

= Leo? Janá?ek =

Leo? Janá?ek (Czech pronunciation : [?l?o? ?jana?t ? ??k] , baptised Leo Eugen Janá?ek ; 3 July 1854 ? 12 August 1928) was a Czech composer , musical theorist , folklorist , publicist and teacher . He was inspired by Moravian and other Slavic folk music to create an original , modern musical style .

Until 1895 he devoted himself mainly to folkloristic research and his early musical output was influenced by contemporaries such as Antonín Dvo?ák . His later , mature works incorporate his earlier studies of national folk music in a modern , highly original synthesis , first evident in the opera *Jen?fa* , which was premiered in 1904 in Brno . The success of *Jen?fa* (often called the " Moravian national opera ") at Prague in 1916 gave Janá?ek access to the world 's great opera stages . Janá?ek 's later works are his most celebrated . They include operas such as *Ká?a Kabanová* and *The Cunning Little Vixen* , the *Sinfonietta* , the *Glagolitic Mass* , the rhapsody *Taras Bulba* , two string quartets , and other chamber works . Along with Antonín Dvo?ák and Bed?ich Smetana , he is considered one of the most important Czech composers .

= = Biography = =

= = = Early life = = =

Leo? Janá?ek , son of schoolmaster Ji?í (1815 ? 1866) and Amalie (née Grulichová) Janá?ková (1819 ? 1884) , was born in Hukvaldy , Moravia (then part of the Austrian Empire) . He was a gifted child in a family of limited means , and showed an early musical talent in choral singing . His father wanted him to follow the family tradition , and become a teacher , but deferred to Janá?ek 's obvious musical abilities . In 1865 young Janá?ek enrolled as a ward of the foundation of the Abbey of St. Thomas in Brno , where he took part in choral singing under Pavel K?í?kovský and occasionally played the organ . One of his classmates , Franti?ek Neumann , later described Janá?ek as an " excellent pianist , who played Beethoven symphonies perfectly in a piano duet with a classmate , under K?í?kovský 's supervision " . K?í?kovský found him a problematic and wayward student but recommended his entry to the Prague Organ School . Janá?ek later remembered K?í?kovský as a great conductor and teacher .

Janá?ek originally intended to study piano and organ but eventually devoted himself to composition . He wrote his first vocal compositions while choirmaster of the Svatopluk Artisan 's Association (1873 ? 76) . In 1874 he enrolled at the Prague organ school , under Franti?ek Skuherský and Franti?ek Bla?ek . His student days in Prague were impoverished ; with no piano in his room , he had to make do with a keyboard drawn on his tabletop . His criticism of Skuherský 's performance of the Gregorian mass was published in the March 1875 edition of the journal *Cecilie* and led to his expulsion from the school ? but Skuherský relented , and on 24 July 1875 Janá?ek graduated with the best results in his class . On his return to Brno he earned a living as a music teacher , and conducted various amateur choirs . From 1876 he taught music at Brno 's Teachers Institute . Among his pupils there was Zdenka Schulzová , daughter of Emilian Schulz , the Institute director . She was later to be Janá?ek 's wife . In 1876 he also became a piano student of Amálie Wickenhauserová @-@ Nerudová , with whom he co @-@ organized chamber concertos and performed in concerts over the next two years . In February 1876 , he was voted choirmaster of the *Beseda brn?nská* Philharmonic Society . Apart from an interruption from 1879 to 1881 , he remained its choirmaster and conductor until 1888 .

