

ABSTRACT

Title of Dissertation: A SURVEY OF CZECH PIANO CYCLES:
FROM NATIONALISM TO MODERNISM
(1877-1930)

Florence Ahn, Doctor of Musical Arts, 2018

Dissertation directed by: Professor Larissa Dedova
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The piano music of the Bohemian lands from the Romantic era to post World War I has been largely neglected by pianists and is not frequently heard in public performances. However, given an opportunity, one gains insight into the unique sound of the Czech piano repertoire and its contributions to the Western tradition of piano music. Nationalist Czech composers were inspired by the Bohemian landscape, folklore and historical events, and brought their sentiments to life in their symphonies, operas and chamber works, but little is known about the history of Czech piano literature. The purpose of this project is to demonstrate the unique sentimentality, sensuality and expression in the piano literature of Czech composers whose style can be traced from the solo piano cycles of Bedřich Smetana (1824-1884), Antonín Dvořák (1841-1904), Leoš Janáček (1854-1928), Josef Suk (1874-1935), Bohuslav Martinů (1890-1935) to Erwin Schulhoff (1894-1942).

A SURVEY OF CZECH PIANO CYCLES: FROM ROMANTICISM TO MODERNISM
(1877-1930)

by

Florence Ahn

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CD Contents

CD I: A Survey of Czech Piano Cycles (1877-1930)

Leoš Janáček (1854-1928)

On an Overgrown Path (1900-1911)

- 1) *Our Evenings* [3.52]
- 2) *A Blown-away Leaf* [2.28]
- 3) *Come with Us!* [1.21]
- 4) *The Frýdek Madonna* [3.26]
- 5) *They chattered like swallows* [2.34]
- 6) *Words fail!* [2.13]
- 7) *Good night!* [3.26]
- 8) *Unutterable anguish* [2.41]
- 9) *In tears* [3.38]
- 10) *The barn owl has not flown away!* [4.01]

Piano Sonata I. X. 1905

- 11) *The Presentiment* [5.53]
- 12) *The Death* [8.12]

In the Mists (1912)

- 13) *I. Andante* [3.17]
- 14) *II. Molto adagio* [4.09]
- 15) *III. Andantino* [2.27]
- 16) *IV. Presto* [4.59]

Total time: 55.57

CD II: A Survey of Czech Piano Cycles (1877-1930)

Bedřich Smetana (1824-1884)

Czech Dances JB I:114 (1879)

- 1) *Furiant* [5.32]
- 2) *Slepička* [3.41]
- 3) *Oves* [6.14]

Antonín Dvořák (1841-1904)

- 4) *Humoresque no. 7, op. 101 (1894)* [3.22]

Josef Suk (1874-1935)

Things Lived and Dreamt, op. 30 (1909)

- 5) *I. Allegretto moderato (With humor and hyperbole, in places annoyed)* [2.45]
- 6) *II. Allegro vivo (Restless and shy, without very strong expression)* [2.03]
- 7) *III. Andante Sostenuto (Mysterious and very airy)* [4.46]
- 8) *IV. Poco allegretto (Contemplative, later increasingly aggressive)* [4.26]
- 9) *V. Adagio (Calm, with deep feeling)* [6.03]

Bohuslav Martinů (1890-1959)

Jazz Preludes, H. 181 (1930)

CD Contents

10) <i>Prélude en forme de Blues</i>	[2.59]
11) <i>Prélude en forme de Scherzo</i>	[1.20]
12) <i>Prélude en forme d'Andante</i>	[3.38]
13) <i>Prélude en forme de Danse</i>	[2.37]
14) <i>Prélude en forme de Capriccio</i>	[1.32]
15) <i>Prélude en forme de Largo</i>	[3.34]
16) <i>Prélude en forme d'Étude</i>	[1.18]
17) <i>Prélude en forme de Fox-Trot</i>	[1.36]

Erwin Schulhoff (1894-1942)

Cinq Études de Jazz (1926)

18) <i>I. Charleston</i>	[1.23]
19) <i>II. Blues</i>	[3.39]
20) <i>III. Chanson</i>	[3.00]
21) <i>IV. Tango</i>	[2.01]
22) <i>V. Toccata sur le Shimmy "Kitten on the Keys" de Zez Confrey</i>	[2.51]

Total time: 66.2 minutes

INTRODUCTION

Background and History

The Czech composers who form the subject of this recording project hailed from Bohemia and Moravia – the Bohemian lands—which, from the 16th century to the end of World War I in 1918 belonged to the Habsburg Monarchy. Because the Habsburgs controlled the Bohemian lands, German was the official language used in trade and commerce, in the government, and in schools. Czech-speakers had to adopt the German language to work for the government and to obtain higher education.¹ In Bohemia and Moravia, Czech-speakers formed two thirds of the population, and German-speakers one-third. The cities were largely German-speaking, but most of the rural areas were Czech-speaking.²

Under the Habsburg Monarchy, the Bohemian lands enjoyed a stable government, education system, postal system, and a pension system.³ But 19th century Europe was influenced by the motto of the French Revolution, “equality, fraternity and liberty,” and many people sought opportunities to participate in the political process.⁴ In the nineteenth century, the Czech nationalist movement developed and demanded political and economic equality and the end of the need for “Germanisation,”⁵ especially in education and in governmental matters. Czech nationalists also sought to create a vibrant Czech culture. In the 1830s and the 1840s linguists, historians, writers and clergy worked to revive the Czech language, culture, and identity.⁶ Joseph Jungmann (1773-1847) published a five volume Czech-German dictionary (1834-1839) and Frantisek Jan Škroup (1801-1862) composed the first opera in the Czech language, *Dráteník*

¹ Gary Cohen, *Politics of Ethnic Survival* (West Lafayette: Purdue University Press, 2006), 19.

² Ibid.

³ John Tyrrell, *Janáček: Years of a Life, Volume I, 1854-1914* (London: Faber and Faber Limited, 2006), 18.

⁴ Douglas Seaton, *Ideas and Styles in the Western Musical Tradition* (Mountain View, California: Mayfield Publishing Company, 1991), 284.

⁵ Cohen, 23.

⁶ Cohen, 22.

(1825). In Prague, the Provisional Theater for Czech opera and drama was opened in 1862 and the National Theater in 1881.⁷

Czech nationalist composers played a powerful role in raising cultural awareness as they associated their music with national convictions. They participated in the nationalist movement by incorporating Czech folk music in their compositions, alluding to the natural beauty of the Bohemian lands, and using the Czech language in operas. Bohemia was one of the first places to experience a nationalist movement in music⁸ through the efforts of pioneers Bedřich Smetana (1824-1884) and Antonín Dvořák (1841-1904). Smetana and Dvořák were integral in heightening Czech national identity through their music and set the precedent for future Czech composers such as Leoš Janáček ((1854-1928), Bohuslav Martinů (1890-1959) and Erwin Schulhoff (1894-1942).

Smetana and Dvořák: The Founders of Czech Nationalistic Music

Czech composers Dvořák and Smetana looked back to their folk music heritage and they initiated a revival of Czech folk tunes and authentic dances in their music. Although Dvořák and Smetana are both from Bohemia and their music is light and carefree,⁹ they represent folk melodies and dances differently, and the level of required pianistic technique also varies. Dvořák's music is based on the rhythms of folk dances, but the melodies are his own. His melodies instantly charm the listener by their sweet lyricism, innocence and folk-like rhythms. Smetana, an admirer of Franz Liszt (1811-1886), quotes authentic dances and folk tunes and combines them with fearless virtuosity in his technically challenging solo piano works.¹⁰ Today,

⁷ David Yeomans, *Piano Music of the Czech Romantics* (Bloomington, IN: Indiana University Press, 2006), 2.

⁸ Seaton, 338.

⁹ Yeomans, 2-3.

¹⁰ Bedřich Smetana, *Czech Dances*, preface by Jan Novotný, translated by Karolina Vočadlo (Basel:Bärenreiter Kassel, 2007), iv, v.

Smetana and Dvořák are viewed as the founding fathers of Czech nationalistic music because they raised cultural awareness and set a precedent for future Czech composers.

Janáček and Suk

Janáček and Suk represent the next generation of Czech composers. Janáček's music is deeply connected to the deep, angular and heavy peasant melodies of Moravia.¹¹ His piano music expresses some of the most profound, anguished, disillusioned, angry and frustrated moments of his life. In 1903, Janáček was devastated over the loss of his 21 year old daughter Olga and from the rejection of his opera *Jenůfa* (1896-1902) from the National Theater in Prague.¹² His interest in promoting his folk heritage inspired him to collect folk tunes from the Moravian countryside and also to convert speech inflections of the spoken Czech language and sounds of nature into musical notation. These melodic fragments became the basis for his "speech melodies" in his operas and influenced the rhythms and irregular phrasing of his piano music.¹³

In contrast, Suk, although a student and son-in-law of Dvořák, hardly ever quotes a folk tune.¹⁴ His music is similar to Janáček's only in the context of being autobiographical. While in his early thirties, Suk experienced personal tragedy. After the death of his father-in-law, Dvořák, in 1904, and his wife Otilka in 1905, Suk's compositional style becomes autobiographical as he overcame his grief through his music. Themes of death, love, nature and humor incorporate with impressionism and non-traditional harmonies and offer a new carefree and fresh musical style.

Martinů and Schulhoff: The Modernists

Modernists Martinů and Schulhoff maintain ties to their Czech heritage, but also venture out to explore American musical styles as jazz and ragtime from the 1920s, Parisian

¹¹ Yeomans, 3.

¹² Leoš Janáček, *In the Mists*, preface by Jiří Zahradka, translated by Sarah Peters-Gráfová. (Basel: Bärenreiter Kassel, 2005), vi.

¹³ Yeomans, 114-115.

