

## « A WINDOW TO THE SOUL »: THE MORAVIAN FOLKLORE IN LEOŠ JANÁČEK'S WORKS

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The musician remembers how in his childhood days (when he was speaking the Lach dialect) he used to have a deep admiration for the folk song. Folklore was to him the expression of the simple people's emotions and he felt it was his duty to learn it and to contribute to its enrichment<sup>1</sup>. Far from being "primitive", folk songs could be nothing but works created by mature artists, able to condense an entire microcosm of feelings and experiences in simple language: "In folk-songs we find the whole person, body, soul, environment, everything, everything. Whoever grows up with folk-song, grows up into a whole person"<sup>2</sup>. After this stage of purely intuitive initiation, Janáček spent much of his early adulthood working on systematic studies and ethnomusicology collections, noting and classifying different categories of folk music from rural

<sup>1</sup> Zdenek Skoumal, *Janáček's folk settings and the Vixen*, published in: Paul Wingfield (Editor): *Janáček Studies*, Cambridge University Press, Cambridge, 1999, p. 127.

<sup>2</sup> Idem, quotation from Theodora Straková, *V životě a práci* [In Life and Work], *Opus musicum*, 6, No. 5-6 (1974), p. 194-202 (p. 197).

areas. In time, the contact with folk songs inspired him with an original compositional technique. When talking about his creative path, the composer uses a word that can be translated by 'growth': "When I grow, I grow only from the folk song, from the spoken language, and I am confident that I will keep on growing, if that is God's will. I cannot help laughing when I see people using the sound as a purely acoustic phenomenon"<sup>3</sup>.

Janáček collected and analyzed Moravian folk music for 16 years (1888-1904)<sup>4</sup>. Thus, he came close to the sources of folk music as researcher, in much the same way as Bartók did. His experience led him into elaborating a compositional style inspired from the structural data of regional musicality, decanted up to abstractization. Despite their sublimation, a specific color and a fundamental Czech-Moravian "ethos" remained intrinsic to his music up to his last opus – as was the case with Bartók and Enescu, too.

His qualities as composer and folklorist were strongly united during his youth and early adulthood. As an ethnomusicologist, he coordinated the Moravian section of the *Czech Ethnographic Exhibition* (1895) and, beginning with 1900, he coordinated the music collection of the *Moravian Museum Society*, together with František Bartoš (1837-1906); he was chairman of the Moravian-Silesian committee for the project entitled "Das Volkslied in Österreich" [The Folk Song in Austria] founded in 1902 by the *Ministry of Education* in Vienna in cooperation with *Universal Edition*; together with students and other ethnomusicologists he collected over 10.000 melodies (songs, dances, pieces for cimbalom, etc.), he observed and noted down the intonation of speaking (1907, 1909), he analyzed folk dances; for his recordings he used the photographic technique and the phonograph (since 1909)<sup>5</sup>. Between 1899 and 1901, together with Martin Zeman and František Bartoš, he edited more than 2000 songs and dances belonging to twelve categories (ballads, love songs, wedding songs, military songs, satirical songs, drinking and party songs etc.)<sup>6</sup>. Of all these he preferred the ballads and the love songs: "The nucleus of these songs is full and heavy; the expression is profound and heroic"(...) "Each sound brings an idea, singular and continuous"<sup>7</sup>.

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<sup>3</sup> Walter Wiese, *Tschechische Kammermusik. Smetana-Dvorák-Janáček*, Amadeus, Winterthur/Schweiz, 2004, p. 219, quotes from Jan Raček, *Leoš Janáček*, Reclam, Leipzig, 1962, p.65.

<sup>4</sup> He collected mostly in Moravian Slovakia and in Lachia; he drew attention to the folklore of certain peripheral regions, not just from Moravia, but also from the region bordering Slovakia.

<sup>5</sup> Meinhard Sarembo, *Leoš Janáček*, in: Ludwig Finscher (Editor), *Musik in Geschichte und Gegenwart*, (MGG), Personenteil, vol. 9, Bärenreiter and Metzler, Kassel a.o., 2003, p. 874, column 1.

<sup>6</sup> Meinhard Sarembo, *Leoš Janáček, Zeit – Leben – Werk – Wirkung*, Bärenreiter, Kassel, Basel, London New-York, Prag, 2001, p. 125.

