



*The Memoirs of
Zdenka Janáčková*

My Life with Janáček

*Edited and
translated by John Tyrrell*



My Life With Janacek

Michael Beckerman



My Life With Janacek:

My Life with Janáček Zdenka Janáčková, John Tyrrell, 1998 Zdenka Janackova's intimate and revealing memoir of her husband the great Czech composer Leos Janacek was dictated to a secretary in 1933-5 a few years before her death. In it she tells the tale of her extraordinary life with Janacek from her years as his young piano pupil when the composer was 23 to his sudden death at the age of 74. Her story provides a first hand and not always flattering account of Janacek's day to day life. Its many dramatic revelations include an account of his tempestuous affair with the singer Gabriela Horvátová, Zdenka's subsequent suicide attempt and her strange divorce from her husband; they continued to live together until his death. Among other striking passages are her harrowing description of the long illness and painful death of their daughter Olga and a forthright account of Janacek's increasing infatuation during his late years with his muse Kamila Stösslová and of the events surrounding his death.

Janacek and His World Michael Brim Beckerman, 2003 Once thought to be a provincial composer of only passing interest to eccentrics, Leos Janacek 1854-1928 is now widely acknowledged as one of the most powerful and original creative figures of his time. Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno, his operas are now performed in dynamic productions throughout the globe. This volume brings together some of the world's foremost Janacek scholars to look closely at a broad range of issues surrounding his life and work. Representing the latest in Janacek scholarship, the essays are accompanied by newly translated writings by the composer himself. The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Janacek's international success by serving as point man between Czechs and Germans, Jews and non-Jews. John Tyrrell, the dean of Janacek scholars, distills more than thirty years of research in *How Janacek Composed Operas*, while Diane Paige considers Janacek's liaison with a married woman and the question of the artist's muse. Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de siècle decadence in his thoroughgoing consideration of Janacek's problematic opera *Osud*. Derek Katz examines the problems encountered by Janacek's satirically patriotic *Excursions of Mr Brouček* in the post-World War I era of Czechoslovak nationalism, while Paul Wingfield mounts a defense of Janacek against allegations of cruelty in his wife's memoirs. In the final essay, Michael Beckerman asks how much true history can be culled from one of Janacek's business cards. The book then turns to writings by Janacek previously unpublished in English. These not only include fascinating essays on Naturalism, opera, direction, and *Tristan and Isolde*, but four impressionistic chronicles of the speech melodies of daily life. They provide insight into Janacek's revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre-war past or any past for that matter.

Janáček and His World Michael Beckerman, 2011-10-12 Once thought to be a provincial composer of only passing interest to eccentrics, Leos Janacek 1854-1928 is now widely acknowledged as one of the most powerful and original creative figures of his time. Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno, his

operas are now performed in dynamic productions throughout the globe This volume brings together some of the world's foremost Janček scholars to look closely at a broad range of issues surrounding his life and work Representing the latest in Janček scholarship the essays are accompanied by newly translated writings by the composer himself The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Janček's international success by serving as point man between Czechs and Germans Jews and non Jews John Tyrrell the dean of Janček scholars distills more than thirty years of research in How Janček Composed Operas while Diane Paige considers Janček's liaison with a married woman and the question of the artist's muse Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de siècle decadence in his thoroughgoing consideration of Janček's problematic opera *Osud* Derek Katz examines the problems encountered by Janček's satirically patriotic *Excursions of Mr Broucek* in the post World War I era of Czechoslovak nationalism while Paul Wingfield mounts a defense of Janček against allegations of cruelty in his wife's memoirs In the final essay Michael Beckerman asks how much true history can be culled from one of Janček's business cards The book then turns to writings by Janček previously unpublished in English These not only include fascinating essays on Naturalism opera direction and *Tristan and Isolde* but four impressionistic chronicles of the speech melodies of daily life They provide insight into Janček's revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre war past or any past for that matter

Janáček Beyond the Borders Derek Katz, 2009 This contextual study of Janček's operas reveals the composer's creative responses to a wide range of Czech and non Czech traditions Leos Janček is increasingly recognized as one of the major operatic masters of the early twentieth century In *Janček beyond the Borders* Derek Katz presents an interpretive and critical study of Janček's major operas that questions prevailing views of the composer's relationship to the Czech language and to Slavic culture and demonstrates that the operas are deeply indebted to various existing operatic traditions outside of the Czech speaking realm Katz discusses the implications for Janček's operas of the composer's notorious speech melody theories and of his fascination with Russia He also points out revealing and persuasive parallels to certain major operas in non Czech traditions French Italian and German that deserve notice and that demonstrate how the composer developed a practical operatic aesthetic through emulation and creative adaptation In this fresh and novel approach Katz goes beyond the normal evidentiary record letters sketches and published writings and allows Janček's works to speak for themselves Derek Katz is Associate Professor of Music History at the University of California Santa Barbara He has written about Czech music for American and European academic journals and for the New York Times

