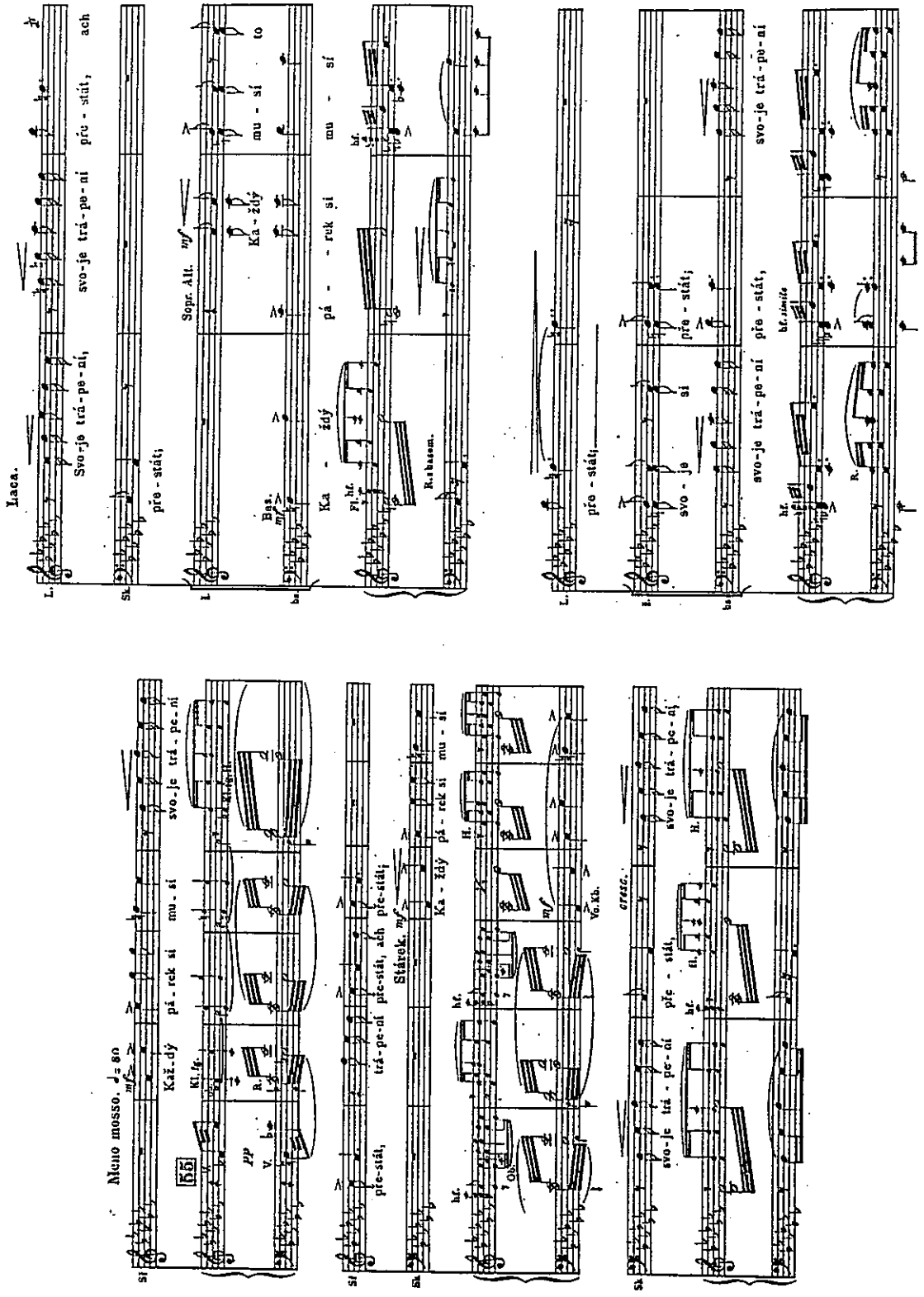
[210] Tyrrell, record notes in *Jenůfa* 21.

[211] Ewans, *Janáček's Tragic Operas* 43.

[212] Hollander, *Leoš Janáček: His Life and Work* 96.