<sup>7</sup> Meinhard Sarembo, *Leoš Janáček*, in: *Zeit-Leben-Werk-Wirkung*, Bärenreiter, Kassel a.o., 2001, p. 125-126, quotation from Adelheid Geck, *Das Volksliedmaterials Leos Janáček's*, Regensburg, 1975, p. 180-181.

## 1. Pan-Slavist Influences

His attachment to the world of the Moravian peasants was complemented with his firm national convictions and with the Pan-Slavist ideas of his youth. Inflamed by the struggle of the Czech people for their rights during the Habsburg Empire, Janáček developed an early desire to imbue his creation with a fundamentally Slavic spirit. He was an admirer of Lermontov and Tchaikovsky and visited Russia, "Mother of all Slavs", several times.<sup>8</sup> After 1886, he engaged in the fight of the organization "The Czechs of Brno" against the German element; during this period he composed choral works for male voices, of militant, social (inspired by the workers' protests<sup>9</sup>) or national inspiration, also adding folkloric elements to the last category. After 1918 (his international recognition came after 1916, at the age of 62), he appeared as representative of Czechoslovakia: "We are a people who must mean something in the world! We are the heart of Europe! This heart must make itself felt in Europe"<sup>10</sup>. He resorts to subjects from the Russian literature: *Katja Kabanova* after A.N. Ostrowski [1919-1921], *The Glagolitic Mass* to an old Slavonic text [1926], *From the House of the dead* after Dostoevsky [1927-1928], are but a few examples dating from his last decade of life. During all this time, his compositions underwent stylistic changes in which the folklore became less and less noticeable, plunging, perhaps, into a deep layer of the musical "subconscious". "Neither overestimate, not underestimate folk songs, know them!"<sup>11</sup>, writes Janáček. In his late works, it was only a subtle, non-figurative and purely coloristic vein that was left from the folkloric atmosphere, like the memory of "something known" long ago.

## 2. The Double Approach of the Folkloric Source

In distinct stages of his life, Janáček seems to have given different approaches to the folkloric element (both technically and aesthetically). Until 1900, folkloric elements appeared in the stylistic data of a late Romanticism, making themselves remarked especially by their "unusual melodic inventiveness"<sup>12</sup>.

After 1900, he approached the folkloric source from the perspective of a modernism infused with a national flavor and anchored in abstractized structures and in the "Sprechmotives" technique. "It is only the combination between technical perfection and primary inspiration that will lead him beyond the, though limited, horizon of folklorism", asserted Meinhard Saremba

<sup>8</sup> In 1896, 1902 and 1904, see Walter Wiese, op. cit., p. 216.

<sup>9</sup> The sonata *From the Street, 1 October, 1905* illustrates the clash between the Germans and the Czechs during a demonstration occasioned by the foundation of the Czech University in Brno.

<sup>10</sup> Walter Wiese, op. cit, p. 218 quotes from Raček, op. cit., p. 151 and Jarmila Procházková, Bohumir Volný, *Leoš Janáček. Born in Hukvaldy*, Moravian Museum, Brünn 1995, p. 73.

<sup>11</sup> Meinhard Saremba, *Leoš Janáček. Zeit-Leben-Werk-Wirkung*, p. 139, quotation from Jiří Vysloužil, *Leoš Janáček, O lidové písni a lidové hudbě*, Prague 1955, p. 434.

<sup>12</sup> Meinhard Saremba, *Janáček (MGG)*, p. 882.

referring to the works of this period<sup>13</sup>. Several of his works of the middle period (1900-1914) are partly enriched with unconventional sound techniques, such as an unprecedented widening of the speech and voice resources in choirs: whispers, laments, shouts. Unlike Schönberg, Janáček (seems to have) arrived at these means of obvious modernity in a different way, i.e. by deriving them from everyday musical and acoustic phenomena.

*Fragment from the chorus entitled "Seventy Thousand" (Text : Petr Bezruč), 1909 [1912]<sup>14</sup>.*

93 *mp*

Jen žít! - - - - - ben!  
Nur le - - - - -  
Just live!