From October 1879 to February 1880 he studied piano , organ , and composition at the Leipzig Conservatory . While there , he composed *Thema con variazioni* for piano in B flat , subtitled *Zdenka 's Variations* . Dissatisfied with his teachers (among them Oscar Paul and Leo Grill) , and denied a studentship with Camille Saint @-@ Saëns in Paris , Janá?ek moved on to the Vienna Conservatory , where from April to June 1880 he studied composition with Franz Krenn . He concealed his opposition to Krenn 's neo @-@ romanticism , but he quit Josef Dachs 's classes and further piano

study when he was criticised for his piano style and technique . He submitted a violin sonata (now lost) to a Vienna Conservatory competition , but the judges rejected it as " too academic " . Janáček left the conservatory in June 1880 , disappointed despite Franz Krenn 's very complimentary personal report . He returned to Brno where on 13 July 1881 , he married his young pupil Zdenka Schulzová .

In 1881 , Janáček founded and was appointed director of the organ school , and held this post until 1919 , when the school became the Brno Conservatory . In the mid @-@ 1880s Janáček began composing more systematically . Among other works , he created the Four male @-@ voice choruses (1886) , dedicated to Antonín Dvořák , and his first opera , *Jenůfa* (1887 ? 88) . During this period he began to collect and study folk music , songs and dances . In the early months of 1887 he sharply criticized the comic opera *The Bridegrooms* , by Czech composer Karel Kovačovic , in a *Hudební listy* journal review : " Which melody stuck in your mind ? Which motif ? Is this dramatic opera ? No , I would write on the poster : ' Comedy performed together with music ' , since the music and the libretto aren 't connected to each other " . Janáček 's review apparently led to mutual dislike and later professional difficulties when Kovačovic , as director of the National Theatre in Prague , refused to stage Janáček 's opera *Jenůfa* .

From the early 1890s , Janáček led the mainstream of folklorist activity in Moravia and Silesia , using a repertoire of folksongs and dances in orchestral and piano arrangements . Most of his achievements in this field were published in 1899 ? 1901 though his interest in folklore would be lifelong . His compositional work was still influenced by the declamatory , dramatic style of Smetana and Dvořák . He expressed very negative opinions on German neo @-@ classicism and especially on Wagner in the *Hudební listy* journal , which he founded in 1884 . The death of his second child , Vladimír , in 1890 was followed by an attempted opera , *Beginning of the Romance* (1891) and the cantata *Amarus* (1897) .

= = = Later years and masterworks = = =

In the first decade of the 20th century Janáček composed choral church music including *Otčenáš* (Our Father , 1901) , *Constitutes* (1903) and *Ave Maria* (1904) . In 1901 the first part of his piano cycle *On an Overgrown Path* was published , and gradually became one of his most frequently performed works . In 1902 Janáček visited Russia twice . On the first occasion he took his daughter Olga to St.Petersburg , where she stayed to study Russian . Only three months later , he returned to St. Petersburg with his wife because Olga was very ill . They took her back to Brno , but her health was worsening . Janáček expressed his painful feelings for his daughter in a new work , his opera *Jenůfa* , in which the suffering of his daughter became *Jenůfa* 's . When Olga died in February 1903 , Janáček dedicated *Jenůfa* to her memory . The opera was performed in Brno in 1904 , with reasonable success , but Janáček felt this was no more than a provincial achievement . He aspired to recognition by the more influential Prague opera , but *Jenůfa* was refused there (twelve years passed before its first performance in Prague) . Dejected and emotionally exhausted , Janáček went to Luhačovice spa to recover . There he met Kamila Urválková , whose love story supplied the theme for his next opera , *Osud* (*Destiny*) .

In 1905 Janáček attended a demonstration in support of a Czech university in Brno , where the violent death of František Pavlík (a young joiner) at the hands of the police inspired his 1 . X. 1905 piano sonata . The incident led him to further promote the anti @-@ German and anti @-@ Austrian ethos of the Russian Circle , which he had co @-@ founded in 1897 and which would be officially banned by the Austrian police in 1915 . In 1906 he approached the Czech poet Petr Bezruč , with whom he later collaborated , composing several choral works based on Bezruč 's poetry . These included *Kantor Halfar* (1906) , *Maryška Magdónova* (1908) , and *Sedmdesát tisíc* (1909) . Janáček 's life in the first decade of the 20th century was complicated by personal and professional difficulties . He still yearned for artistic recognition from Prague . He destroyed some of his works ? others remained unfinished . Nevertheless , he continued composing , and would create several remarkable choral , chamber , orchestral and operatic works , the most notable being the 1914 Cantata *Věčné evangelium* (*The Eternal Gospel*) , *Pohádka* (*Fairy tale*) for cello and piano (1910