¹⁴ Jiří Berkovec, *Josef Suk* (Prague: Editio Supraphon Praha), 48-49.

neoclassicism, and the expressionism of Arnold Schoenberg (1874-1951). Martinů spent the early part of his career questioning his place as a modern Czech composer in the post-war era and experimented with numerous trends until he found his voice by combining neoclassicism with traces of a Czech folk-based style.¹⁵ Schulhoff, a piano virtuoso believed that the future of modern music was found in jazz-infused piano works and experienced a highly successful career as a concertizing pianist and composer in this genre.¹⁶ He modernized the romantic dance cycles of Dvořák and Smetana by going beyond the romanticism and impressionism of Suk and Janáček and incorporating his own technical prowess and jazz to Czech piano music.

Czech piano music is established with the sweet rustic Bohemian charm of Dvořák, and the virtuosity of Smetana. It continues with the deep pathos, and angular Moravian folk melodies of Janáček and the lyricism, fresh wit and humor of Suk. Czech piano music is modernized in the twentieth century music through absorbing neoclassicism, jazz, ragtime, and atonality in the compositions of Schulhoff and Martinů. The common thread in the development of Czech piano music is the adherence to ternary form and the cycle. It is the goal of this survey to share the music of these composers and to uncover their diverse styles of Czech solo piano music.

¹⁵ F. James Rybka, *Bohuslav Martinů* (Lanham: The Scarecrow Press, Inc., 2011), 69.

¹⁶ Josef Bek, liner notes to *Schulhoff: Jazz Inspired Piano Works*, Tomáš Víšek, Supraphon 31443120, CD, 1993, iv.

Chapter 1:

THE COMPOSERS AND THEIR WORKS

1.1 Bedřich Smetana (1824-1884)

The struggle for Czech Nationalism can be told through the successes, hardships, tragedy and losses of the influential Bohemian composer, pianist, teacher and conductor, Bedřich Smetana (1824-1884). Smetana was born in Lytomyšl, Bohemia and was the eldest son of the manager of a brewery. Although Smetana showed his talent and interest in music at an early age, he did not start formal training in piano, composition and theory until 1843, when he was 19, studying with the prominent blind Prague pedagogue Josef Proksch (1794-1864).¹⁷ Until then, he was taught the basics of music by his father, and learned how to play various instruments from local cantors in his village.¹⁸ After he turned 16, he started his education at the Gymnasium in Plzeň and decided to become a piano virtuoso upon hearing Franz Liszt in Prague. Later, Smetana had great ambitions to begin a career as a concertizing pianist, and he was one of the few recognized Czech pianist-composers. However, he was not successful in his endeavors. Instead, he used his technical facility to compose about two hundred pieces for the piano, and some are noted for their virtuosic challenges.¹⁹ He experienced greater success setting up music schools and teaching. Starting in the 1860s, he also experienced success in the premieres of his operas in Czech and orchestral works at the new Provisional Theater. Smetana's persistence throughout his life is formidable because he experienced not only the premature death of his first wife, Katerina, from tuberculosis, but also the death of three of his daughters from 1854 to 1856. He also struggled financially and politically throughout his life. While assuming responsibilities

¹⁷ Václav Holzknicht, liner notes to *Bedřich Smetana: Complete Works*, Supraphon 1111 4311-20, LP, 1984, 1985, 8.

¹⁸ Ibid.

¹⁹ Yeomans, 93.

as the conductor of the Provisional Theater (1866-1874) he made enemies who wanted to remove him from his post. He resigned from the position as conductor at the Provisional Theater in 1874, because he began losing hearing first in his right ear and then in his left. He also suffered from mental illness starting in 1879, and in 1884 he spent his last few weeks in a mental asylum. Smetana experienced many losses and tragedies. However, his fighting nationalist spirit and his drive to achieve success gave him the persistence to pursue a life-long musical career. His legacy is kept alive today through the music that was written for the love of his homeland.

1.2 Smetana: Czech Dances Book II

Smetana's operas—*The Brandenburgers* (1866), *The Bartered Bride* (1863-1866, revised in 1870), *Dalibor* (1865-1867) and *Libuše* (1869-1872)—and the cycle of six symphonic poems, *Má Vlast* (1876), are his best known works. But, it is through his collection of *Czech Dances* (1879) for piano that he captures the sweet charm of the Bohemian people, innocence of the polka, and rustic intimacy of folk music. In the last stage of his life, Smetana wrote one cycle of works in a two volume set of four polkas (1877) and a cycle of ten *Czech Dances* for piano. These *Czech Dances* have an authentic flair, different from Dvořák's *Slavonic Dances op. 46* (1878), because they are authentic Czech folk dances and some of the folk tunes were taken from Erben's collection.²⁰ This collection began during the rise of Czech nationalism to restore the folk tunes from generations past. Owing to Dvořák's success from his *Slavonic Dances op. 46* in 1878, Smetana was inspired to write the second book of *Czech Dances* in 1879. The dances are

²⁰ Erben's collection is a group of old "Folk Song Tunes in Bohemia" that were compiled by K. J. Erben and J. P. Martinovský. These songs are based on witty texts or a musical poem on a theme and were familiar to a generation before Smetana. Smetana brought these folk tunes to a school teacher named Suchý when he was writing the dances in Jabkenice in 1879. Suchý mentions that he could recall some of the music from his childhood. Holzknacht, liner notes to *Bedřich Smetana: Complete Works*, 13, 17-18.

titled: *Furiant, Little Hen, Oats, The Bear, The Little Onion, Stomp Dance, The Lancer, Obkročák (Stepping Round), Sousedská,* and *Skočná*.²¹

The first three dances of the second volume of *Czech Dances* will be discussed for this recording project. The first dance, *Furiant*, which means “swaggering,”²² begins with a bombastic opening and seizes the listener’s attention through the dissonances of seconds and a quick rising two-note motive. The piece has an overall A-B-A form, but captivates the audience until the triumphant ending. The key of A minor is established with the entrance of the main theme of the *furiant* dance. The main theme gives the sense of swaggering by alternating between five groups of two and one group of three. The atmosphere relaxes by settling into the dominant key of E major in 3/4 time. Smetana concludes the A section with the return of the main swaggering theme in A minor. The B section is in F major and is apprehensive and unsettling. The stasis is broken by the return of the ‘swaggering theme’ in A minor, and gives a fitting conclusion in F major.

The second dance, *Slepická*, or the “Hen,” is a dance in 2/4 time and is a light and joyful contrast to the *Furiant*. The dance begins with an introduction similar to the *Furiant*, explores different key areas, and introduces the rhythmic motive of the dance. Smetana creates charm and humor with the ascending scales played with a delightfully detached touch, unexpected pauses, and surprising transformations of the main theme. The unexpected turn into G flat major gives a sparkling touch to the dance and tickles both the keyboard and one’s sense of humor. The theme returns in B flat major. The thick chords create almost a comically exaggerated caricature of the main theme. The dance ends by recalling a theme used previously and charms the listener with its sweet innocence.

²¹ Smetana, iv.

²² Ibid.

The third dance, *Oves*, or “Oats,” is a complete contrast to the first two dances. It displays the bittersweet charm and rustic quality that is characteristic of folk-based Czech romantic piano music. Smetana reaches the heart of his listener by the simplicity and beauty of the folk melody. *Oves* also begins with an introduction that naturally opens to the main theme in 3/4 time and in A flat major. He interchanges this section with a more serious section in F sharp minor, but it is the main theme he uses to develop in the B section, with undulating triplets. This is one of the dances from the collection, which quotes a folk tune from Erben’s collection of folk songs.

1.3 Antonín Dvořák (1841-1904)

Dvořák was born near Kralupy, where his parents ran a village inn and his father was a butcher. He began his musical education on the violin and eventually became a butcher’s apprentice. In 1854, he started organ and harmony lessons from the town organist and later from 1857-1859, he went to study at the Prague Organ School. Upon finishing, he received second prize and made his living playing the viola in a small orchestra, as well as in restaurants and dance halls. In 1862, this orchestra became a part of the Provisional Theater’s orchestra. From 1866 to 1871, Dvořák played first viola under Smetana, who had recently become the conductor of the Provisional Theater orchestra. Dvořák’s life changed after he won the Austrian State Stipendium in 1874, a grant for poor, young artists.²³ He received the same stipend in 1876, and in 1877. Dvořák’s winning of the grant was a life-changing experience. Johannes Brahms (1833-1897), a member of the committee, was so impressed after reviewing Dvořák’s entry, “The Moravian Duets for voices and piano,” that he decided to share them with his own publisher, Simrock. Simrock was based in Vienna, and became Dvořák’s publisher shortly after. Dvořák’s

²³ Don Michael Randel ed., *The Harvard Biographical Dictionary of Music*, (Cambridge: The Belknap Press of Harvard University Press, 1996), 234.

successes in Bohemia brought his fame to London (1880s), Budapest (1888), Dresden (1890), Moscow (1890), and St. Petersburg (1890). Dvořák also received honorary Doctorates from Prague University (1890) and Cambridge University (1891). He reluctantly accepted a position at the Prague Conservatory from 1891 until he left for America a year later to become a composition teacher and director at the National Conservatory in New York.²⁴ While in America (1892-1895), he produced two of his best known works, *Symphony No. 9*, “From the New World” and *Humoresque No. 7 in G flat major, Op. 101*. He reached another fruitful time in his compositional career upon hearing the sounds from American folklore, jazz, blues and Negro spirituals, which were new to him. His fancy with American folklore is demonstrated by its influences on his *Humoresques, Op. 101*.²⁵

1.4 Dvořák’s Piano Writing Style

Although Dvořák wrote a large volume of music for solo piano, he was a violist by trade and was limited as a pianist-composer. As a result, the pianistic writing for solo piano is rather light and modest. It contains the general traits of Czech music that Michael Beckerman lists in his article “In Search of Czechness in music.” Beckerman lists the following music traits:

- 1) First beat accent (related to speech and folk song).
- 2) Syncopated rhythms (often related to characteristic dances).
- 3) Lyrical passages, often as a trio in a dancelike scherzo.
- 4) Harmonic movement outlining triads a major third apart.
- 5) Two-part writing involving parallel thirds and sixths.
- 6) Oscillation between parallel major and minor modes.
- 7) Use of modes with lowered sevenths and raised fourths.
- 8) Avoidance of counterpoint.
- 9) Use of melodic cells which repeat a fifth above.²⁶

Dvořák’s writing requires significantly less technical prowess by the pianist in his solo piano works than in his chamber works. He composed more like a symphonist with his ability to weave

²⁴ Ibid.