*p* 3:2 3:2 3:2 3:2 *cresc.* 3:2 3:2

mar - kým Ge - ro, tak jsi bo - hat, tak jsi bo - hat, tak jsi  
Mar - quis Ge - ro, wie du reich bist, wie du reich bist, wie du  
Mar - quis Ge - ro, you're a rich man, you're a rich man, you're a

*ff*

Se - dm - de - sát - ti - síc  
Sieb - zig - tau - send - Grä - ber  
Then they came to dig our

*p* 3:2 3:2 3:2 3:2 *cresc.* 3:2 3:2

mar - kým Ge - ro, tak jsi bo - hat, tak jsi bo - hat, tak jsi bo - hat,  
Mar - quis Ge - ro, wie du reich bist, wie du reich bist, wie du reich bist,  
Mar - quis Ge - ro, you're a rich man, you're a rich man, you're a rich man,

hro - bū ko - pa - jí nám před Tě - ší - nem!  
he - ben sie für uns aus, hier vor Tě - šin!  
graves for se - ven - ty thou - sand near to Tě - šin!

101 *f* 3:2 3:2

bo - hat, mar - kým Ge - - - - - ro!  
reich bist, Mar - quis Ge - - - - - ro!  
rich man, Mar - quis Ge - - - - - ro!

hro - bū ko - pa - jí nám před Tě - ší - nem! Ča - - - - - sem  
he - ben sie für uns aus, hier vor Tě - šin! Bis - - - - - len  
graves for se - ven - ty thou - sand near to Tě - šin! Cry - - - - - out!

*mf*

*f* 3:2

mar - kým Ge - - - - - ro!  
Mar - quis Ge - - - - - ro!  
Mar - quis Ge - - - - - ro!

*ff*

Se - dm - de - sát - ti - síc,  
Sieb - zig - tau - send, - sieb - zig,  
We're the se - ven - ty thou - sand,

<sup>13</sup> Meinhard Saremba, *Janáček. Zeit-Leben-Werk-Wirkung*, p. 139.

<sup>14</sup> "Complete Critical Edition of the Works of Leoš Janáček", series C, vol. 2 (Male Choruses II), Bärenreiter Prague, 2011, p. 109.

Thus, in his maturity works he borrowed the elementarity, the configurative force and the dramatic enhancement force of the folk song (especially melodically, and not rhythmically, as Stravinsky did). Attentive to onomatopoeias and to the natural sounds (wind, water, the sound of the carriage on the road...), he discovered a kind of "vital force" in the modulation of the voice. This can be or can become a "*window to the soul*" (1928)<sup>15</sup>. In works like the string quartets, the musical idea is carried by minimal, elementary units of the discourse (cells); short and extremely strong, plastic and emotionally dense motifs are processed by way of a "*kaleidoscopic metamorphosing technique*"<sup>16</sup>.

Various elements borrowed or inspired from the Moravian folk music occur in works like: the choruses composed between 1873 and 1876 (free rhythmic pieces after the model of the East-Moravian and Slovakian folk music<sup>17</sup>, non-conventional metrics, fermatas, melismas, missing barlines); the choreographic piece *Rákoš Rákoczy*, 1891 (comprising dances and choruses from different Moravian districts, including his native region Laško and the Moravian mountains); the folkloristic opera entitled *The Beginning of a Romance*, 1891 (songs in Slovakian dialect from the Moravian border regions<sup>18</sup>); the dance cycles *Lachian Dances for Orchestra* (1893-1927); *Wallachian Dances* (1889-1891); *Moravian Dances* (1889-1891), *Czech Dances* (1893); in *Moravian Folk Poetry in Songs* (1908) [*Moravian Dances*]

*Wallachian dance, fragment from "Moravské Tance" in arrangement for violin and piano.*<sup>19</sup>

<sup>15</sup> Meinhard Saremba, *Janaček (MGG)*, p. 882, column 2, quotation from *Literární Svet*, I, March 1928.

<sup>16</sup> Dietmar Holland, *Kompositionsbegriff und Motivtechnik in Janáčeks Streichquartetten*, in: *Musik-Konzepte* 7. Leoš Janaček, p. 67-75.