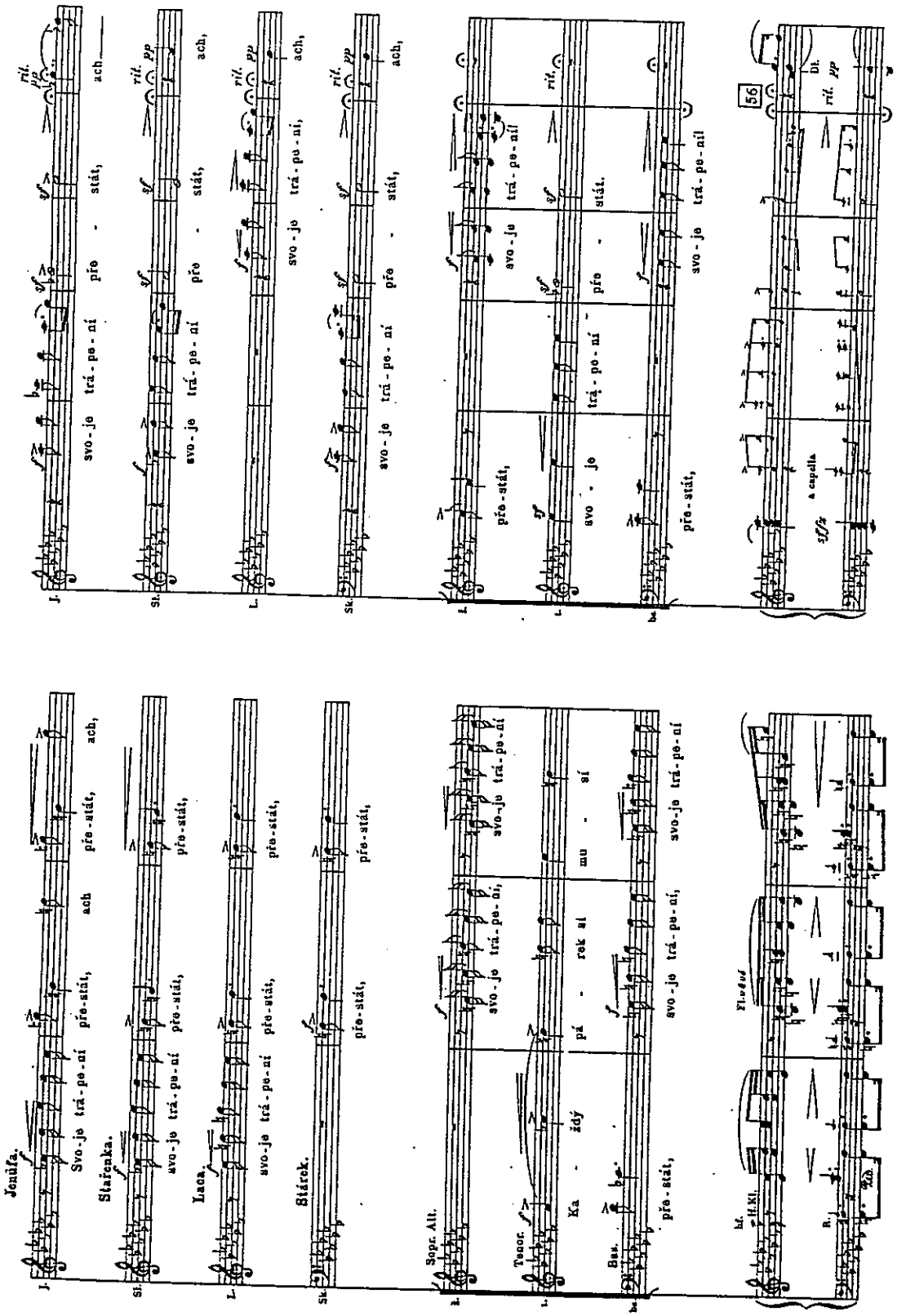
[213] Whittall, 'The Challenge from Within' 26.