²⁵ Yeomans, 79.

²⁶ Michael Beckerman, “In Search of Czechness in Music,” *19th-Century Music*, Vol. 10, No. 1 (Summer, 1986), 64.

the piano out of the strings.²⁷ There is a sweet charm, sentimentality and innocence that one can claim as bearing “Czechness” from Beckerman’s list that is characteristic of Dvořák’s solo piano works.

Dvořák also enjoyed composing in cycles, so that the movements are contrasting and can be played as a set; this is a precedent that future Czech composers would follow, perhaps in deference to Dvořák. Dvořák’s piano works are often overlooked in favor of works by such other composers as Mozart, Liszt, Brahms, Chopin and Rachmaninoff because they are not as gratifying or idiomatic to the keyboard. Although

“.. it is not surprising that some of Dvořák’s best piano music can be found precisely where there was no need to flatter the expectations of a virtuoso soloist,”²⁸ the *Humoresques Op. 101*, is an example of a cycle that displays Czech sentimentality and innocence without virtuosity.

1.5 Dvořák: Humoresque Op. 101, No. 7 in G flat major

The eight *Humoresques, Op. 101*, are influenced by American folklore²⁹ and constitute one of Dvořák’s most polished, attractive and well-written piano cycles.³⁰ They were conceived in America; Dvořák jotted down melodies during his short sojourn away from Prague. His original plan was to write a set of “Scottish Dances,” but Dvořák eventually gave a more generic title of *Humoresques* to allow himself the freedom to use his varied melodies, rather than to suggest that the works were intended to invoke humor. “The pentatonic melodies, the use of the lowered seventh in the minor mode, or the characteristic syncopated and dotted rhythms,”³¹ are

²⁷ Kevin Bazzana, liner notes to *Dvořák: Complete Works for Solo Piano — Volume 1*, Brilliant 92606/4, CD. 2010, 15.

²⁸ Ibid.

²⁹ Yeomans, 80.

³⁰ Bazzana, 22.

³¹ Yeomans, 80.

characteristic of Dvořák's style and make these delightful works most fit for an intimate salon setting. *Humoresque No. 7* is in A-B-A form, and begins with a dotted rhythm similar to that of a cakewalk, which was popular in the United States in the 1890s.³² Dvořák modulates to the key of F sharp minor in the B section with a folk-based, melancholic melody. Although his *Humoresques Op. 101* are folk-based and are mostly on the pentatonic scale, they have a tenderness, sweet innocence and sensuality that effortlessly connect the listener to Dvořák's national spirit and the charm of the Bohemian culture.

1.6 Leoš Janáček (1854-1928)

Leoš Janáček was born in Hukvaldy, Moravia. His father, Jirí Janáček (1815-1866), was a cantor, Kapellmeister, and a schoolteacher. Young Leoš began his music education at an organ school in Brno at the age of 11. He sang in the choir of the Augustinian monastery and studied with conductor and composer Pavel Křížkovský (1820-1885).³³ In 1872, at the age of eighteen, upon completing his teacher training, Janáček began conducting in Brno at the Augustinian monastery and at the Brno Beseda in 1876, both positions previously held by Křížkovský. Janacek entered the Prague organ school in 1874 at the age of 20,³⁴ which helped to provide him with organ and choir-training skills, knowledge of church music repertory, and rudimentary compositional skills.³⁵

In 1874, he began organ studies and rigorous compositional training with František Skuhersky (1830-1892) at the Organ School and commenced intense studies in composition.³⁶ Janáček became immersed in church music, and conducted choirs in Brno.³⁷ He also became

³² Bazzana, 20.

³³ Tyrrell, 69.

³⁴ Randel, 415.

³⁵ Tyrrell, 92.

³⁶ Tyrrell, 95, 96.

³⁷ Ibid., 100.

good friends with Dvořák.³⁸ In 1879-80 he set out to pursue piano and compositional studies in Leipzig and Vienna, but decided against pursuing a career as a virtuoso pianist.³⁹ He founded the Brno Organ School in 1881, which became the Brno Conservatory. In 1888, he collected folk songs in Modern Moravia with František Bartoš,⁴⁰ this was decades before Bartók began collecting Hungarian folk songs from the countryside with Kodály.⁴¹

From 1900-1912, Janáček was overcome with disillusionment over the tragic death of his 21-year-old daughter, Olga, from the rejection of his opera, *Jenůfa*, and his unhappy marriage. He used the piano as a vehicle to express his deepest, most painful and melancholic emotions and left behind some of the most profound, haunting and emotionally charged Czech piano works.⁴² In this short period of time he wrote *On an Overgrown Path* (1900, 1911), *Sonata I. X. 1905*, and *In the Mists* (1912). Although *Sonata I. X. 1905* is not a cycle, it is included in this recording because of its chronology in Janáček's oeuvre and its political significance.

Janáček struggled with gaining public recognition throughout his life because he was staunchly principled in his beliefs and spoke out against his superiors, even if it cost him expulsion⁴³ or rejection⁴⁴; it was not until he was over 60 that he gained wide-spread recognition.

³⁸ Dvořák was the organist at St. Vojtech's church, which was in the Old City of Prague from 1874-1877, and Janáček began his studies at the Prague Organ school, which was also in the Old City in Prague in 1874. Janáček often frequented the church where Dvořák worked, and their close proximity allowed them to meet frequently. Dvořák, 13 years older than Janáček, played a large role in influencing young Janáček to color his works with folkloristic trends during the 1870s. Janáček eventually became close friends with Dvořák, and they vacationed together (1877-1883). Janáček was a house guest with Dvořák in Prague (1874-1875), 1877, 1878, and even stayed in Dvořák's apartment while Dvořák was away for the summer holidays August-September 1883. Both supported each other in their musical endeavors: Dvořák was present at all of the premieres of Janáček's works in Brno (1878-1897), and Janáček was present at Dvořák's 60th birthday celebration and the dress rehearsal of his last opera, *Armida* in March 1904. Tyrrell, 261-262.

³⁹ Tyrrell, 181.

⁴⁰ Tyrrell, 348.

⁴¹ Yeomans, 4.

⁴² Yeomans, 114.

⁴³ Janáček was expelled from the Organ School in March, 1875 after he wrote a scathing review of his teacher, Skuhersky, but he was granted clemency and returned to the school in May, 1875. Tyrrell, 102-103.

⁴⁴ In 1878, Janacek wrote a disastrous review of Karel Kovařovic's opera, *The Bridegrooms* (1878); this would have consequences in 1903, when newly appointed director of the National Theater, Kovařovic, would reject Janáček's

The last decade of his life was his most productive, perhaps because his opera *Jenůfa* was finally performed in Prague in 1916. In 1917 he started a new love obsession with Kamila Stösslová, a married woman 38 years younger than him.⁴⁵ His most well-known works are his operas *Kát'a Kabanová*, *Příhody Lišky Bystroušky* (The Cunning Little Vixen), and *Věc Makropulos* (The Makropulos Affair) and they were composed in the last decade of his life. He started his teaching career at the Prague Conservatory from 1920, and his music began to spread through Europe and the United States. His *Sinfonietta* also reached critical acclaim and was performed in New York in 1927. He received an honorary doctorate from Masaryk University in Brno in 1925.⁴⁶

1.7 Janáček: On an Overgrown Path (1900-1911)

On an Overgrown Path was written over eleven years and is a cycle of short miniatures that were written during Janáček's autobiographical period. Here Janáček displays his Moravian folk-based style, his mastery over craftsmanship and economy of style at its finest. Janáček shows his barest moments of despondency after losing his 21-year-old daughter to a rheumatic heart condition in 1903, and the disappointment over the rejection of *Jenůfa* from the Prague National Theater. Yeomans observes, "[o]ne can almost think of his piano writing as a cleansing experience, a renewed contact with his inner thoughts, a summation of his life experiences..."⁴⁷

In 1897, *On an Overgrown Path* began as a group of Slavonic folk songs written by Josef Vávra, a schoolmaster. Vávra asked Janáček to "put the most beautiful Slavonic melodies harmonized in an easy style in such a way that would be accessible even to less experienced

opera *Jenůfa*. Janáček would suffer the consequences of disillusionment for 13 years. Kovařovic finally allows for the opera's premiere in Prague in 1916. Tyrrell, 281, 613-614.

⁴⁵ Tyrrell, 577.

⁴⁶ Randel, 415.