) , the 1912 piano cycle V mlhách (In the Mist) and his first symphonic poem ?uma?ovo dí? (A Fiddler 's Child) . His fifth opera , Výlet pana Brou?ka do m?síce , composed from 1908 to 1917 , has been characterized as the most " purely Czech in subject and treatment " of all of Janá?ek 's operas .

In 1916 he started a long professional and personal relationship with theatre critic , dramatist and translator Max Brod . In the same year Jen?fa , revised by Kova?ovic , was finally accepted by the National Theatre ; its performance in Prague (1916) was a great success , and brought Janá?ek his first acclaim . He was 62 . Following the Prague premiére , he began a relationship with singer Gabriela Horváthová , which led to his wife Zdenka 's attempted suicide and their " informal " divorce . A year later (1917) he met Kamila Stösslová , a young married woman 38 years his junior , who was to inspire him for the remaining years of his life . He conducted an obsessive and (on his side at least) passionate correspondence with her , of nearly 730 letters . From 1917 to 1919 , deeply inspired by Stösslová , he composed The Diary of One Who Disappeared . As he completed its final revision , he began his next ' Kamila ' work , the opera Ká?a Kabanová .

In 1920 Janá?ek retired from his post as director of the Brno Conservatory , but continued to teach until 1925 . In 1921 he attended a lecture by the Indian philosopher @-@ poet Rabindranath Tagore , and used a Tagore poem as the basis for the chorus The Wandering Madman (1922) . At the same time he encountered the microtonal works of Alois Hába . In the early 1920s Janá?ek completed his opera The Cunning Little Vixen , which had been inspired by a serialized novella in the newspaper Lidové noviny .

In Janá?ek 's 70th year (1924) his biography was published by Max Brod , and he was interviewed by Olin Downes for The New York Times . In 1925 he retired from teaching , but continued composing and was awarded the first honorary doctorate to be given by Masaryk University in Brno . In the spring of 1926 he created his Sinfonietta , a monumental orchestral work , which rapidly gained wide critical acclaim . In the same year he went to England at the invitation of Rosa Newmarch . A number of his works were performed in London , including his first string quartet , the wind sextet Youth , and his violin sonata . Shortly after , and still in 1926 , he started to compose a setting to an Old Church Slavonic text . The result was the large @-@ scale orchestral Glagolitic Mass . Janá?ek was an atheist , and critical of the organised Church , but religious themes appear frequently in his work . The Glagolitic Mass was partly inspired by the suggestion by a clerical friend , and partly by Janá?ek 's wish to celebrate the anniversary of Czechoslovak independence .

In 1927 ? the year of the Sinfonietta 's first performances in New York , Berlin and Brno ? he began to compose his final operatic work , From the House of the Dead , the third Act of which was found on his desk after his death . In January 1928 he began his second string quartet , the Intimate Letters , his " manifesto on love " . Meanwhile , the Sinfonietta was performed in London , Vienna and Dresden . In his later years , Janá?ek became an international celebrity . He became a member of the Prussian Academy of Arts in Berlin in 1927 , along with Arnold Schoenberg and Paul Hindemith . His operas and other works were finally performed at the world stages . In August 1928 he took an excursion to ?tramberg with Kamila Stösslová and her son Otto , but caught a chill , which developed into pneumonia . He died on 12 August 1928 in Ostrava , at the sanatorium of Dr. L. Klein . He was given a large public funeral that included music from the last scene of his Cunning Little Vixen , and was buried in the Field of Honour at the Central Cemetery , Brno .