<sup>17</sup> In the choruses *Osudu neujdeš* (*You Will Not Escape Fate*, 1876) he eliminates barlines in certain consecutive bars; he uses fermatas in *Nestálost lásky* (*Unbeständige Liebe*, 1873), melismas "right in the low registers of the male voices" in *Zpěvná duma* (*Sung Lament*, 1876), cf. Saremba, *Leoš Janáček (MGG)*, p. 886, column 2.

<sup>18</sup> Derek Katz, *A Turk and a Moravian in Prague*, in: Michael Beckerman (Editor), *Janáček and His World*, Princeton University Press, Princeton and Oxford, 2003, p. 151.

<sup>19</sup> Excerpt from the edition arranged by Leoš Faltus, Universal Edition, Vienna, London, New York, 2007, p. 6.

Sometimes he used autochthonous subjects in his musical theatre (*Jenůfa* [1894-1903], *The Cunning Little Vixen* [1921-23]). Musically, however, the folkloristic idea fades into the background, with only sporadic references appearing in *Jenůfa* and *Katja Kabanowa*. Despite all this, a specific color endures, characterizing works like the song cycle *The Diary of One Who Disappeared* for tenor, alto, female voices and piano (1917-1919) or the *Simfonietta* (1926)<sup>20</sup>.

### 3. Connections between Oral Music and Written Music

During his years of ethnomusicological research and later, Janáček was constantly concerned with establishing (structural and aesthetic) equivalences between folklore and the cultivated art. He looked for similarities between the philosophical or structural principles, such as the rhythmic and melodic gestures, or the formal and motivic processing procedures. He saw only one difference between the popular and the cultivated genres: written music is apriorically more complex due to the availability of notation: "Do not allow a musical genius manuscript paper, notes, or a pen – and he will compose nothing more than a folk-song" is one of his well-known aphorisms<sup>21</sup>.

Thus, Janáček imbued his own artistic idiom with technical procedures taken from the Moravian folk music, guiding himself mostly by the type and frequency of motifs in songs<sup>22</sup>; he shaped melodic contours after the intonation of speech and the prosodic features of the Czech language; he used pedals and ostinatos as accompaniment devices. Moreover, he tried to put himself in the folk musician's shoes, to see the world with the eyes of someone who naturally puts in a song all the daily experiences that people go through at work, at home, at parties etc.

### 4. From the Sonority of the Language to Melodic Contours

Atonality is foreign both to the folk song and to Janáček's music. "There is no music outside the sphere of tonality"(...) "The folk song does not know atonality"<sup>23</sup> Hard to identify in the absence of accompaniment, modes can have lowered thirds and sixths<sup>24</sup>. In his own music, Janáček sometimes modified diatonic melodies, lending them a folkloric quality by way of modal alterations (*The Diary of One Who Disappeared*). His music is "neither atonal, nor tonal"<sup>25</sup>.

Above all, he was fascinated with the typical intonation and pronunciation of the Czech peasant speech and folksong: "it is inevitable for a scientific paper on folk songs to begin with the

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<sup>20</sup> Meinhard Saremba compares a folk song from Velká with the main theme of the second movement (*Allegretto*) of *Simfonietta*, in: *Leoš Janáček. Zeit-Leben-Werk-Wirkung*, p. 136.

<sup>21</sup> Zdenek Skoumal, op. cit., p. 129, quotes Jaroslav Šeda, *Leoš Janáček*, Prague, 1961, p. 115.

<sup>22</sup> Zdenek Skoumal, op. cit., 144-145.

<sup>23</sup> Meinhard Saremba, idem, p. 126, quotes from Jiri Vyslouzil: *Leoš Janáček – O lidové písni a lidové hubde*, p. 451

<sup>24</sup> Meinhard Saremba, ibidem, p. 127.

<sup>25</sup> Holland, op. cit., p. 70.

*Sprechgesang*<sup>26</sup>. From the prosody of folk songs, he assimilated the "parlando" style. The *Sprechmotive* technique crystallized after 1897 (the cantata *Amarus* is considered to be the first piece in which he used this technique). It is the allure of the motifs that he borrowed from the folk melodies, rather than the proper melodies and motifs; he also tried to assimilate the intonation of the Czech language, trying to "notate" it spontaneously, "grasp" it and "stylize" it in musical motifs.