⁴⁷ Yeomans, 115.

players.”⁴⁸ These pieces were originally arranged for the harmonium. In 1901, *Our Evenings* (I), *A Blown Away Leaf* (II), and *The barn owl has not flown away!* (X) all appeared in the fifth volume of *Slavic Melodies* by Vávra, and by 1902, *Frydek Madonna* (IV) and *Good night!* (VII) were complete.⁴⁹

In April 1908, Janáček was approached by musicologist Jan Branberger, who was working with the publisher B. Kočí. Branberger requested Janáček to submit miniature works for piano, violin or voice. By this time he had written two more, *Come with us!* (III) and *Words fail!* (VI).⁵⁰ By May 23, Janáček had changed these works into piano pieces and had written two more, *In Tears* (IX) and *They Chattered like swallows* (V). In June 1908, the last one, “*Unutterable anguish*” (VIII) was added. *On an Overgrown Path* was not published after Janáček’s correspondence with Branberger because the score was rejected by F. A. Urbánek on February 1909. Instead, it was offered and accepted by the publisher in Brno, A. Píša, in 1909, and the pieces were published in their final form on December 1911.⁵¹

On June 6, 1908, Janáček sent Branberger the incipits from four of the movements with their poetic associations and the titles of each of the pieces; the order of the pieces serves as a useful guide to Janáček’s autobiography.⁵² Tyrrell writes that Janáček ordered the movements to start with memories from his childhood of places near his hometown: (I-V) *Our Evenings*, *A Blown away Leaf*, *Come with Us!*, *The Frydek Madonna*, and *They Chattered like Swallows*. These pieces document the pain and suffering of Olga’s sickness and his own, as a father watching his daughter slowly fade towards her death in the last five movements (VI-X) *Words*

⁴⁸ Tyrrell, 452.

⁴⁹ Leoš Janáček, *On an Overgrown Path*, preface by Jiří Zahrádka, translated by Sarah Peters-Gráfová,, (Basel: Bärenreiter Kassel, 2006), iv.

⁵⁰ Janáček, viii.

⁵¹ Janáček, ix, x.

⁵² Tyrrell, 491.

Fail!, Good night!, Unuterrable Anguish and *The Screech owl has not flown away!* The music is intense, dramatic and ominous because the premonition of Olga's death underlies it all.⁵³ Today, *On an Overgrown Path* has grown to be a part of standard twentieth century piano literature. The cycle of pieces resembles the craftsmanship of Robert Schumann's (1810-1856) *Waldszenen, op. 82* (1848-1849), but in combination with Janáček's angular melodies, with unpredictable phrasing and meter, and with sudden outbursts of sound. After hearing the first movement, the listener quickly learns that this piece is not as simple as it appears at the outset. The path of memories are sweet when first recalled, but emotions of angst and pain overcome it all; Janáček realizes that the path is overgrown with weeds and the emotional obstacles that he encounters in the present are expressed through the anguish and pain found in each movement.

1.8 Janáček: Sonata I. X. 1905

Janáček's disillusionment, his proud Czech nationalism, and his charged emotional protest make their way into the Piano Sonata I.X.1905 (*From the Street*). As the momentum of the nationalist movement gained ground, pressures started to mount between the Czech and the German populations. Czech nationalists began to make demands on the Viennese government, to increase their visibility and influence. In 1901, Czech delegates began to push the Viennese parliament to establish a Czech university in Moravia. This led to a conflict in 1905 between Czechs in Moravia who wanted to establish the University in Brno and the Germans who wanted to keep the city primarily German-speaking. A protest was organized by the Germans in Moravia on October 1, 1905 called the Volkstag and a counter-demonstration took place on the same day by Czech delegates in the Besední-dům.⁵⁴ Mass violence, protests and riots continued until the

⁵³ Tyrrell, 495.

⁵⁴ Tyrrell, 633.

next day.⁵⁵ Buildings were ruined, people were injured and one person died. A 21-year-old carpenter's apprentice named František Pavlík from Ořechov was bayoneted at Besdení dům by a soldier who was called to keep order.⁵⁶ Janáček, with walking stick in hand, was also an active part of the demonstration and had to be calmed down before doing anything rash. His nationalistic pride demonstrated itself in the protest and his intense feelings of injustice led him to write the Sonata I.X.1905 (*From the Street*).

The Sonata was originally written in three movements, but only two remain because he was unhappy after the premier by pianist Ludmila Tučková, in January, 1906. He threw the first two movements in the river and burned the third movement. Luckily, Tučková still owned a copy, and it was premiered in the 2-movement version on Janáček's seventieth birthday in 1924.⁵⁷

The difficulty in this piece lies in the interpretation of the opening theme of the first movement, "Foreboding." Janáček's angst and pain are expressed by the conflict between sixteenth note duplets in a compound time signature of 6/8. Janáček places a regular time signature outside the staff at the beginning of both movements, which is different from his usual indications. Janáček builds up to the emotional and violent outcry marked *fff* after 21 measures, with octaves in the bass; the section seamlessly fades away into distant trilling and a whispering rhythmic figure played in unison. Janáček gives a brief reprieve from the calamity, with a peaceful lyrical section made by an undulating left hand figure. A moment of catharsis is reached in the outcry of protest and drama in unison octaves. Janáček returns with a

⁵⁵ Tyrrell, 634.

⁵⁶ Ibid.

⁵⁷ Leoš Janáček, *Sonata I. X. 1905*, preface by Jiří Zahrádka, translated by Sarah Peters-Gráfová (Basel: Bärenreiter Kassel, 2005), x.

recapitulation that is similar to the exposition but with a few changes to stay in the home key of E flat minor.

The second movement, “Death,” is marked in 4/8 time. Janáček uses the time to break down the four eighth notes into three sixteenth note groupings that end with a dotted sixteenth note rhythmic figure. The movement begins ominously and the whole section sets the stage towards the development with a dotted thirty-second note figure in the bass, an inner voice, and the melody in chords. The movement builds up to a large mass of sound in the climax, which leads to the return of the opening theme. The genius of Janáček is found in the degree of emotional turmoil he creates in this short two movement work.

1.9 Janáček: In the Mists (1912)

In 1912 Janáček moved into a new house in the garden of the Brno Organ School, and began writing *In the Mists*. Janáček may have written *In the Mists* for a competition that was organized by the Friends of the Arts Club in Brno. In 1912, members of the board Jan Branberger, Karel Hoffmeister, Branberger’s wife and Doubravka Branbergerová all chose Janáček’s *In the Mists* and *Spring Song* for piano (which was later destroyed by the composer)⁵⁸ and two works by Janáček’s student, Jarosek Kvapil.

In the Mists was published in 1913 as a gift by the Music Club and premiered by pianist Marie Dvořáková on December 7, 1913, in a concert organized by the choral society *Moravan*. Pianist Václav Štěpán’s performance for the Contemporary Music Society at the Mozarteum in Prague on December 16, 1922 and at the Beethovensaal in Berlin two months later established *In the Mists* as a standard work for the 20th century. Václav’s interest also generated a re-

⁵⁸Leoš Janáček, *In the Mists*, preface by Jiří Zahradkam, translated by Sarah Peters-Gráfová (Basel: Bärenreiter, 2005), vi, vii.

publication of the work, with revisions that he made with Janáček through the *Hudební matice* editorial office in 1923.

In the Mists is a four movement cycle and is the last of the three piano works that were written during Janáček's autobiographical period. On November 25, 1912, Karel Hoffmeister wrote a letter to Janáček saying that some of the works are

“short-winded in terms of melodicism, yet distinctive and ingenious in their unusual rhythmic and harmonic writing... The work as a whole, charming in its improvisatorial nature, affects me with all the atmospheric potency of poetry.”

Janáček demonstrates a conflict between beauty and the grotesque in this short four movement work. Similar to *On an Overgrown Path*, the movements are built on small melodic fragments that build to sudden angry outbursts.

In the first movement, Janáček offers an impressionistic cascade of descending arpeggios marked *leggiero e veloce* and begin *ppp*, which suggest Debussy, but eventually building up to an angry outburst of chords, which brings the music back to Janáček's musical style.

The second movement begins and ends in the key of D flat major, but the rhythmic peculiarities, the mystical fragmented melody and the development of the fragments in two-part counterpoint cause a disruption and makes the key of D flat major only a distant memory.

Janáček saves some of his most beautiful writing for the third movement in G flat major with a simple melody. Janáček creates a sense of development by modulating through E major, C sharp minor, G sharp minor, C sharp major, and returns to the main theme in G flat major. He breaks off into a contrasting section in chords, marked *dolente, appassionato*.

The fourth movement shows a glimpse of Janáček's depressed and unstable mind and is both sublime and strange. The alarming opening resembles a solo folk instrumentalist or a singer lamenting a mournful tune. The lamenting opening melody returns between a new pattern; an

oscillating bass that hypnotically rocks back and forth on an interval of a minor sixth. The dry plucked sound of the folk instrument is brought back, but now disturbed and angry; Janáček marks this section *sempre pesante*. He exits the movement with a loud outcry.

1.10 Josef Suk (1874-1935)

Josef Suk was born in the little village of Křečovice on January 4, 1874. His father, Josef Suk, having an innate musical ability, taught at the local school, conducted the St. Andrews church choir, and was a member of the Křečovice band.⁵⁹ Josef Suk began playing the violin at six with the leader and violinist of the Křečovice orchestra, Plachý. His talent was recognized right away, and he began learning the piano and organ once his feet could reach the pedals. He also began to compose on his own; his first composition was a polka for piano, called “For Mother’s Birthday”.⁶⁰

Josef Suk’s father took his son to the National Theater in Prague to take part in arts and culture, and by the age of 11, he began rigorous studies under the famous violinist Antonin Bennewitz at the Prague Conservatory.⁶¹ He became a second violinist for the orchestra at this time.⁶² He was a serious composition student under Professor Karel Stecker, but after January 15, 1891, Suk and his colleagues became students of the newly appointed teacher, Dvořák.⁶³

Suk graduated from his conservatory studies in 1891, but he and a few of his colleagues continued their studies with Dvořák for another year.⁶⁴ He met Dvořák’s charming daughter

⁵⁹Berkovec, 5, 6.

⁶⁰Ibid., 6.

⁶¹Ibid., 7.

⁶²Ibid., 8.

⁶³Ibid., 9.