= = Personality = =

Janá?ek worked tirelessly throughout his life . He led the organ school , was a Professor at the teachers institute and gymnasium in Brno , collected his " speech tunes " and was composing . From an early age he presented himself as an individualist and his firmly formulated opinions often led to conflict . He unhesitatingly criticized his teachers , who considered him a defiant and anti @-@ authoritarian student . His own students found him strict and uncompromising . Vilém Tauský , one of his pupils , described his encounters with Janá?ek as somewhat distressing for someone unused to his personality , and noted that Janá?ek 's characteristically staccato speech rhythms were reproduced in some of his operatic characters . In 1881 , Janá?ek gave up his leading role

with the Beseda brněnská , as a response to criticism , but a rapid decline in Beseda 's performance quality led to his recall in 1882 .

His married life , settled and calm in its early years , became increasingly tense and difficult following the death of his daughter , Olga , in 1903 . Years of effort in obscurity took their toll , and almost ended his ambitions as a composer : " I was beaten down " , he wrote later , " My own students gave me advice ? how to compose , how to speak through the orchestra " . Success in 1916 ? when Karel Kovařovic finally decided to perform Jenůfa in Prague ? brought its own problems . Janáček grudgingly resigned himself to the changes forced upon his work . Its success brought him into Prague 's music scene and the attentions of soprano Gabriela Horvátová , who guided him through Prague society . Janáček was enchanted by her . On his return to Brno , he appears not to have concealed his new passion from Zdenka , who responded by attempting suicide . Janáček was furious with Zdenka and tried to instigate a divorce , but lost interest in Horvátová . Zdenka , anxious to avoid the public scandal of formal divorce , persuaded him to settle for an " informal " divorce . From then on , until Janáček 's death , they lived separate lives in the same household .

In 1917 he began his lifelong , inspirational and unrequited passion for Kamila Stösslová , who neither sought nor rejected his devotion . Janáček pleaded for first @-@ name terms in their correspondence . In 1927 she finally agreed and signed herself " Tvá Kamila " (Your Kamila) in a letter , which Zdenka found . This revelation provoked a furious quarrel between Zdenka and Janáček , though their living arrangements did not change ? Janáček seems to have persuaded her to stay . In 1928 , the year of his death , Janáček confessed his intention to publicise his feelings for Stösslová . Max Brod had to dissuade him . Janáček 's contemporaries and collaborators described him as mistrustful and reserved , but capable of obsessive passion for those he loved . His overwhelming passion for Stösslová was sincere but verged upon self @-@ destruction . Their letters remain an important source for Janáček 's artistic intentions and inspiration . His letters to his long @-@ suffering wife are , by contrast , mundanely descriptive . Zdenka seems to have destroyed all hers to Janáček . Only a few postcards survive .

= = Style = =

In 1874 Janáček became friends with Antonín Dvořák , and began composing in a relatively traditional romantic style . After his opera Ůrka (1887 ? 1888) , his style absorbed elements of Moravian and Slovak folk music .

His musical assimilation of the rhythm , pitch contour and inflections of normal Czech speech (Moravian dialect) helped create the very distinctive vocal melodies of his opera Jenůfa (1904) , whose 1916 success in Prague was to be the turning point in his career . In Jenůfa , Janáček developed and applied the concept of " speech tunes " to build a unique musical and dramatic style quite independent of " Wagnerian " dramatic method . He studied the circumstances in which " speech tunes " changed , the psychology and temperament of speakers and the coherence within speech , all of which helped render the dramatically truthful roles of his mature operas , and became one of the most significant markers of his style . Janáček took these stylistic principles much farther in his vocal writing than Modest Mussorgsky , and thus anticipates the later work of Béla Bartók . The stylistic basis for his later works originates in the period of 1904 ? 1918 , but Janáček composed the majority of his output ? and his best known works ? in the last decade of his life .