Janáček: Years of a Life Volume 2 (1914-1928) John Tyrrell, 2011-03-17 Volume 2 opens at the outbreak of the First World War and at the time of Janček's lowest ebb Within two years however his fortunes were transformed by the Prague production of *Jenufa* This led to international fame and fortune and to the magnificent creative flowering in which the elderly composer wrote most of his best known works His personal life was affected by his public

affair with Gabriela Horvátová and his friendship with Kamila Stösslová whom he saw as the inspiration for many of his late works *Janáček: Years of a Life Volume 1 (1854-1914)* John Tyrrell, 2011-03-03 John Tyrrell's biography of the Leos Janáček is the culmination of a life's work in the field. It stands upon his existing documentary studies of Janáček's operas and translations of other key sources and his examination of thousands of still unpublished letters and other documents in the Janáček archive in Brno. Altogether it provides the most detailed account of Janáček's life in any language and offers new views of Janáček as composer, writer, thinker, and human being. Volume 1, which goes up to the outbreak of the First World War and Janáček's sixtieth birthday in the summer of 1914, consists of chronological chapters providing a straightforward account of Janáček's life year by year and another forty contextual chapters. Topics include: on-going sequences: Music as autobiography I etc. Janáček's knowledge of opera I etc. and individual chapters on Janáček as a teacher, as a theorist, as a music ethnographer on his speech melody theory, his relationship to particularly influential operas: Tchaikovsky's *Queen of Spades*, Charpentier's *Louise*, on his mentors such as Antonín Dvořák and his *bétes noires* such as Karel Kovárovic. A particular feature are the specially commissioned chapters on Janáček's health by Dr Stephen Lock, one of the editors of the *Oxford Illustrated Companion to Medicine* (OUP, 1994 and 2001), editor of the *British Medical Journal* (1975-91) and a Janáček enthusiast since the early postwar broadcasts on the Third Programme and on Janáček's earnings and finances by Dr Jirž Zahradka, curator of the Janáček archive in Brno and editor of authentic editions of *Srba* and *The Excursions of Mr Brouček*. *Leoš Janáček; His Life and Works* Jaroslav Vogel, 1962 **Janáček and Czech Music** Michael Brim, Beckerman, Glen Bauer, 1995 In the first week of May 1988 more than seventy scholars and musicians from five countries gathered at Washington University in St. Louis to participate in the first conference and festival ever to take place in the United States on the Moravian composer Leos Janáček. This volume, arranged in seven parts, is a collection of thirty-five of the papers presented at the conference. It is the first large collection of essays in English concerning Janáček's music and the only collection of proceedings from a Janáček symposium to be published in the last twenty-five years; most of its essays deal with Janáček's music while some with other Czech music, mostly from before the time of Bedřich Smetana. This breadth of scope is not a weakness of either the conference or the volume since it places Janáček in historical perspective and since the articles that deal with the earlier music are among the best in the volume and are deserving of a forum. John K. Novak, *Notes* June 1996 **Janáček's Eternal Love** George M. Cummins III, 2015-04-28 In the last decade of his life, starting when he was a sixty-two-year-old curmudgeon in a backwater Slavic country, Czech composer Leo Janáček produced operas and chamber music that would stun the music world, one masterpiece on top of another. In *Janáček's Eternal Love*, author George M. Cummins III presents a biography focusing on the life of Janáček (1854-1928) based on original Czech sources with special attention to detailed analysis of the last four operas and a biographical focus on the composer's relationship with his muse Kamila Stösslová. In 1916 Janáček was known only as a local ethnographer specializing in folk music, but he acquired international fame with the operas and chamber pieces he composed.

after the age of sixty two until his death at seventy four Cummins with both a personal and scholarly knowledge of Czech language history and culture narrates a personal biography that includes detailed insightful descriptions of Janček's compositions