⁶⁴Ibid., 11.

Otilka in the summer of 1891 and was inspired to write his most frequently performed work, the *Serenade in E-flat major* for string orchestra.⁶⁵

In 1892 Suk and his three gifted friends, Karel Hoffmann, Oskar Nedbal and Otto Berger formed a string quartet, and after a concert in Prague, their name appeared as the Czech Quartet and their famous concertizing career as a quartet would soon follow after their concert in Vienna on January 19, 1893.⁶⁶ Suk was the second violinist of the Czech Quartet and they travelled and performed all over Europe for forty years.

Suk's contact with his beloved teacher and newly-found love interest in Dvořák's daughter Otilka was cut short as Dvořák's family moved to New York, and the family was to return only during his summer breaks.⁶⁷ Suk wrote Six Piano Pieces, op. 7, (1891-1893), which overflow with his love and longing for Otilka. Among the movements, the *Chanson d'amour* is the most well-known and has been arranged for solo, string, wind, orchestra and other mixed ensembles.⁶⁸ Dvořák's most well-known work for piano, his Humoresque op. 101, coincidentally was written around the same time, in 1894.

On Thursday, November 17, 1898, Suk and Otilka were married at St. Stephen's Church in Prague. It was on Dvořák's silver anniversary.⁶⁹ The beginning of their union was the happiest time in Suk's life. His happiness would be short-lived, as Otilka developed a rare heart condition at the time of birth of their son, Josef.

Dvořák passed on May 1, 1904, and Otilka died a year later on July, 1905.⁷⁰ Overcome with the loss of his beloved teacher and father-in-law and his beloved young wife, the subjects of

⁶⁵ Ibid., 12.

⁶⁶ Berkovec, 13.

⁶⁷ Ibid., 13.

⁶⁸ Ibid., 14.

⁶⁹ Ibid., 20.

⁷⁰ Ibid., 32.

death and life now became running themes in Suk's future compositions.⁷¹ He decided to call the Symphony in C minor that he was working on up to Otilka's death the *Asrael Symphony*.⁷² Suk remained faithful to the memory of his wife and never remarried.⁷³ He continued to perform with the Czech quartet, and stopped performing only from 1914-1918 due to the war.⁷⁴ On August 30, 1922, Suk was appointed professor of composition at the Prague Conservatory and was a devoted teacher for thirteen years.⁷⁵ Suk received an honorary Doctor of Philosophy at the Brno University on his 60th birthday. He died of a heart attack on May 29, 1935.⁷⁶

1.11 Suk: Things Lived and Dreamed (1909)

From April 10 to June 3 1909 Suk's wrote his magnum opus, *Things Lived and Dreamed*⁷⁷ and once said that it was "a sort of artist's diary."⁷⁸ Suk's biographer and friend, Jan Miroslav Květ (1887-1961) distinguishes between the words "Lived" and "Dreamed" and suggests that Suk is responding to both external stimuli from everyday experiences, as well as responding to an internal fantasy in his "dream world." Suk's external stimuli may have been inspired by his love for taking long walks in nature.⁷⁹ The dreams are references to self-quoting themes and symbols from compositions of the past, such as the *Fairy Tale Suite* (1898) and the *Asrael Symphony* (1905-1906).⁸⁰ The work is similar to a diary because it reveals Suk's deepest

⁷¹ Ibid., 68.

⁷² Asrael is the Islamic name of the angel that accompanies the souls of the dead. And he dedicated the work "to the noble memory of Dvorak and Otilka".

⁷³ Suk's legacy and the memory of Otilka would live on through the famous violinist Josef Suk (1929-2011), the grandson to Josef and Otilka.

⁷⁴ Berkovec, 48.

⁷⁵ Ibid., 63.

⁷⁶ Ibid., 59.

⁷⁷ Suk, according to his contemporaries was not only a gifted violinist, but he also was a very good pianist. He did not play publicly very often but preferred to play in small group settings to a group of friends. His one noteworthy performance in January, 1910 was held at the National Hall in Smichov and "was completely exceptional...". He played, *About Mother* and *Things Lived and Dreamed*.

⁷⁸ Suk, iv.

⁷⁹ Ibid.

⁸⁰ Ibid.

and most vulnerable feelings and thoughts. Suk's piano works also demonstrate how "musical creativity can help one work through and eventually rise above profound personal tragedy."⁸¹

The theme of death is first established as an interval of an augmented fourth in *Radúz and Mahulena* (1898) and also in *Asrael Symphony* (1905-1906). Widespread use of fourths and fifths in *Things Lived and Dreamed* show a link to the death theme from Suk's *Radúz and Mahulena* and *Asrael Symphony*. Because it appears both in its augmented form and also in its perfect form Suk demonstrates a balance between the theme of death and the theme of nature with a hint of humor and irony in *Things Lived and Dreamed*.

This is a ten movement cycle that Suk organized into two books, each with five movements.⁸² The first five are recorded in this project. The first movement is light, flirtatious, witty, and like a polka it is in 2/4 time. Suk writes: "[w]ith humor, and irony, agitated in places". The crisp staccatos, accents and the freedom that Suk allows the performer to take add a playful flair to the overall mood. His critics wrote in the journal *Smetana* that Suk's personality was too melancholic for him to write a polka. Suk mocks his critics by writing a light-hearted parody of a polka in this piece.⁸³

Suk writes: "Restless and somewhat timid, without strongly marked expression" in the second movement. The restless quality is introduced by an upward scale that he allows to meander in intervals of perfect fourths; but not augmented fourths that suggest the theme of death. The piece goes through different stages of whimsy, whirs to a playful trill at the end and disappears into the high and lower extremes of the keyboard.

⁸¹Yeomans, 144.

⁸² It is not an accident that Suk ordered the book into five, as the last movements of each book are the only ones with a programmatic title. Book one ends with movement V. On the Recovery of my Son and Book two concludes with movement X. Dedicated to the Forgotten Graves at the Krekovice Cemetery. Similarly, the *Asrael Symphony* and *About Mother and Moods* all have five movements each. (John Novak, 88)

⁸³ Jana K. Manning, "Tracing Josef Suk's Stylistic Development in his Piano Works: A Composer's Personal Journey from Romanticism to Czech Modernism" (PhD diss., University of Nebraska, 2015), 88.

The third movement suggests Suk's favorite pastime of walking in the woods. It is marked "mysterious and very airy". The movement juxtaposes a three chord phrase with a light airy theme. Two of Suk's musical traits are viewed in this movement: chromaticism in the inner voices and an ostinato accompaniment.⁸⁴ In the airy sections, Suk creates an ostinato in the left hand, while maintaining a chromatic scale in the tenor line, creating a feeling of constant movement. Celebratory trumpet calls in perfect fourths break the ostinato pattern, alluding to life as the galloping left hand fades away into the chords. The repetition of the fourths, foreshadow the ostinato pattern that is waiting to arrive. That ostinato pattern⁸⁵ is reminiscent of the irregular repetitive pattern in the fourth movement of *About Mother* and may be a reminder of Suk's memory of his wife. The movement closes with the lengthening of the three harmonic chords. He suspends one chord as the left hand fades away, galloping.

By the fourth movement, Suk is veering away from the light and airy flow of the first three movements and moves towards the subject of death. It is titled "Contemplative, later increasingly aggressive" and is a menacing and stark contrast to the preceding movements because of the detached staccatos and prevailing augmented fourths. It is sparsely written and mechanical as the movement begins with the hands two octaves apart. Although the melody appears to be unmoving, Suk gives agogic accents on the second beat of the measure to give a reprieve to the square phrase, but also to highlight the diminished fifth.

The fifth movement is one of the ten movements to which Suk assigned a programmatic title, "For my son's recuperation." The score is marked "Calm, with a deep feeling." This movement expresses Suk's relief over his son's healing and overcoming of an illness.⁸⁶ The illness is unknown, but it must have been serious, because Suk weaves the foreboding sound of

⁸⁴ Manning, 76, 80.

⁸⁵ Ibid, 76.

⁸⁶ Berkovec, 40.

the augmented fourth throughout the movement. The opening melody has a descending augmented fourth, and the left hand enters with perfect fifths, but eventually the chromatic line yields to a diminished fifth and an augmented fourth. There is a painful quality found in the groaning chromaticism that prevails, but Suk captures the listener with the beauty of the lyrical melody.

1.12 Bohuslav Martinů (1890-1959)

Bohuslav Martinů was born in a bell-tower in the church of St. Jacob on the Little Square in Polička, a small town in eastern Bohemia. His father, a cobbler, had taken on the job of “taking care of the bells and watching for fires in the countryside.”⁸⁷ Martinů began taking group violin lessons at the age of six with the local tailor, Mr. Černovský.⁸⁸ Martinů was painfully shy, reserved and awkward and had difficulty socially at school, but he found his outlet through playing the violin and in composition. By the age of 8, he had already performed works by de Beriot and Wieniawski in public, and by the age of 10 he had written his own string quartet. He had a voracious appetite for reading and read all of the novels in the library before leaving for the Prague Conservatory. Just before the age of 16 he took an exam to qualify for the Prague Conservatory of music; he passed with “high marks”⁸⁹ and began studies with Professor Suchý.⁹⁰

Martinů became absorbed in the theater, reading, and in his compositions, and he began to neglect his violin studies. As a result he failed in Professor Suchý’s class and upon transferring to another teacher, he also failed due to his inability to get along with his teacher. He was finally expelled from the school because he accepted a position with a small country

⁸⁷ Miloš Šafránek, *Bohuslav Martinů: The Man and His Music* (London: Dennis Dobson Ltd., 1946), 13.

⁸⁸ *Ibid.*, 15.