Both the motivic technique and the *Sprechmelodies* derive from an atomist vision of the sound world (atomist theories were in fashion at the time and inspired, among others, Stravinsky, too)<sup>27</sup>. Here are a few ideas: the whole is reflected in each of its minimal components; the melody of the language represents a reduction of the human expression to the minimum<sup>28</sup>; a *Sprechmotive* depicts the soul and represents a spontaneous, instantaneous and fugitive – albeit realist – image of the speaker<sup>29</sup>; in a *Sprechmotive*, the expression is free, unconstrained; likewise, its notation is the result of an impulsive, spontaneous gesture, like an improvisational stroke.

*A "spoken motif" from "Jenůfa's" part, act II, scene VI*<sup>30</sup>.

The image shows a page of a musical score for the opera *Jenůfa*. The title at the top is "JENŮFA / JENUFA". The score is in G minor (three flats) and 3/4 time. It features a vocal line and piano accompaniment. The lyrics are in Czech, German, and English. The first system shows the vocal line starting with a *mf* dynamic and the piano accompaniment with a *mf* dynamic. The second system shows the vocal line with a *p* dynamic and the piano accompaniment with a *pp* dynamic. The score includes markings for "Ott. Fl. VI." and "Fg. Tb." and a rehearsal mark "77".

JENŮFA / JENUFA

*mf*

Už je ve-čer.  
Schon ist's A-bend,  
Now it's eve-ning.

*mf* *p* *pp*

Ott. Fl. VI.  
Fg. Tb.

*p* *ppp*

77

smim od - bed-nit o - ke - ni - ěky.  
nun darf ich die Läden öff-nen.  
I can have the shut-ters o-pen!

<sup>26</sup> Meinhard Saremba, *Leoš Janáček. Zeit-Leben-Werk-Wirkung*, p. 128, quotation from Vysloužil, p. 457.

<sup>27</sup> Volker Scherliess, *Schönberg und Stravinsky: Zwei Wege der Neuen Musik*, in Sabine Ehrmann Herfort, Ludwig Finscher, Gisela Schubert (Editor), *Europäische Musikgeschichte*, Bärenreiter-Metzler, Kassel a.o., 2002, p. 100.

<sup>28</sup> Zdenek Skoumal, op. cit., p. 145.

<sup>29</sup> Dietmar Holland, op. cit., p. 70.

<sup>30</sup> Excerpt from *Jenůfa, Její pastoryňa* [Jenůfa, Her Step-Daughter], opera in three acts from Moravian peasant life, libretto by Gabriela Preissová, score for voice and piano, Brno version (1908), arranged by Sir Charles Mackerras and John Tyrrel, Universal Edition, 2000, p. 248.

## 5. The Influence of Naturalism

To Janáček, knowing the folklore represented a way of searching for the "truth" in art. The revelation of the folk poetry, which drew him close to the sounds of the surrounding world and especially to the sounds of the spoken language, had for the composer the force of a "purification", of a clarification of his creative visions.

The "truth" he speaks about is derived from the concrete, raw and naked reality, from the (often hostile) environment in which man "exists" with all his weaknesses. Thus, Janáček created sonorous dramaturgies centered on the modest image of the simple man, a realist-naturalist perspective that also occurs, for example, in the novels of Emile Zola. But with Janáček, his naturalist view is manifest not only in dramaturgy, but also acoustically: his characters sing as they speak – in every moment of their life, whether important or not: "...In a compositional work I want to learn about man from his language – speech – song – from his appearance (...) – to discern his emotions from his work – to get to know his thinking – even the sparkling of an idea. Naturalism in composition reaches for all that"<sup>31</sup>.



*Scene from the opera "Jenůfa" staged at the Vienna State Opera (2011).*

Thus, Janáček invented his musical language starting from the naturalist idea of the song that is quasi-identical to speech, to the natural communication between two "ordinary" persons, to the language spoken by those belonging to the oppressed or "lower" sections of society. The *Sprechmotive* technique resulted from the acoustic analysis of speech, of onomatopoeias, of everyday phenomena and sounds. It was not *beauty* that he was interested in, but emotion<sup>32</sup>.