Much of Janáček 's work displays great originality and individuality . It employs a vastly expanded view of tonality , uses unorthodox chord spacings and structures , and often , modality : " there is no music without key . Atonality abolishes definite key , and thus tonal modulation Folksong knows of no atonality . " Janáček features accompaniment figures and patterns , with (according to Jim Samson) " the on @-@ going movement of his music ... similarly achieved by unorthodox means ; often a discourse of short , ' unfinished ' phrases comprising constant repetitions of short motifs which gather momentum in a cumulative manner . " Janáček named these motifs " sřasovka " in his theoretical works . " Sřasovka " has no strict English equivalent , but John Tyrrell , a leading specialist on Janáček 's music , describes it as " a little flash of time , almost a kind of musical

capsule , which Janáček often used in slow music as tiny swift motifs with remarkably characteristic rhythms that are supposed to pepper the musical flow . " Janáček 's use of these repeated motifs demonstrates a remote similarity to minimalist composers (Sir Charles Mackerras called Janáček " the first minimalist composer ") .

= = Legacy = =

Janáček belongs to a wave of twentieth @-@ century composers who sought greater realism and greater connection with everyday life , combined with a more all @-@ encompassing use of musical resources . His operas in particular demonstrate the use of " speech " -derived melodic lines , folk and traditional material , and complex modal musical argument . Janáček 's works are still regularly performed around the world , and are generally considered popular with audiences . He would also inspire later composers in his homeland , as well as music theorists , among them Jaroslav Volek , to place modal development alongside harmony of importance in music .

The operas of his mature period , *Jenůfa* (1904) , *Káťa Kabanová* (1921) , *The Cunning Little Vixen* (1924) , *The Makropulos Affair* (1926) and *From the House of the Dead* (after a novel by Dostoyevsky and premièred posthumously in 1930) are considered his finest works . The Australian conductor Sir Charles Mackerras became very closely associated with Janáček 's operas .

Janáček 's chamber music , while not especially voluminous , includes works which are widely considered twentieth @-@ century classics , particularly his two string quartets : *Quartet No. 1* , " *The Kreutzer Sonata* " inspired by the Tolstoy novel , and the *Quartet No. 2* , " *Intimate Letters* " . Milan Kundera called these compositions the peak of Janáček 's output .

The world première of Janáček 's lyrical *Concertino* for piano , two violins , viola , clarinet , French horn and bassoon took place in Brno on 16 February 1926 . It was also performed at the Frankfurt Festival of Modern Music in 1927 by Ilona Štěpánová @-@ Kurzová .

A comparable chamber work for an even more unusual set of instruments , the *Capriccio* for piano left hand , flute , two trumpets , three trombones and tenor tuba , was written for pianist Otakar Hollmann , who lost the use of his right hand during World War I. After its première in Prague on 2 March 1928 , the *Capriccio* gained considerable acclaim in the musical world .

Other well known pieces by Janáček include the *Sinfonietta* , the *Glagolitic Mass* (the text written in Old Church Slavonic) , and the rhapsody *Taras Bulba* . These pieces and the above @-@ mentioned five late operas were all written in the last decade of Janáček 's life .

Janáček established a school of composition in Brno . Among his notable pupils were Jan Kunc , Václav Kaprál , Vilém Petrželka , Jaroslav Kvapil , Osvald Chlubna , Bětušlav Bakala , and Pavel Haas . Most of his students neither imitated nor developed Janáček 's style , which left him no direct stylistic descendants . According to Milan Kundera , Janáček developed a personal , modern style in relative isolation from contemporary modernist movements but was in close contact with developments in modern European music . His path towards the innovative " modernism " of his later years was long and solitary , and he achieved true individuation as a composer around his 50th year .