⁸⁹ *Ibid.*

⁹⁰ *Ibid.*, 17.

orchestra to gain extra income.⁹¹ This was a pattern that occurred repeatedly because Martinů was extremely well-read and had an above average intelligence, and he did not fit into the mold of an educational system. He wanted to have free reign of his learning and composition.⁹² He entered the Organ School shortly after his expulsion and also re-entered the Prague Conservatory in 1922 under the tutelage of Suk. He made a living teaching music in his hometown of Polická and also played in the third stand of the second violin section of the Czech Philharmonic Orchestra.⁹³

Martinů dropped out of the Prague Conservatory and went to Paris in 1923. He became enchanted with the Parisian lifestyle and was a part of the Parisian avant-garde during the 1920s. He experimented with neoclassicism, expressionism, the absurd and novelty ideas of *Les Six*, and jazz when he first arrived in Paris.⁹⁴ He still had a strong foundation in the Nationalistic ideals of his teachers, but he wanted to find his place as a Czech composer within modern Western musical trends. The discovery of jazz and neoclassicism in 1929 marked a turning point for his stylistic development. Jazz came naturally to him because he was able to blend the syncopations of jazz with Moravian folk dance rhythms.⁹⁵ Martinů's quest to find his own style ended in 1931, after he established a "contemporary style with Czech elements."⁹⁶

Martinů left Paris in 1941 for America, and with the help of Rudolf Firkušný and Ernest Ansermet, settled in New York City. He taught at Princeton University, and the Berkshire Music Center at Tanglewood, and had works commissioned by the Koussevitzky Foundation.⁹⁷ He was

⁹¹ The Conservatory had a strict policy of not allowing students to play in public. Martinů returned briefly to the school, after the policy was lifted, but soon became expelled for a minor mistake. Šafránek, 20.

⁹² Šafránek, 20.

⁹³ Ibid., 21.

⁹⁴ Rybka, 53.

⁹⁵ Rybka, 55.

⁹⁶ Ibid., 69.

⁹⁷ Ibid., 155.

offered a position at the Prague Conservatoire in 1946, but the political situation and his health did not allow for him to return. He died in Switzerland in 1959.

1.13 Martinů: *Les Huits Préludes* (1929)

Martinů's *Huits Préludes* demonstrate the widening scope of established Czech musical traditions. Martinů blends the new trends of jazz, rag-time, dances and Prokofiev's neoclassicism, into a unique style of writing, while maintaining his ties to his Czech heritage.⁹⁸ He dedicated *Les Huits Préludes* to Charlotte Quennehan, from Picardy in 1929. They were married in 1931.⁹⁹ These preludes follow the French thought of neoclassicism established by its founder, Erik Satie (1866-1925). They deviate from the seriousness of the German Romantic, and instead they employ "clear, sparse textures, simple melodic and rhythmic design and a diatonic harmony..."¹⁰⁰

Another trait making these preludes attractive is that Martinů captures the easy charm and appeal from jazz and ragtime influences of Scott Joplin (1895-1917). Martinů's extensive use of parallelism and monophonic textures within the musical framework gives the music clear lines and almost a rigid edge, but it is Martinů's ingenious rhythms and attractive motives that provide an easy flow and makes the music dance.

Martinů assigns a specific jazz form, the name of a dance, or a musical term as a means of suggesting the mood of each prelude. He begins each title with "*En forme de...*" which indicates that the titles suggest the musical style or dance rather than to replicate it in its original form. The *Prélude en forme de Blues* is not a replica of a proper Blues, but Martinů takes the characteristics of the style and blends it into his own musical language. Martinů's prevalent use

⁹⁸ Ibid., 67.

⁹⁹ Ibid., 61.

¹⁰⁰ Seaton, 368.

of fourths and fifths indicates a connection with folk music as harmonic intervals of an open fifth allude to instrumental accompaniments of folk music.

These preludes are far from being simple, because the landscape of each movement is filled with frequent accent, articulation and tempo markings. Although the harmonic language is influenced by contemporary musical styles, the adherence to ternary form, his ties to his Czech folk style, and Martinů's attraction to the clarity of the neoclassicism, allow him to clothe the cyclical form of Dvořák's Waltzes op. 54 or Humoresques op. 101 with his own blended musical language.

The preludes are titled as follows: Blues, Scherzo, Andante, Danse, Capriccio, Largo, Étude and Fox-trot. Martinů had a natural ability to write miniatures in Czech dance forms,¹⁰¹ and adheres to the model set by his predecessors in *Les Huits Préludes*. He also demonstrates his broad view of the world by embracing the new forms of jazz, blues and dances and neoclassicism.

1.14 Erwin Schulhoff (1894-1942)

Erwin Schulhoff was born into a musical family. His great-uncle, Julius Schulhoff, was a virtuoso pianist, and his mother's father was concertmaster of the Frankfurt theater orchestra. His talent was recognized at a young age, and his mother took him to visit Dvořák in 1901.¹⁰² Upon Dvořák's recommendation, Schulhoff began private lessons at the Prague Conservatory and continued studying until 1906.¹⁰³ He continued his piano studies in 1908 in Vienna and studied piano, theory and composition with Max Reger until 1910.¹⁰⁴ He completed his piano, compositional and conducting studies in Cologne from 1911-1914. During his musical career,

¹⁰¹ Yeomans, 154.

¹⁰² Derek Katz, "Erwin Schulhoff," *The Orel Foundation*, accessed March 16, 2018.
http://orelfoundation.org/composers/article/erwin_schulhoff

¹⁰³ Ibid.

¹⁰⁴ Ibid.

Schulhoff studied briefly with Debussy in 1912 and began to associate with Arnold Schoenberg (1874-1951), Alban Berg (1885-1935), and Anton Webern (1883-1945), members of the Second Viennese School, after the war.¹⁰⁵ Schulhoff played Berg's Piano Sonata in Dresden and in Prague. Schulhoff's piano Sonatas nos. 1-3 and Piano Suite no. 2 demonstrate his affinity for the atonal harmonies of the Second Viennese School.

Devastated and disillusioned by his experiences of conscription and being on the war front, Schulhoff became a Socialist after the war. Schulhoff, like other young musicians and artists, was drawn to the anti-bourgeois, anti-nationalism, anti-convention movement of the Dadaists to express anti-war sentiments, and to jazz to wear out the "sole of [his] shoes to the rhythms of shimmy, foxtrot, tango and whatever was 'in' at a given point in time, in a given season."¹⁰⁶ Although he was introduced to jazz by the Dadaist George Grosz in 1919, Dadaism left a limited influence on his compositions; it was in the rhythms of jazz that Schulhoff found a natural outlet for his virtuosic technique and innate sense of rhythm. He wrote to Alban Berg on February 12, 1921: "I am boundlessly fond of night-club dancing, so much so that I have periods during which I spend whole nights dancing with one hostess or another, out of pure enjoyment of the rhythm and with my subconscious filled with sensual delight. Thereby I acquire phenomenal inspiration for my work, as my conscious mind is incredibly earthly, even animal as it were..."¹⁰⁷ Schulhoff enjoyed dancing, and believed that music and dance were inseparable.¹⁰⁸ He married Alice Libochowitz in 1921 and moved to Berlin for a few years.

Schulhoff experienced the height of his success with his jazz-inspired works from the 1920s-1931. He believed that the future of contemporary music was in jazz-infused works. By

¹⁰⁵ Ibid.

¹⁰⁶ Josef Bek, liner notes to *Schulhoff: Jazz Inspired Piano Works*, Supraphon, 31443120, CD, 1993.

¹⁰⁷ Bek, *Schulhoff: Jazz Inspired Piano Works*.

¹⁰⁸ Ibid.

1923, Schulhoff and his wife moved back to Prague. He continued concertizing in Paris, London (1927) and Germany and the Netherlands (1930) and played many of his jazz-inspired works. He wrote the eight-part Partita (1922), *Five Jazz Etudes* (1926), the *Esquisses de jazz* (1927), *Hot Music* (1928) and the six-part *Suite Hot Sonata or Jazz Sonata* (1930), and *Suite Dansante en jazz* (1931).¹⁰⁹ Jazz –infused works gradually faded in popularity and by 1931, his belief that the future of modern music was in jazz-infused works was no longer the case, and Universal Editions ended their contract with Schulhoff.

Schulhoff was put in a precarious position because he was a German speaking Jew, born in Prague in the midst of the Czech Nationalist movement. Even though he desired to be a mediator between both German and Czech camps, he was not accepted by either side.¹¹⁰ His financial situation was never secure. Due to the cultural climate of Prague, he was unable to secure a steady job at any major institution and had to make a living concertizing, playing for the radio, arranging Czech classical works, writing dances under pseudonyms and appearing with the Orchestra of the Liberated Theater, a left-wing cabaret.¹¹¹ Already a leftist, he discovered Marxism and Soviet Communism and set sections of the Communist Manifesto as a cantata for soloists, choruses and wind ensemble in 1932.¹¹² The political situation in Prague in 1938 and 1939 made it dangerous for Schulhoff, a German speaking Jew and Communist. He applied to the Soviet Union for citizenship for his wife and son in April, 1941 and received their visa documents on June 13, 1941,¹¹³ but the Nazis arrested Schulhoff the day after. He was placed in a concentration camp in Wulzburg, Bavaria and died of tuberculosis in August, 1942.¹¹⁴

¹⁰⁹ Ibid.

¹¹⁰ Katz, “Erwin Schulhoff.”

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

1.15 Schulhoff: Cinq Études de Jazz (1926)

Schulhoff's *Jazz Études de Jazz* were written at the height of his popularity. They follow popular dances and jazz forms of the 1920s.¹¹⁵ Schulhoff played selections of the études on his concert tours, and a recording exists of Schulhoff playing a selection of his études as well as other works.