Janáček's Operas John Tyrrell, 2014-07-14 One of the most original and engaging composers of the twentieth century Leos Jan ek is now regarded as one of its major musical dramatists His operas have become a regular part of the repertory but a full understanding of their diverse subjects and backgrounds has been hampered by the lack of source materials in English John Tyrrell has here selected and translated the chief literary documents relating to the genesis and early performances of each of the composer's nine operas and presented them in the form of a compelling documentary narrative Jan ek was a vigorous letter writer and kept every letter he received A vast quantity of material on his life has survived providing a unique insight into his working methods and attitudes toward his operas Scrupulously translated and annotated the sources in this volume have not previously been brought together in this way Some have appeared in scattered and often inaccessible publications in Czech and others such as the sequence of daily letters that Jan ek wrote to his wife during the rehearsals for the Prague premiere of *Jenufa* or his instructions to his librettist for *Fate* have never been published before The book is complemented by a chronology of Jan ek's operas keyed to the numbered documents in each chapter a bibliography and a list of sources Drawing on twenty five years of work at the Jan ek archive in Brno this work is a classic of music documentary scholarship Originally published in 1992 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

The Music of Leoš

Janáček Zdeněk Skoumal, 2020 Jan ek's motives Musical elements Nineteenth century foundation Folk studies *Jenufa* Middle period works *The Cunning Little Vixen* *The Wandering Madman* First String Quartet first movement Three rhythmic studies

Art and Ideology in European Opera Rachel Cowgill, David Cooper, Clive Brown, 2010 Opera that most extravagant of the performing arts is infused with the contexts of power brokering and cultural display in which it was conceived and experienced For individual operas such contexts have shifted over time and new meanings emerged often quite remote from those intended by the original collaborators but tracing this ideological dimension in a work's creation and reception enables us to understand its cultural and political role more clearly sometimes conflicting with its status as art and sometimes enhancing it This collection is a Festschrift in honour of Julian Rushton one of the most distinguished opera scholars of his generation and highly regarded for his innovative studies of Gluck Mozart and Berlioz among many others Colleagues associates and former students pay tribute to his work with essays highlighting the interplay between opera art and ideology across three centuries Three broad themes are opened up from a variety of approaches nationalism cosmopolitanism and

national opera opera class and the politics of enlightenment and opera and otherness British opera is represented by studies of Grubbe Purcell Dibdin Holst Stanford and Britten but the collection sustains a truly European perspective rounded out with essays on French opera funding Bizet Mozart Mendelssohn Verdi Puccini Janacek Nielsen Rimsky Korsakov and Schreker Several works receive some of their first extended discussion in English

The Other Shore Michael Jackson, 2013 In this book ethnographer and poet Michael Jackson addresses the interplay between modes of writing modes of understanding and modes of being in the world Drawing on literary anthropological and autobiographical sources he explores writing as a technics akin to ritual oral storytelling magic and meditation that enables us to reach beyond the limits of everyday life and forge virtual relationships and imagined communities Although Maurice Blanchot wrote of the impossibility of writing the passion and paradox of literature lies in its attempt to achieve the impossible a leap of faith that calls to mind the mystic's dark night of the soul unrequited love nostalgic or utopian longing and the ethnographer's attempt to know the world from the standpoint of others to put himself or herself in their place Every writer whether of ethnography poetry or fiction imagines that his or her own experiences echo the experiences of others and that despite the need for isolation and silence his or her work consummates a relationship with them

Intimate Letters Leos Janáček, 2014-07-14 These are the letters of a great love story In 1917 the Czech composer Leos Janáček met Kamila Stösslová while on holiday at Luhačovice a spa resort in Moravia He was sixty three and locked in a loveless marriage she was twenty six the wife of an antique dealer frequently away from home After the holiday Janáček began writing to Stösslová Undeterred by her lack of interest in his work and her spasmodic replies he continued to send her letters until his death eleven years later An extraordinarily self revealing portrait emerges of an isolated artist at the height of his creative powers and the beginning of his international fame It is also a portrait of a lonely man who as the years went by came to fantasize about Stösslová as his true wife the inspiration for many of the works of his old age Most of these letters were suppressed until changing conditions in Czechoslovakia allowed their full publication in 1990 John Tyrrell has edited and translated a comprehensive selection concentrating on the almost daily letters of the final eighteen months Supported by a diary of meetings between Janáček and Stösslová a decoding of the erotic references in the letters and a selection of mostly unknown photographs this remarkable book breathes life into the story one of the greatest of operatic composers and provides vital clues to the nature of his creative genius Originally published in 1994 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Melodramatic Voices: Understanding Music Drama Sarah Hibberd, 2016-04-22 The genre of melodrama grand spectacle that emerged in the boulevard theatres of Paris in the 1790s