<sup>31</sup> Miloš Stědroň, *Janáček and Naturalism (1924-1925)*, in Michael Beckerman (Editor), *Leoš Janáček and his World*, Princeton University Press, Princeton 2003, p. 297, quotation from Leoš Janáček, *Opus Musicum* No. 6, 1995.

<sup>32</sup> Dietmar Holland, op. cit., p.68, quotes from Raček, p. 116 (letter to Max Brod, 2 August 1924).

Emotion is "genuine" only if it is derived "from life, from blood, from the surrounding world"<sup>33</sup>; the music of peasants and the language they speak are "a faithful echo of their inner life"<sup>34</sup>.

In composition, he attempted to reveal an acoustic image of the utmost simplicity, but at the same time raw and deprived of ornaments and trimmings, something he "learned" from the folk artist: "For the folk composer the tone is more than a refined sound from an instrument; it is ruffled with murmurs, it is wet as if from the Danube's swift water, green as if from a meadow [...]. His thoughts in general and thoughts in tones are one and the same"<sup>35</sup>. In his late chamber works (*Sonata for Violin and Piano* [1913-1921], *the Quartets* [1923, 1928]), the laconic albeit ardent tone, their improvisatory and sketchy character, the spontaneous, unshackled flow of the form, the melody with ragged edges and the abrupt changes and transitions can suggest, on a very distant level, the rhapsodic style and the primal emotionality of the folk musician.

## 6. Points of Contact with East European Modernity

Thus, Janáček shifted from figurative to non-figurative, from particular to general, without abandoning the stylistic peculiarities derived from the Moravian folklore. The solution he reached through a refined process of genesis of the composition is unique. Several "points of contact" can nevertheless be discerned between him and certain contemporary composers, some from Eastern Europe. Here are but a few examples which, far from being the only ones, illustrate a common preoccupation in finding (starting from the folk culture) modern alternatives to the Western models.

His interest in motivic micro units, concision and minimalism was also shared by Bartók. To him, peasant melodies were "true examples of how to give a musical idea its ultimate expression in the shortest of forms, with the most modest of means"<sup>36</sup>. The rhythmic factor can be stimulated by pulses of folk origin in Enescu (*parlando-rubato*), in Bartók (*giusto-parlando* and *aksak*), in Stravinsky and in the Lithuanian composer Ciurlionis<sup>37</sup> (*heterometry, polyrhythmies, simultaneous pulsations*). Frequent *ostinati* along with new forms of vertical organization of the sonorous material can be found in Bartók (*polyvocality*) and Enescu (*heterophony*). In Bartók, Stravinsky a.o. we encounter disparities, melodic discontinuity and fragmentation combined with the growing complexity of the language, but without denying the sonorous center, as in atonal or

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<sup>33</sup> Idem.

<sup>34</sup> Dietmar Holland, op. cit., p. 68, quotes from Leoš Janáček, *Feuilletons*, in "Lidové Noviny", p. 170.

<sup>35</sup> Zdenek Skoumal, op. cit., p. 145, quotes from *Leoš Janáček*, Note (Na paměť Frant. Bartoše) [Note. František Bartoš in Memoriam], in: "Lidové Noviny", 28 July 1926, re-edited in Jan Raček, Jiří Vysloužil (Editor), *O lidové písni a lidové hubdě*, Arhiva Janáček (second series), vol.1, Prague, 1955, p. 458.

<sup>36</sup> Bela Bartók, *Ce este muzica populară* (1931) [What is Folk Music], quotation from Clemansa Liliana Firca, *Modernitate și avangardă în muzica ante- și interbelică a secolului XX (1900-1940)* [Modernity and Avant-Garde in the Ante- and Interbellum Music of the 20th Century], Editura Fundației Culturale Române, București, 2002, p. 58.

<sup>37</sup> Mikalojus Konstantinas Čiurlionis (1875-1911).

serial music. Bartók<sup>38</sup> and Kodaly, for example, cultivate an intonation based not only on melody, but also on vocal declamation and prosody; the rhapsodic or improvisational character can result from variation techniques (in Bartók, Enescu), or from association, concatenation, mosaicking (in Stravinsky), a.s.o.