Sir Charles Mackerras , the Australian conductor who helped promote Janáček 's works on the world 's opera stages , described his style as " ... completely new and original , different from anything else ... and impossible to pin down to any one style " . According to Mackerras , Janáček 's use of whole @-@ tone scale differs from that of Debussy , his folk music inspiration is absolutely dissimilar from Dvořák 's and Smetana 's , and his characteristically complex rhythms differ from the techniques of the young Stravinsky .

The French conductor and composer Pierre Boulez , who interpreted Janáček 's operas and orchestral works , called his music surprisingly modern and fresh : " Its repetitive pulse varies through changes in rhythm , tone and direction . " He described his opera *From the House of the Dead* as " primitive , in the best sense , but also extremely strong , like the paintings of Léger , where the rudimentary character allows a very vigorous kind of expression " .

Janáček 's life has featured in several films . In 1974 Eva Marie Kašková made a short documentary *Fotograf a muzika* (*The Photographer and the Music*) about the Czech photographer

Josef Sudek and his relationship to Janáček's work . In 1983 the Brothers Quay produced a stop motion animated film , *Leo? Janáček : Intimate Excursions* , about Janáček's life and work , and in 1986 the Czech director Jaromil Jireš made *Lev s bílou hřívou* (*Lion with the White Mane*) , which showed the amorous inspiration behind Janáček's works . In *Search of Janáček* is a Czech documentary directed in 2004 by Petr Kaška , made to celebrate the 150th anniversary of Janáček's birth . An animated cartoon version of *The Cunning Little Vixen* was made in 2003 by the BBC , with music performed by the Deutsches Symphonie -Orchester Berlin and conducted by Kent Nagano . A rearrangement of the opening of the *Sinfonietta* was used by the progressive rock band Emerson , Lake & Palmer for the song " *Knife -Edge* " on their 1970 debut album .

The Janáček Philharmonic Orchestra was established in 1954 . Today the 116 -piece ensemble is associated with mostly contemporary music but also regularly performs works from the classical repertoire . The orchestra is resident at the House of Culture Vítkovice (*Dům kultury Vítkovice*) in Ostrava , Czech Republic . The orchestra tours extensively and has performed in Europe , the U.S. , Australia , Japan , South Korea , and Taiwan . Its current music director is Theodore Kuchar .

= = Criticism = =

Czech musicology at the beginning of the 20th century was strongly influenced by Romanticism , in particular by the styles of Wagner and Smetana . Performance practises were conservative , and actively resistant to stylistic innovation . During his lifetime , Janáček reluctantly conceded to Karel Kovařovic's instrumental rearrangement of *Jenůfa* , most noticeably in the finale , in which Kovařovic added a more ' festive ' sound of trumpets and French horns , and doubled some instruments to support Janáček's " poor " instrumentation . The score of *Jenůfa* was later restored by Charles Mackerras , and is now performed according to Janáček's original intentions .

Another important Czech musicologist , Zdeněk Nejedlý , a great admirer of Smetana and later a communist Minister of Culture , condemned Janáček as an author who could accumulate a lot of material , but was unable to do anything with it . He called Janáček's style " unanimated " , and his operatic duets " only speech melodies " , without polyphonic strength . Nejedlý considered Janáček rather an amateurish composer , whose music did not conform to the style of Smetana . According to Charles Mackerras , he tried to professionally destroy Janáček . Josef Bartoň , the Czech aesthetician and music critic , called Janáček a " musical eccentric " who clung tenaciously to an imperfect , improvising style , but Bartoň appreciated some elements of Janáček's works and judged him more positively than Nejedlý .