and which was quickly exported abroad expressed the moral struggle between good and evil through a drama of heightened emotions Physical gesture mise en scene and music were as important in communicating meaning and passion as spoken dialogue The premise of this volume is the idea that the melodramatic aesthetic is central to our understanding of nineteenth century music drama broadly defined as spoken plays with music operas and other hybrid genres that combine music with text and or image This relationship is examined closely and its evolution in the twentieth century in selected operas musicals and films is understood as an extension of this nineteenth century aesthetic The book therefore develops our understanding of opera in the context of melodrama s broader influence on musical culture during the nineteenth and twentieth centuries This book will appeal to those interested in film studies drama theatre and modern languages as well as music and opera

Janacek Mirka Zemanová,2002 A compelling portrait of this enigmatic musical genius within the context of the cultural and political currents of his time *Janáček's Works* Nigel Simeone,John Tyrrell,Alena Němcová,1997 Leos Jan cek 1854 1928 is one of the few great opera composers of the twentieth century his operas orchestral chamber and vocal works are all part of the international repertory This catalogue is by far the most comprehensive to appear in any language with up to date and reliable information on all his works Each entry provides detailed information on date of composition and shows on what basis dating has been arrived at source of text or programme performing forces duration manuscripts and their locations publication a complete listing performances and productions dedication literature A special feature is the explanation of terms which may be unfamiliar to the western reader such as Glagolitic Varyto Lachian and Indian Club Swinging This catalogue is also the first to include a complete annotated list of the composer s varied and extensive writings *Jenufa* Timothy Cheek,2016-12-06 Czech composer Leo Jan cek s most famous opera Jenufa is a harrowing tale of forbidden love abandonment hypocrisy desperation and tragic infanticide As today s second most frequently performed Czech opera following Dvor k s Rusalka Jenufa holds a prominent place in international opera repertoire and continues to draw the attention of new audiences Drawing on both scholarly studies and production experience Timothy Cheek presents an original English language translation of the original Czech libretto As with the first two books in the Jan cek Opera Libretti series *Pr hody li ky* *Bystrou ky* *The Cunning Little Vixen* and *K t a Kabanov* this volume consists of two parts Part One gives background on the opera a discussion about the various voice types and roles Jan cek s style and Czech performance traditions Czech folk costumes and a summary of Czech pronunciation and inflection Part Two provides the original Czech libretto word for word English translations idiomatic English translations IPA for pronunciation of the Czech translations of the stage directions and notes about certain words in Czech dialect As a valuable resource not only for performers and directors but also historians and opera lovers this book brings new accessibility to a beloved and timeless opera **The operas of Leos Janacek** Erik Chisholm,2014-05-17 The Operas of Leo Jan cek presents the comprehensive analysis of Leo Jan cek s operas This book presents a concise account of Jan cek s extraordinary musical background and development as an

operatic composer Organized into seven chapters this book begins with an overview of Jan cek s visit to the London Zoo in 1926 which profoundly influenced his very personal compositional style when he recorded the different cries and sounds of animals in musical notation This text then describes the nature of Jan cek s last two operas which are characterized by emotional stresses psychological conflicts and the turbulence of text and music Other chapters describe pastoral symphony of the opera The Cunning Little Vixen which is a touching and sincere tribute to the basic unity of all living creatures of nature This book discusses as well the characteristic explosive musical prose writing of Jan cek This book is a valuable resource for musicians instrumentalists and composers

Piano Music of the Czech Romantics David

Yeomans,2006-10-12 A compilation of forty compositions for piano by eighteen Czech composers of the late 18th to the early 20th century accompanied by biographical information analysis interpretive suggestions for each piece and listings of recommended repertoire editions recordings and source material for each composer

Unveiling the Energy of Verbal Art: An Psychological Sojourn through **My Life With Janacek**

In some sort of inundated with displays and the cacophony of immediate interaction, the profound energy and emotional resonance of verbal art usually fade into obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, nestled within the lyrical pages of **My Life With Janacek**, a charming work of literary elegance that impulses with organic feelings, lies an unforgettable trip waiting to be embarked upon. Published by way of a virtuoso wordsmith, that exciting opus courses visitors on a mental odyssey, delicately revealing the latent potential and profound affect embedded within the delicate web of language. Within the heart-wrenching expanse with this evocative evaluation, we can embark upon an introspective exploration of the book is main subjects, dissect its captivating publishing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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