The études have individual titles that depict the type of dance or jazz form for each one: Charleston, Blues, Chanson, Tango and Toccata Shimmy sur le Shimmy “Kitten on the Keys” de Zez Confrey. Schulhoff shares his virtuosic talent, and affinity for jazz with a touch of atonality in these études.

The Charleston is rhythmic and percussive, demonstrating Schulhoff's affinity for the extended harmonies and clean lines of the Parisian neoclassicists. The form is A-B-A, and the angular texture of the right hand mimics the criss-cross dance step pattern of the Charleston. It is dedicated to American jazz pianist and composer of novelty piano and jazz works. Zez Confrey is best known for his compositions “Kitten on the Keys” (1921) and “Dizzy Fingers” (1923). Schulhoff shows his deep admiration for Confrey by writing a Toccata étude based on “Kitten on the Keys” as the fifth étude of the set.

The second etude is titled “Blues.” The repetitive left-hand dotted rhythmic pattern provides a hazy backdrop to the étude and produces a hypnotic effect. This is an étude that takes the audience back to a 1920s jazz club. It is also in A-B-A form. Its dedication is to Paul Whiteman, also known as “the king of jazz,” who was a violinist, composer, orchestral director and leader of one of the most famous dance bands in the 1920s and 1930s.

The third etude, titled “Chanson,” and is lyrical and fanciful with frequent pauses and tempo changes. It suggests the liberties that a jazz or a blues soloist may take in a vocal line. It

¹¹⁵ Ibid.

is dedicated to Robert Stolz, an Austrian song writer, conductor and composer of operettas. After World War I, Stolz dedicated himself to writing cabaret music.

The fourth étude is titled “Tango” and the mystery of this provocative dance is suggested through the rhythmic pattern of the left hand and the florid passages of the right hand. It is dedicated to Eduard Kunnecke, a German composer of operettas and theater music

The fifth étude is titled “Toccata sur le Shimmy “Kitten on the Keys” de Zez Confrey. It is percussive and demonstrates the virtuosity of Schulhoff. Confrey was first inspired to write “Kitten on the Keys” after seeing his grandmother’s cat walking on the piano keys.

CONCLUSION

After a loosening of power of the Habsburg Monarchy, Czech composers living in the Bohemian lands were inspired by the Nationalistic movement to create a distinctly “Czech” music. Until this time, German was the main language spoken, and high culture and music had Germanic influences. The period of Nationalism (1840s) brought an awakening among Czechs to establish a separate identity by reviving their own language, literature, and music and by building theaters to present Czech operas. The forefathers of Czech nationalistic music are Smetana and Dvořák. Both set the precedent for creating a Czech musical style for future generations of composers.

Czech music was initially composed as a reaction to political sentiments of Czech Nationalists in the late 19th century. The music may have been a means to give the Czech people their own identity apart from the German culture. The uniqueness of the Czech style, however, is as varied as the individual style of each composer, and the degree to which folk elements pervade their work depends on the taste of each composer. The Czech nationalist movement was important to establish Czech-based operas and to revive an interest in Czech folk heritage, but it

is a false assumption to call the music completely Czech, because the composers follow the conventions and trends of Western music to blend elements of Czech folk music with their own unique style. Still, there is a charm and simplicity that separates Smetana and Dvořák's piano music from the complexity of the German Romantics. They began writing dances, which follow ternary form (ABA), and are fashioned together in a cycle. Since Czech composers of the twentieth century such as Janáček, Suk, Martinů and Schulhoff frequently use cyclical and ternary forms, it may suggest that the composers did establish a Czech tradition. The piano music of Smetana and Dvořák contains the following Czech musical traits:¹¹⁶ the frequent use of syncopated rhythms from folk dances, the predictability of the contrasting lyrical sections in a lively dance movement, harmonic movement outlining thirds a part, and the use of modes with lowered sevenths and raised fourths. In combination, the predictability of ternary form and the compositional techniques create simplicity, a sweet sensuality, ironic humor, and a melancholic profundity that carry the listener back to the heart of Bohemia. An outstanding virtuosic piano technique may not be needed to play this music, but it does require the pianist to adopt the musical language of the Czech composers as his own, to convincingly voice the sentiments of the Czech people.

The simplicity of ternary form gives composers an ease of expressing their deepest emotions clearly without the complications of form. Suk and Janáček, composers of the late nineteenth and early twentieth centuries heighten the emotional experience in their music by incorporating aspects from their own autobiography. This is a Romantic ideal, however their music is not complicated in terms of form, and it is in essence the melodies and rhythms that convey the highest level of joy and deepest level of pathos and suffering.

¹¹⁶ Beckerman, 64.

Janacek's music heralds the beginning of the twentieth century and is tonal, but it is also authentic because of its deep roots in Moravian folk melodies, and its incorporation of the rhythm and melody from speech patterns found in the Czech language. Janáček composed some of the most profound, emotionally charged and unusual folk-based music in the twentieth century and it leaves the listener to ponder the deep pathos of human tragedy and his own personal angst.

Death, life, love, nature and humor are recurring themes in Suk's music and thus prevail in his piano works. Many of Suk's piano works are in ternary form, and are uniquely Czech because of their heightened sense of emotion and light-hearted humor. Suk did not use folk music, but instead his music is inspired by his own autobiography. Losing both his father-in-law and wife in a span of 14 months, he never remarried and he used music as a form of cathartic relief to preserve the memory of his father-in-law and wife and to express Czech sentimentality. For Suk, the emotions were not always tragic or dark. His music is lyrical, light-hearted, humorous and witty, and may be a continuation from the bittersweet humor and sentimentality found in the solo piano music of Dvořák.

Martinů and Schulhoff followed the conventions of ternary form and the cycle form, but they also looked to contemporary trends to modernize conventions established by Smetana and Dvořák. In particular their attraction to the rhythms of jazz, ragtime and contemporary dances of the 1920s may be modernizing the dance cycles of Smetana and Dvořák. Martinů was interested in the theater from his youth, and his oeuvre includes scores to operas, ballets and orchestral arrangements of stage and film works. The influences on Martinů range from impressionism, the absurdities of *Les Six*, jazz, neoclassicism, Stravinsky, Prokofiev, and Czech folk music. His interest in stage music suggests that he had an active imagination and that he enjoyed being entertained and entertaining others through his music. It is not a coincidence that he was attracted

to the intricate rhythms of jazz. Not only were their syncopated rhythms similar to the syncopations found in Moravian folk tunes, but the music was entertaining and associated with jazz clubs and dance halls – all places of leisurely entertainment. The idea of shaking it off was attractive to Schulhoff and his contemporaries, who experienced the tragedies of war or had just returned from the war front. Schulhoff loved to dance and believed that the future of contemporary music was in jazz-infused works. His music brings in the next generation of Czech composers by incorporating jazz along with the chromatic harmonies of Arnold Schoenberg.

Smetana and Dvořák established idiomatic Czech piano music through folk tune elements and set the conventions of ternary form, the dance cycle, and Bohemian sentimentality. Janáček and Suk took these conventions and intensified the level of emotion by incorporating autobiographical details into their piano music. But Suk also took the bittersweet sentimentality of Dvořák and embraced life with his own irony and humor. Martinů and Schulhoff took the wit and humor and turned to the entertainment of jazz, ragtime and dances from the 1920s to write jazz-infused piano works. All of these composers share one common trait and that is the use of ternary form and cyclical form.

This is the story of the unsung heroes who wrote the Czech piano literature. Today, these works have a way of reaching every listener from all nationalities, tugging at the heartstrings, and drawing one close to the homeland of the Czech people. The goal of this project was to discover the piano works of Czech composers Smetana, Dvořák, Janáček, Suk, Martinů and Schulhoff and to raise awareness of Czech piano literature so that these piano works are not forgotten and are given a chance to be heard and performed.

Annotated Bibliography

“The Art Story Modern Art Insight: Dada.” Accessed March 15, 2018.
<http://www.theartstory.org/movement-dada.htm>

A synopsis of the artistic movement Dada: A post-World War I movement that began as an anti-art, anti-bourgeois, anti-convention and anti-nationalism movement. Dadaists believed that art work should be presented as is, without having to be worked on as a protest against convention. Dadaists influenced the creation of “chance” music similar to John Cage’s 4’33” where the pianist sits at the piano with a score, but not having to play a single note.

Bazzana, Kevin, liner notes to *Dvořák: Complete Works for Solo Piano — Volume 1*, Inna Poroshina, Brilliant 92606/4, CD. 2010.

Kevin Bazzana a Canadian music historian and biographer, presents the solo piano music of Dvořák in four sections: Early Works (1855-1879), Middle period (1877-1880), Middle Period (1880-1883) and Later Works (1889). He discusses that despite awkward piano writing found in Dvořák’s piano concerto op. 33 and his weaknesses as a pianist, Dvořák’s piano works are undiscovered gems that are often overshadowed by his orchestral and chamber works. In particular, it is his eight Humoresques, op. 101 that are his most polished works; no. 7, being the best known among the eight. He writes that Dvořák’s large oeuvre of solo piano works originates from publishers wanting to use his reputation as a symphonist, to satisfy the market for amateur piano works.

Beckerman, Michael. “In Search of Czechness in Music.” *19th-Century Music*, Vol. 10, No. 1 (Summer, 1986): 61-73. Accessed March 8, 2018. JSTOR.

An article that discusses the distinction between “The Czech Style” and the “Czechness” found in music by Czech composers, Smetana, Dvořák, Suk and Martinů. “The Czech Style” addresses distinct musical characteristics that are commonly shared by compositions of Czech composers. The “Czechness” is referring to the relationship between musical traits to 19th century Nationalist beliefs, and when a connection is made, they animate the style, gives a context and meaning to Nationalist values. The author believes that it is not accurate to define a style by its musical traits, but that “aesthetic facts” give meaning and define the music as Czech to the audience that the music was composed for.