Example 6[214]

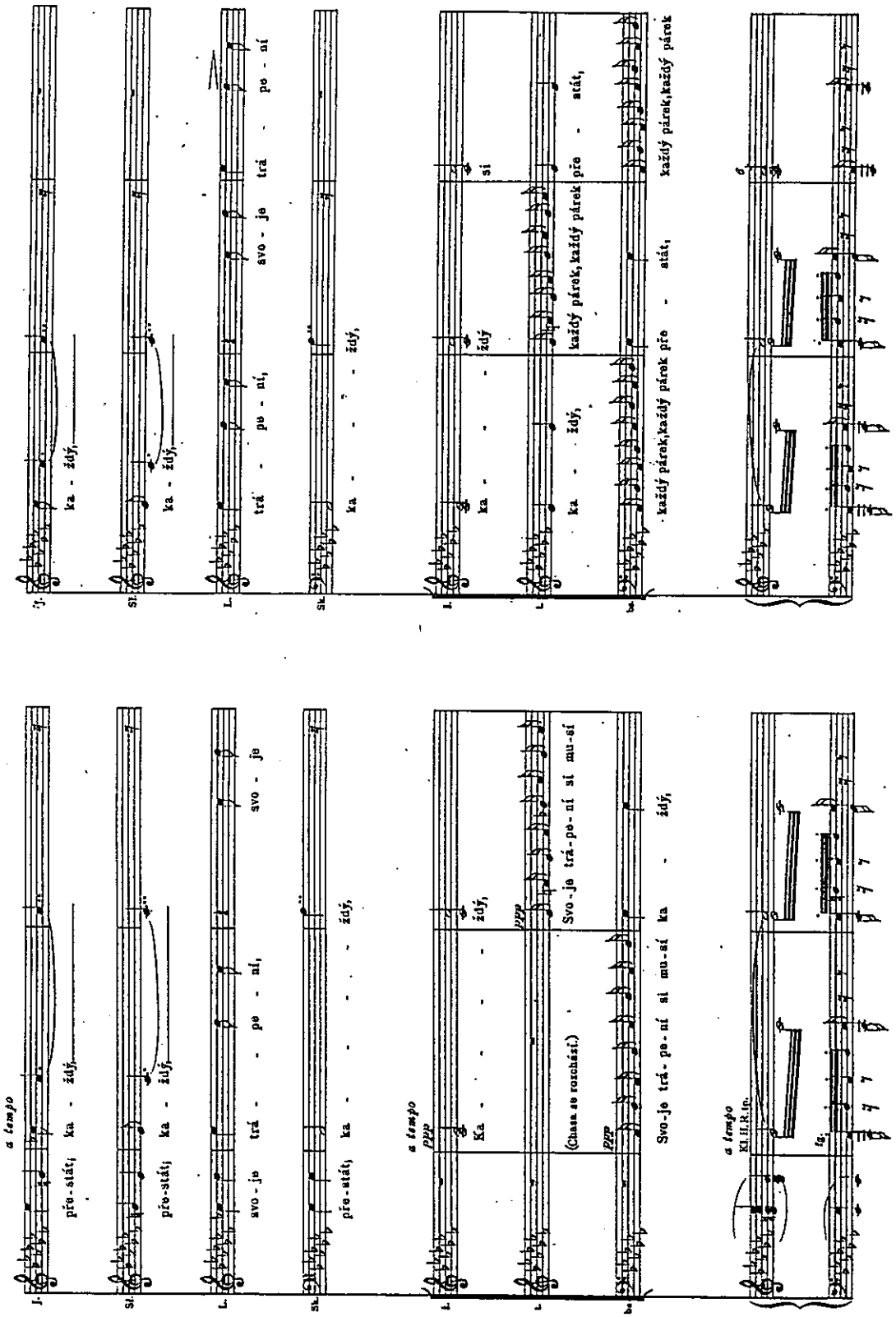


214 Leoš Janáček, *Její Pastorkyňa* (Praha: Hudební matice Umělecké besedy, 1948) 76-84.

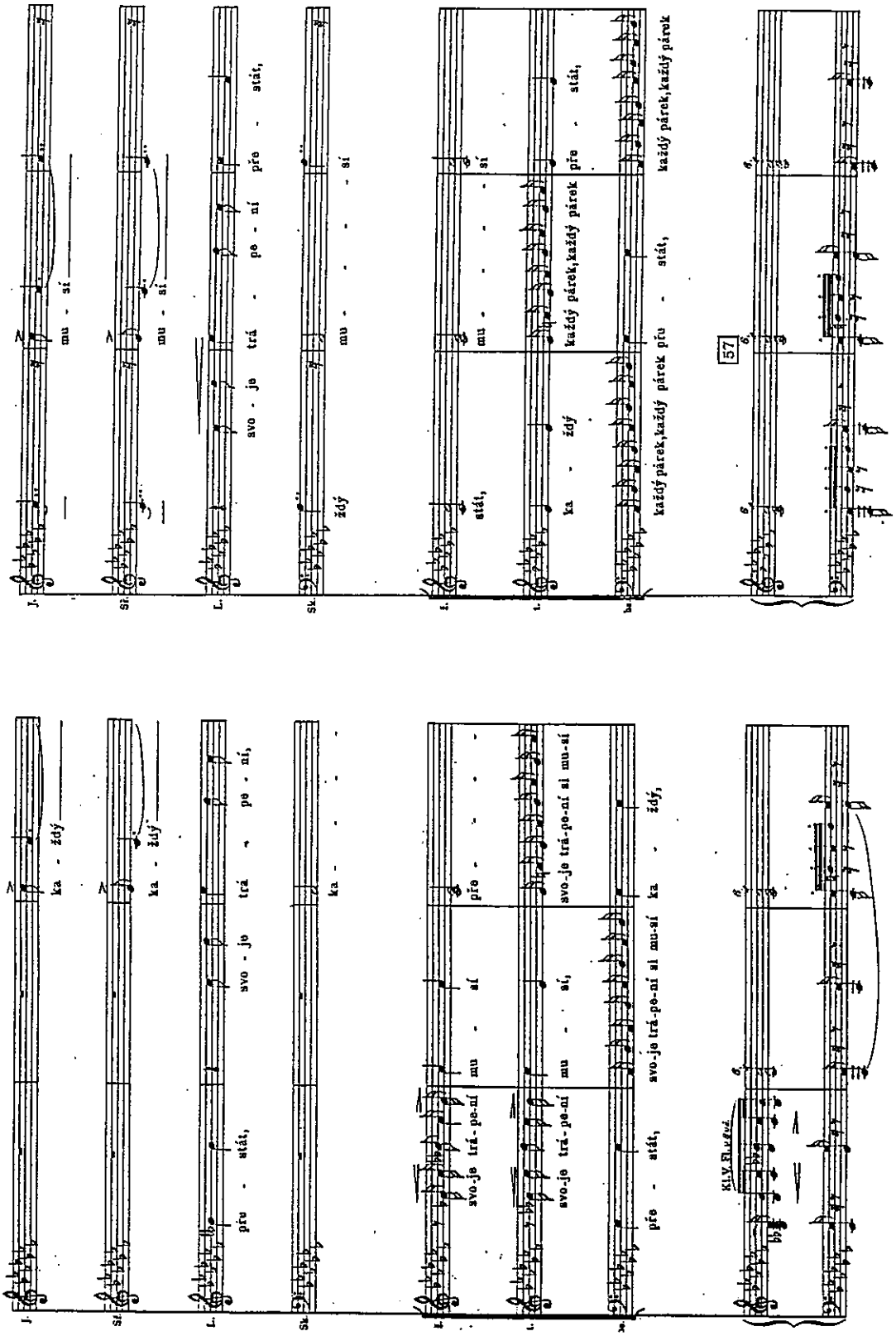
Ex. 6 continued



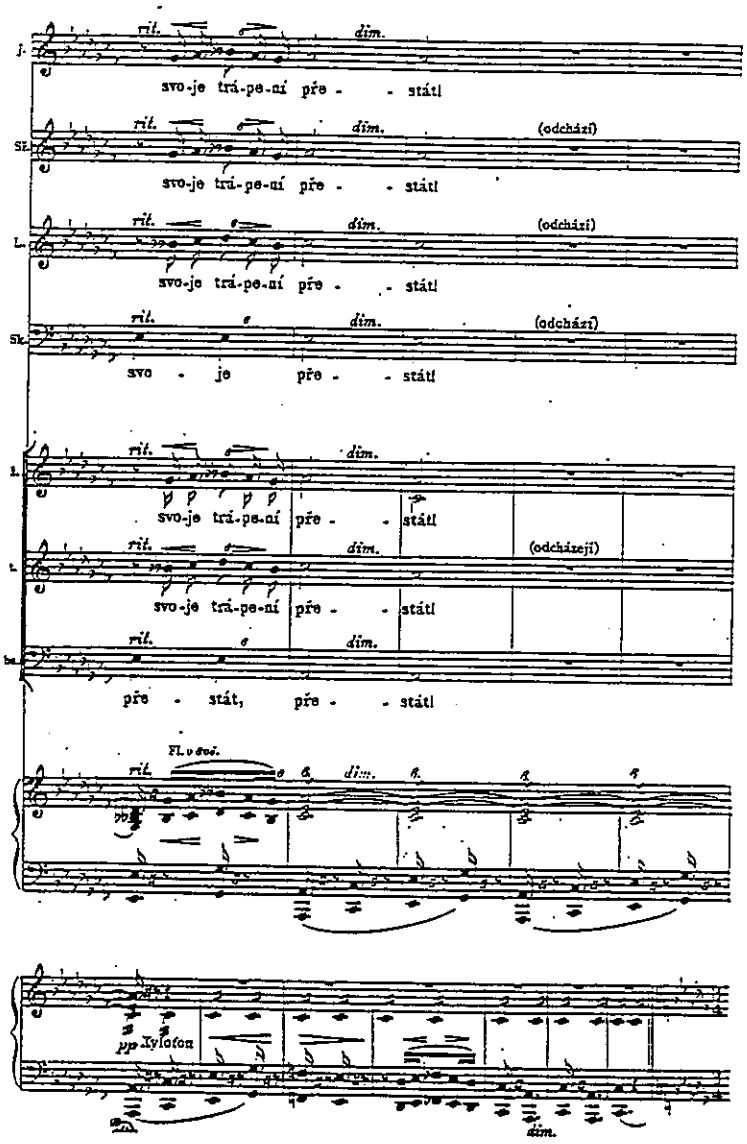
Ex. 6 cont.


J.
St.
L.
Sk.
ka - ždý,
ka - ždý,
trá - po - ní,
svo - je trá - po - sí
ka - - - - ždý,
ka - ždý,
si
ka - - - ždý,
ka - ždý, každý párek, každý párek pře - stát,
každý párek, každý párek pře - stát, každý párek, každý párek
a tempo
pře - stát, ka - ždý,
pře - stát, ka - - - - - ždý,
svo - je trá - - po - ní,
svo - je
pře - stát, ka - - - - - ždý,
a tempo
ppp
Ka - - - - - ždý,
(Chasa se rozchásí.)
Svo - je trá - po - ní si mu - sí
Svo - je trá - po - ní si mu - sí ka - ždý,
a tempo
Kl. II. R. in.

Ex. 6 cont.


J.
mu - sí
Sl.
mu - sí
L.
svo - je trá - pe - ní pře - stát,
Sk.
žďý
mu - - - - - sí
mu - - - - - sí
stát,
ka - žďý
každý párek,každý párek pře - stát,
každý párek,každý párek pře - stát, každý párek
57
ka - žďý
ka - žďý
pře - stát,
svo - je trá - pe - ní,
ka - - - -
pře - - - -
mu - sí
svo-je trá-pe-ní
mu - - sí,
svo-je trá-pe-ní si mu-sí
pře - stát,
svo-je trá-pe-ní si mu-sí ka - žďý,
Kl.V.Fl.ved.