Janáček's friend and collaborator Václav Talich , former chief -conductor of the Czech Philharmonic , sometimes adjusted Janáček's scores , mainly for their instrumentation and dynamics ; some critics sharply attacked him for doing so . Talich re -orchestrated *Taras Bulba* and the *Suite from Cunning Little Vixen* justifying the latter with the claim that " it was not possible to perform it in the Prague National Theatre unless it was entirely re -orchestrated " . Talich's rearrangement rather emasculated the specific sounds and contrasts of Janáček's original , but was the standard version for many years . Charles Mackerras started to research Janáček's music in the 1960s , and gradually restored the composer's distinctive scoring . The critical edition of Janáček's scores is published by the Czech Editio Janáček .

= = Inspiration = =

Janáček's style draws on several sources .

= = = Folklore = = =

Janáček was deeply influenced by folklore , and by Moravian folk music in particular , but not by the pervasive , idealized 19th century romantic folklore variant . He took a realistic , descriptive and analytic approach to the material . Moravian folk songs , compared with their Bohemian counterparts

, are much freer and more irregular in their metrical and rhythmic structure , and more varied in their melodic intervals . In his study of Moravian modes , Janáček found that the peasant musicians did not know the names of the modes and had their own ways of referring to them . He considered their Moravian modulation , as he called it , a general characteristic of this region 's folk music .

Janáček partly composed the original piano accompaniments to more than 150 folk songs , respectful of their original function and context , and partly used folk inspiration in his own works , especially in his mature compositions . His work in this area was not stylistically imitative ; instead , he developed a new and original musical aesthetic based on a deep study of the fundamentals of folk music . Through his systematic notation of folk songs as he heard them , Janáček developed an exceptional sensitivity to the melodies and rhythms of speech , from which he compiled a collection of distinctive segments he called " speech tunes " . He used these " essences " of spoken language in his vocal and instrumental works . The roots of his style , marked by the lilts of human speech , emerge from the world of folk music .

= = = Russia = = =

Janáček 's deep and lifelong affection for Russia and Russian culture represents another important element of his musical inspiration . In 1888 he attended the Prague performance of Tchaikovsky 's music , and met the older composer . Janáček profoundly admired Tchaikovsky , and particularly appreciated his highly developed musical thought in connection with the use of Russian folk motifs . Janáček 's Russian inspiration is especially apparent in his later chamber , symphonic and operatic output . He closely followed developments in Russian music from his early years , and in 1896 , following his first visit of Russia , he founded a Russian Circle in Brno . Janáček read Russian authors in their original language . Their literature offered him an enormous and reliable source of inspiration , though this did not blind him to the problems of Russian society . He was twenty @-@ two years old when he wrote his first composition based on a Russian theme : a melodrama , Death , set to Lermontov 's poem . In his later works , he often used literary models with sharply contoured plots . In 1910 Zhukovsky 's Tale of Tsar Berendei inspired him to write the Fairy Tale for Cello and Piano . He composed the rhapsody Taras Bulba (1918) to Gogol 's short story , and five years later , in 1923 , completed his first string quartet , inspired by Tolstoy 's Kreutzer Sonata . Two of his later operas were based on Russian themes : Káťa Kabanová , composed in 1921 to Alexander Ostrovsky 's play , The Storm : and his last work , From the House of the Dead , which transformed Dostoyevsky 's vision of the world into an exciting collective drama .

= = = Other composers = = =

Janáček always deeply admired Antonín Dvořák , to whom he dedicated some of his works . He rearranged part of Dvořák 's Moravian Duets for mixed choir with original piano accompaniment . In the early years of the 20th century , Janáček became increasingly interested in the music of other European composers . His opera Destiny was a response to another significant and famous work in contemporary Bohemia ? Louise , by the French composer Gustave Charpentier . The influence of Giacomo Puccini is apparent particularly in Janáček 's later works , for example in his opera Káťa Kabanová . Although he carefully observed developments in European music , his operas remained firmly connected with Czech and Slavic themes .