While the approach of folklore arose from the desire to "invent tradition" based on a regional specificity<sup>39</sup>, a goal that was congruent with that of the National Schools, the artistic outcome was entirely different from that of the Romantic folklorism. The modernist music of the 1920s (Spanish, Romanian, Hungarian, Czech etc...) transcends the "folkloristic" message through its realism, novelty and sometimes through the radicality of its means. The relationship with the folk creation can be direct or indirect, sublimated or ideal. The interest lies not in the aesthetic parameters ("melodic beauty", "rhythmic vigor" etc.), but in the structural features that are different from those of Western music. Atypical rhythms and scales derived from archaic autochthonous practices offer Eastern composers solutions to free themselves from the influence, or even "hegemony" of the German, Italian and French music<sup>40</sup>. Their approach is obviously different from (though comparable with) that of the likes of Debussy, who incorporates "exotic" intonational and rhythmic micro-elements into music. The Western musician, however, does it out of a cosmopolitan, purely cultural interest, following a crisis born out of superabundance and saturation (the harmonic system being considered to have been exploited to "exhaustion"). Contrariwise, the Eastern composer acts out of the awareness of a lack and tormented by the absence, in their own culture, of a secular music tradition comparable to the Western one.

Bartók, Stravinsky, Janáček, de Falla, Szymanowski, Enescu, Ciurlionis and others moved towards a much wider range of emotions, beyond the Romantic idealism, the peasant romance, national pathos and heroic dramatism. With techniques that grew more and more refined, sophisticated and prone to abstraction, they expressed the wrath of war (Janáček: "Ach, vojna, vojna" [*Ah, the War*, 1885]), elementary forces (Ciurlionis: *The Sea* [1903-1907])<sup>41</sup>, an objective

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<sup>38</sup> In *Blue Beard's Castle* (1911-1917), Bartók shaped vocal declamation after the prosodic characteristics of the spoken and sung Hungarian language; the result is a specific rhythm as well as an intonation peculiarity of the folk melody, see Firca, op. cit., p. 57.

<sup>39</sup> In the sense presented in: Eric Hobsbawm, Terrence Ranger (Editor), *The Invention of Tradition*, Cambridge University Press, Cambridge 1983.

<sup>40</sup> Contantin Floros, *Bela Bartók, Arnold Schönberg und der Folklorismus*, in: Walter Salmen, Giselher Schubert (Editor), *Verflechtungen im 20. Jahrhundert. Komponisten im Spannungsfeld elitär-populär*, Schott, Mainz, 2005, p. 146.

<sup>41</sup> Danuta Mirka: *The Idea of Correspondences in the Symphonic Poem "The Sea" by Mikalojus Constantinas Ciurlionis*, communication at the International Congress of Musical Signification (ICMS7), Imatra, 2001, in printed version *Idea Korespondencji w poemscie symfonicznym "Morze" Mikalojusa Konstantinasa Ciurlionisa*, in: Krzysztof Droba (Editor), *W kregu muzyki litewskiej* [Within the Circle of Lithuanian Music], Krakovia, Akademia Muzyczna 1997, 13-17.

and rational attitude of detachment towards the material (Stravinsky: *The Soldier's Tale*<sup>42</sup> [1918]), the delirium of the dance (de Falla: *El amor brujo* [1925]), sublimated emotions (Enescu: *Sonatas "dans le caractère populaire roumain"* op. 25 [1926]), parody and irony (Mihail Jora: *At the Marketplace* [1928]), ancestral energies (Szimanowski: *Harnasie* 1935), and even an "assault" on folklore (Bartók, *Improvisations on Hungarian Peasant Songs* [1920]). The language broadens its range of techniques and reacts to the contemporary trends through chromatization, modality, dynamization, rhythmic individualization and new timbral solutions. Going beyond the plainness of quotation, the folkloric element takes forms that are nuanced through stylization, transformation and essentializing. In this context, Leoš Janáček's music, so widely performed nowadays on many international stages, is conspicuous mostly by its solution to the tension between tradition and modernity.

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<sup>42</sup> In the case of modular technique, "of the pattern", folkloric motifs are treated as *Bausteine* (constructive elements), see Volker Scherließ, op. cit., p. 1009-1010.