Ex. 6 cont.


ril.
dim.
svo-je trá-pe-ní pře - - státl
(odchází)
svo - je pře - - státl
pře - stát, pře - - státl
Fl. v dvoj.
pp Xylofon

Janáček makes use of church modes, parallel sixths and thirds and the whole-tone scale (which he arrived at independently of Debussy) as harmonic and melodic resources which characterise *Jenůfa*.[215] Janáček's connection with the church, as a choir boy at the Brno Augustinian Monastery and later in his capacity as an organist, may have contributed to or even provided some of these influences. The harmonic language used throughout the opera changes in response to the dramatic potency of different events. While Chisholm finds that *Jenůfa* '. . . must be accepted as a conventional work in the sense that its harmonies and melodies make easy listening: the melodies flow - we remember them! The harmonies are traditional, the rhythms are smooth and easily grasped . . . ',[216] Ewans observes that a change in harmonic language parallels the increase in intensity of dramatic action from the beginning of Act Two: 'So this furious hurling of the opera's idiom from ambiguous, often triadic eloquence to the ferocious clarity, fluidity and tension of the harmony of the two subsequent acts establishes a deep congruence with the stage drama.'[217]

Text-Setting

Much of the abruptness of the play's original prose dialogue is preserved in Janáček's libretto.[218] Vysloužil argues that Janáček relinquished the classical conception of metre for a freer approach towards rhythmic development. He suggests that although *Jenůfa* is the first work to display this principle, it was prepared for by works such as the male-voice chorus *Ó lásko* (1886), which was

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215 Vogel, *Leoš Janáček* 17.

216 Chisholm, *The Operas of Leoš Janáček* 308.

217 Ewans, *Janáček's Tragic Operas* 49.

218 Jan Smaczny, 'Janáček and Czech Realism,' John 37.

written without a time signature.[219] This is no doubt due to the extreme importance Janáček attributed to the character of the Czech libretto, the music functioning to emphasise its peculiarities and ensure that its maximum impact is attained.[220] This treatment has led to what Whittall has described as 'expressionist outbursts' by the Kostelnička.[221] Although Janáček was on the whole successful in capturing the distinctive flavour of the Czech language, problems have been identified in his treatment of verbal stress. Within this area inconsistencies in syllabic stress and metric accent have been found to result from concessions being made for musical reasons pertaining to 'beauty' rather than 'truth.'[222]

Another very prominent feature which seems to challenge Janáček's ideals regarding text-setting is the frequent repetition of words and phrases. Tyrrell calls these repetitions 'rhyming repetitions,'[223] claiming that they are used to compensate for the metric irregularity of the prose text by creating a 'quasi-verse' (trochaic-dactylic in metre) style.[224] This tends to structure the music in a way which is unexpected if Janáček's views on 'realistic' text-setting are considered as the basis of his compositional style.[225]

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219 Vysloužil, *Leoš Janáček* 13.

220 Whittall, 'The Challenge from Within' 23.

221 Whittall, 'The Challenge from Within' 22.

222 As implied in Tyrrell, record notes in *Jenůfa* 17.

223 John Tyrrell, 'Janáček and the Speech-Melody Myth,' *The Musical Times* CXI/1530 (1970): 793-96.

224 Tyrrell, *Czech Opera* 283.

225 Chisholm, *The Operas of Leoš Janáček* 308.

Form

Scholars differ in the degree to which they believe that traditional operatic 'numbers' are present in the music of *Jenůfa*. Tyrrell argues that the prose text provides little opportunity for musical 'numbers' other than the folk choruses of Acts One and Three.[226] He expresses a preference for the use of the terms 'monologue,' 'operatic conversation' and 'symbolic chorus' to the traditional set number, duet and ensemble when referring to the self-contained sections of the opera.[227] Chisholm maintains that *Jenůfa* contains more 'set numbers' than any of Janáček's later operas. He proposes that this linked it to the realistic-verismo tradition championed by Verdi and Puccini and therefore assisted in its popularity.[228] Whittall suggests that Janáček avoids the model of the traditional aria by adopting a 'declamatory arioso' form where 'lines of text are set to expressive melodic shapes placed against a continuous orchestral accompaniment . . .'[229] The use of such a technique indicates the simultaneous presence of sectional and continous elements. Chisholm magnifies this view to encompass the entire opera, claiming that 'Although the music is continuous, there are definite "sections" and contrasting "numbers." '[230]

Tyrrell notes that the second and third acts of *Jenůfa* resemble Janáček's later operatic style more than the first act in that the

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[226] John Tyrrell, record notes in *Jenůfa* 17.