= = Music theorist = =

= = = Musicology = = =

Janáček created his music theory works , essays and articles over a period of fifty years , from 1877 to 1927 . He wrote and edited the Hudební listy journal , and contributed to many specialist music journals , such as Cecílie , Hlídka and Dalibor . He also completed several extensive studies ,

as Úplná nauka o harmonii (The Complete Harmony Theory) , O skladb? souzvuk?v a jejich spoj?v (On the Construction of Chords and Their Connections) and Základy hudebního s?asování (Basics of Musical S?asování) . In his essays and books , Janá?ek examined various musical topics , forms , melody and harmony theories , dyad and triad chords , counterpoint (or " opora " , meaning " support ") and devoted himself to the study of the mental composition . His theoretical works stress the Czech term " s?asování " , Janá?ek 's specific word for rhythm , which has relation to time (" ?as " in Czech) , and the handling of time in music composition . He distinguished several types of rhythm (s?asovka) : " znící " (sounding) ? meaning any rhythm , " ?ítací " (counting) ? meaning smaller units measuring the course of rhythm ; and " scelovací " (summing) ? a long value comprising the length of a rhythmical unit . Janá?ek used the combination of their mutual action widely in his own works .

= = = Other writings = = =

Leo? Janá?ek 's literary legacy represents an important illustration of his life , public work and art between 1875 and 1928 . He contributed not only to music journals , but wrote essays , reports , reviews , feuilletons , articles and books . His work in this area comprises around 380 individual items . His writing changed over time , and appeared in many genres . Nevertheless , the critical and theoretical sphere remained his main area of interest .

= = Folk music research = =

Janá?ek came from a region characterized by its deeply rooted folk culture , which he explored as a young student under Pavel K?í?kovský . His meeting with the folklorist and dialectologist Franti?ek Barto? (1837 ? 1906) was decisive in his own development as a folklorist and composer , and led to their collaborative and systematic collections of folk songs . Janá?ek became an important collector in his own right , especially of Lachian , Moravian Slovakian , Moravian Wallachian and Slovakian songs . From 1879 , his collections included transcribed speech intonations . He was one of the organizers of the Czech @-@ Slavic Folklore Exhibition , an important event in Czech culture at the end of 19th century . From 1905 he was President of the newly instituted Working Committee for Czech National Folksong in Moravia and Silesia , a branch of the Austrian institute Das Volkslied in Österreich (Folksong in Austria) , which was established in 1902 by the Viennese publishing house Universal Edition . Janá?ek was a pioneer and propagator of ethnographic photography in Moravia and Silesia . In October 1909 he acquired an Edison phonograph and became one of the first to use phonographic recording as a folklore research tool . Several of these recording sessions have been preserved , and were reissued in 1998 .

= = Selected works = =

For the complete list see List of compositions by Leo? Janá?ek .

= = = Operas = = =

Leo? Janá?ek counts among the first opera composers who used prose for his libretti , not verse . He even wrote his own libretti to his last three operas . His libretti were translated into German by Max Brod .

= = = Orchestral = = =

The early orchestral works are influenced by Romantic style , and especially by orchestral works of Dvo?ák . In his later works , created after 1900 , Janá?ek found his own , original expression .

= = = Vocal and choral = = =

Janáček 's choral works , known particularly in the Czech Republic , are considered extremely demanding . He wrote several choruses to the words of Czech poet Petr Bezruč .

=== Chamber and instrumental ===

His string quartets are at the core of 20th @-@ century classical music repertoire . Much of his other notable chamber music is written for unconventional ensembles .

=== Piano ===

Janáček composed his major piano works in a relatively short period of twelve years , from 1901 to 1912 . His early *Thema con variazioni* (subtitled Zdenka 's variations) is a student work composed in the styles of famous composers .

== Selected writings ==

== Media ==

== Janáček in literature ==

Janáček is the central character in David Herter 's First Republic trilogy , comprising the novels *On the Overgrown Path* , *The Luminous Depths* and *One Who Disappeared* .

Janáček 's *Sinfonietta* is referenced a number of times in Haruki Murakami 's novel *1Q84* .