[227] John Tyrrell, 'Janáček, Leoš,' *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 9 (London: Macmillan Publishers, 1980) 483.

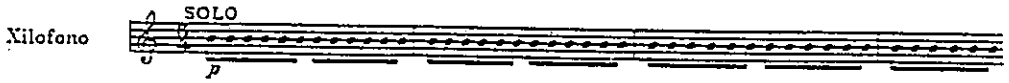
[228] Chisholm, *The Operas of Leoš Janáček* 307.

[229] Whittall, 'The Challenge from Within' 23.

[230] Chisholm, *The Operas of Leoš Janáček* 308.

music is less easily divided into set 'numbers.'[231] The most salient example of a structural device enforcing the sectional structure of Act One is the recurring xylophone pedal[232] which represents the sound of the mill-wheel[233] (example 7).

Example 7[234]



The most frequently mentioned evidence indicative of a 'number opera' approach is the inclusion of the *Every Couple . . .* ensemble of Act One (example 6). Ewans describes this 'number' as 'a fully worked out vocal quartet with chorus . . . which (as Janáček acknowledged later in life, somewhat apologetically) indulges the purely musical argument of the ensemble at the expense of dramatic timing.'[235] The acknowledgement Ewans refers to appeared in Janáček's 1904 letter to the editor of *Jeviště:* 'First and foremost it [the *Every Couple . . .* ensemble] is something of a concession to an effective musical motif which I would hardly allow myself today.'[236] The characters' repetition of the motive is, according to Janáček, designed to highlight the fact that they all

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231 Tyrrell, *Janáček's Operas* 47.
232 Ewans, *Janáček's Tragic Operas* 37.
233 Vogel, *Leoš Janáček* 137.
234 Janáček, *Jenůfa* 1.
235 Ewans, *Janáček's Tragic Operas* 46.
236 Quoted in Tyrrell, *Janáček's Operas* 58.

agree with the sentiment.[237] This claim is obviously a 'post-hoc' attempt at justification.

The ensemble in Act Three which follows the discovery of the dead infant's body (2 bars of which are reproduced in example 8) contrasts with the *Every Couple . . .* ensemble in its irregularity of phrase structure, independence of voices and more pronounced ostinato accompaniment, characteristic of Janáček's later operatic style. Both Simon[238] and Tyrrell[239] attribute this progression to the activities through which Janáček's art developed during the four-year break which apparently occurred between the composition of these acts. Ewans implies that it is the structure and content of the text which are the instrumental factors in the creation of stylistic differences.[240] This notion is supported by claims of a significant increase in musico-dramatic cogency with the onset of the second act.[241]

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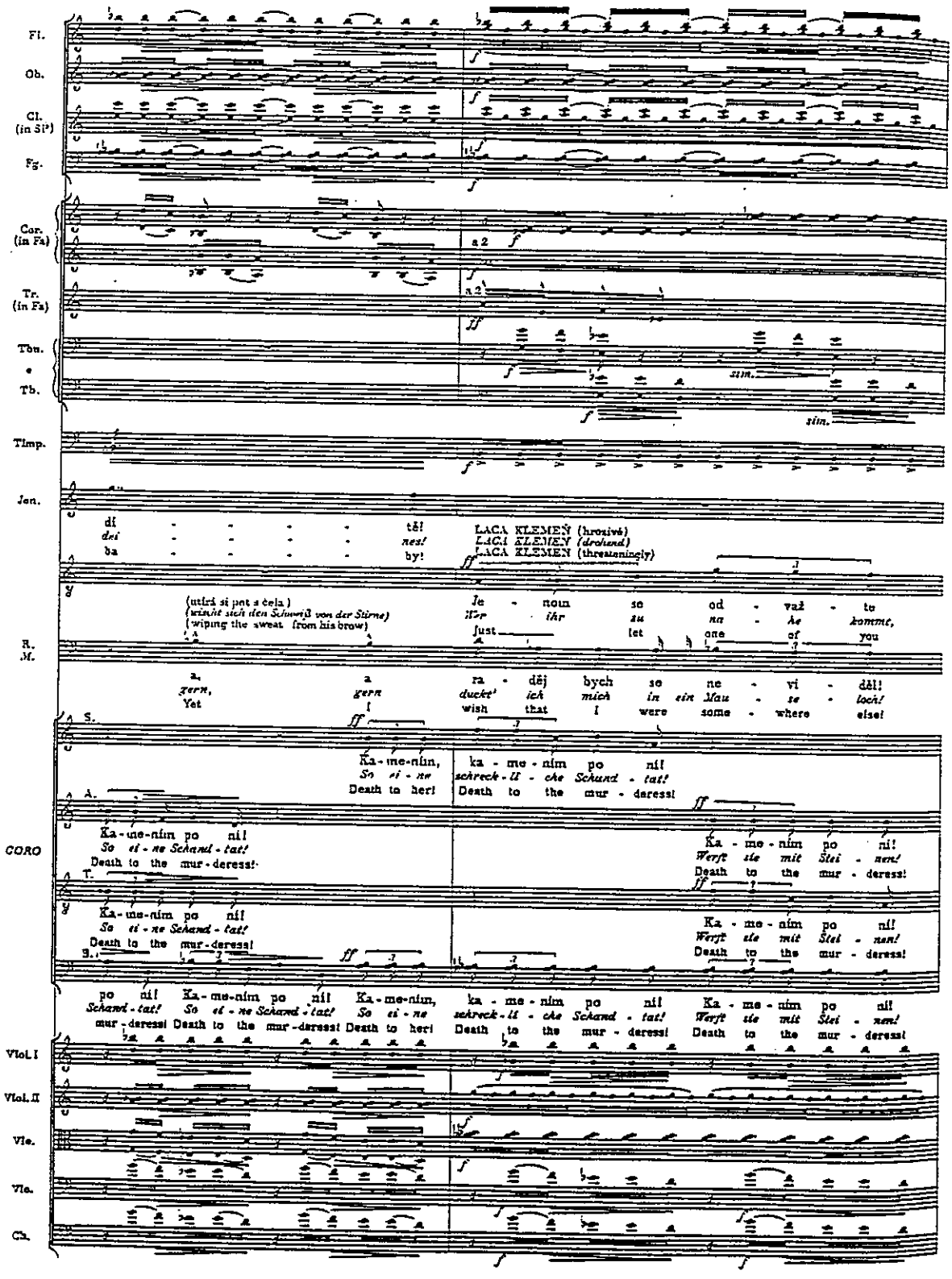
237 Tyrrell, *Janáček's Operas* 58.
238 Simon, 'From the Soul' 12.
239 Tyrrell, *Janáček's Operas* 47.
240 Ewans, *Janáček's Tragic Operas* 34-69.
241 Whittall, 'The Challenge from Within' 35.

Example 8[242]



242 Janáček, *Jenůfa* 420.

The frequent repetition of both text and music is a feature of Janáček's work which has received a considerable deal of critical attention. Kovařovic cited it as one of the reasons why the opera could not be performed by the National Theatre. Janáček justifies the practice by saying that in speech 'there are plenty of examples where we repeat important words of others, together with their speech melody.'[243] Whether words or phrases have been repeated for emphasis or to realise a preconceived form is not always certain since some instances (such as the *Every Couple . . .* ensemble) satisfy both conditions. Opinions on Janáček's technique of motivic development reveal that, although small forms do occur, they are not so much a product of a structural goal as the result of the obsessive manipulation of a favourite motive which is discarded when it no longer functions to describe the emotions of the character with which it has been associated.[244] This method ensures that the evolution of the drama is mirrored in the music. In effect, the moral progression which the characters undergo is experienced through the 'windows of their souls,' embodied in the music in such a way that Simon has subtitled the opera as *The Soul's Homecoming*.[245]

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243 Quoted in Tyrrell, *Janáček's Operas* 58.

244 Walter Susskind, appendix, *Janáček and Brod* (New Haven: Yale University Press, 1985) 156.

245 Simon, 'From the Soul' 13.