Bek, Josef, liner notes to *Schulhoff: Jazz Inspired Piano Works*, Tomáš Víšek, Supraphon 31443120, CD, 1993.

Josef Bek describes the social background for the mindset of a generation having experienced the horrors of World War I of wanting to “shake it off.” He presents jazz and dance as a means of escape for the post-war generation, disillusioned by the war. The composer Erwin Schulhoff was a part of this generation and believed that jazz-infused works was the future of contemporary music. He reached the height of his career through performing, publishing and composing jazz inspired works up to 1931.

Berkovec, Jiří. *Josef Suk*. Translated by Jean Layton-Eislerová. Praha: 1968, Editio Supraphon Praha Bratislava.

Czech composer Jiří Berkovec provides a short biography of Josef Suk's life including his major works. The biography is divided into five sections and covers the influential people and events that shaped his life and music: Chant d'amour, Spring, A Summer's tale, The Ripening and Life's Harvest. Chant d'amour covers Suk's early childhood, musical training, the formation of the Czech Quartet, meeting his mentor Antonín Dvořák, and his marriage to Otilka and tragic death of both Antonín Dvořák and Otilka. A Summer's tale describes his life without the two closest people to him. Overcome by the tragedy, death develops as a major symbol in Suk's composition. The Ripening shows Suk ready to accept his sorrow and his symphonic poem, the Ripening becomes his central composition; he also accepts the position as a professor at the Prague Conservatory. Life's Harvest describes his dedication as a teacher and a conclusion. A list of Suk's works and a selected bibliography is included.

Cohen, Gary, *Politics of Ethnic Survival*. West Lafayette: Purdue University Press, 2006.

Chapter one gives an introduction to the cultural and political climate of Bohemia and the events that lead into the nationalist movement during the 1830s and 1840s. The author creates a balanced view of the extent of Germanization under Habsburg rule. He states that language did not define one's cultural identification because most Czech-Bohemians in Prague spoke both Czech and German. The upper strata of society was comprised of German-speaking people because they were in high positions of trade and commerce and government. Cohen asserts that nationalism was led by the intelligentsia strata of society and that they sought ways to give back political and economic power to the Czech people. By the 1860s primary schools were taught in both Czech and in German.

Janáček, Leoš, *In the Mists*. Preface by Jiří Zahrádka, translated by Sarah Peters-Gráfová. Basel: Bärenreiter Kassel, 2005.

The author describes that the impetus for *In the Mists* was the loss that Janáček suffered over the death of his 21 year old daughter and the disappointment over the rejection of his opera, *Jenůfa* from the National Theater in Prague. This is the third work that Janáček composed in a relatively short time. 1900-1912. It was first published in 1913 as a gift from the Friends of the Arts Club and was premiered by Marie Dvořáková.

Janáček, Leoš, *On an Overgrown Path: Short Compositions for Piano*. Preface by Jiří Zahrádka. Translated by Sarah Peters-Gráfová. Basel: Bärenreiter Kassel, 2006.

The author presents the background for the composition, development and publication of *On an Overgrown Path* and provides details to the program behind each movement. From recalling Janáček's childhood memories of the procession towards the Frýdek Madonna in the 4th movement, to expressing his grief over the ominous call of death in the 10th movement of the cycle, the author demonstrates that the work is autobiographical and deeply personal.

Janáček, Leoš, *Sonata I. X. 1905*. Preface by Jiří Zahrádka, translated by Sarah Peters-Gráfová. Basel: Bärenreiter Kassel, 2005.

The author explains the program behind *Sonata I. X. 1905*. Janáček composed the *Sonata I. X. 1905* after the tragic death of the metal worker, the young František Pavlík. A violent anti-German rally took place after the request for a Czech University to be built in Brno was rejected by the German town council of Brno. Janáček was also a part of this rally and was struck by the tragedy and injustice of the situation.

Joplin, Scott. *Complete Piano Rags*. Minneola: Dover Publications, 1988. Accessed March 10, 2018. Petrucci Library, International Music Score Library Project.

The complete score of Scott Joplin's rags, which includes "The Maple Leaf Rag."

Katz, Derek. "Erwin Schulhoff." *The Orel Foundation*. Accessed March 16, 2018. http://orelfoundation.org/composers/article/erwin_schulhoff

A short biography of Schulhoff's music education at the Prague Conservatory, his difficulties in fitting in as a German-speaking Jew, his successes with jazz-infused piano works, and his association with leftist ideas of Marxism, and Communism and his eventual arrest that lead to his imprisonment at the Würlitz concentration camp are noted.

Manning, Jana K. "Tracing Josef Suk's Stylistic Development in his Piano Works: A Composer's Personal Journey from Romanticism to Czech Modernism" PhD diss., University of Nebraska, 2015.

A dissertation that presents the lineage of Czech composers from the eighteenth century, Tomášek, and Voříšek, to the nationalists, Smetana and Dvorak, to heralding in the turn of the century through Novak and Janáček, which leads to the main discussion of Suk and his piano works. An in-depth discussion of Suk's piano works *Moods op. 10*, *Spring op. 22a*, *About Mother* followed by a chart comparing the stylistic differences between Debussy and Suk is included.

Martinů, Bohuslav. *Huit Préludes, H. 181*. Paris: Alphonse Leduc et Cie, 1930. Accessed March 10, 2018. Petrucci Music Library, International Music Score Library Project.

The complete score of the *Huit Préludes* by Bohuslav Martinů.

Murphy, Sarah. "Czech Piano Music from Smetana to Janáček: Style, Development, Significance." PhD diss., Cardiff University, 2009.

A dissertation tracing the history and development of Czech piano music from: Smetana, Dvořak, Foerster, Fibich, Novak, Suk and Janáček. The author discusses the significance of the Czech National Revival which placed a burden on composers to write Czech music to support the movement and writes that an examination of opera and piano works play an integral to understanding the movement. The author examines the duality of Czech Nationalistic music, because of its influences of Romanticism and its absorption of Slavonic and Czech influences.

She proposes that because of the duality of the music, it was the Nationalist movement that gave the Nationalist Czech identity to the operas and piano works.

Newmarch, Rosa. "Leoš Janáček and Moravian Music Drama." *The Slavonic Review*, Vol. 1, No. 2 (December, 1922): 362-379. Accessed February 27, 2018. JSTOR.

Rosa Newmarch presented Janáček's music to English audiences in 1926 and played an integral part of promoting his operas: *Her Stepdaughter*, *The Excursions of Mr. Brouček*, and *Káťa Kabanová*. She presents the operas in the context of Janáček's life and events as well as the cultural development in the Bohemian lands. She includes anecdotes from Janáček's own writings to explain the importance of folk music and speech-melodies in his music.

Randel, Don Michael, ed., *The Harvard Biographical Dictionary of Music*. Cambridge: The Belknap Press of Harvard University Press, 1996.

This all-encompassing guide to the biographies of thousands of composers, performers, music theorists, and instrument makers begins from early music to the twentieth century. The scholarship includes information from classical, jazz, blues, rock, pop, hymns, showtune genres.

Rybka, F. James. *Bohuslav Martinů: The Compulsion to Compose*. Lanham: The Scarecrow Press Inc., 2011.

Plastic Surgeon, F. James Rybka, writes a new biography on Martinů, from his memories of the composer, on the premise that the eccentricities of Martinů's large output, his anxieties, obsessions and his compulsion to compose was because Martinů suffered from Asperger's syndrome, an autistic spectrum disorder. The author demonstrates that this neurological condition may explain Martinů's obsession with composing music and his super ability to write a score down perfectly from his brain to paper. The biography is organized by events and people that shaped Martinů's life and includes his works, but does not give an analysis of his music.

Šafránek, Miloš. *Bohuslav Martinů: The Man and His Music*. Translated by Božena Linhartová. London: Dennis Dobson Limited, 1946.

Miloš Šafránek and Bohuslav Martinů were friends for thirty years. Šafránek writes a brief biography with a discussion of Martinů's music in terms of expressing a proud Czech national style. The biography is divided into five sections, with each chapter chronologically built on the dates of Martinů's major works. A list of Martinů's chief works is included.

Šafránek, Miloš. *Bohuslav Martinů: His Life and Works*. Translated by Roberta Finlayson-Samsourová. London: Westbook House, 1962.

Miloš Šafránek and Bohuslav Martinů were friends for thirty years. Šafránek wrote this chronological and authoritative autobiography of Bohuslav Martinů, documenting the development of Martinů's multi-faceted musical style in the context of his life. Martinů struggled to find his voice among his contemporaries as a Czech composer; Šafránek discusses Martinů's musical style discussing the large oeuvre and numerous styles in which he experimented. Impressionism, Expressionism, the absurd novelties of *Les Six*, Stravinsky, Neoclassicism, and jazz are all trends which Martinů experimented while in his sojourn in Paris.

The autobiography is divided in four sections, The formative years (1890-1923), In Paris (1923-1940), The New World 1941-1953 and Back in Europe (1953-1959), includes pictures as well as a systematic catalogue of Martinů's works. (17-121)

Seaton, Douglas. *Ideas and Styles in the Western Musical Tradition*. Mountain View, California: Mayfield Publishing Company, 1991.

A music textbook that presents Western music styles from the Medieval to the modern era. It provides an historical perspective that shaped musical historical events and its ensuing developments. The period of history concentrated on was the post-war era where composers were turning to an intellectual and objective direction for inspiration. Neoclassicism was one of the movements that resulted, and it influenced such composers as Erik Satie towards a more detached emotion with sparse and clear textures. This led to influencing the group known as *les six*: Louis Durey (1888-1979), Arthur Honegger (1892-1955), Darius Milhaud (1892-1974), Germaine Tailleferre (b. 1892), Francis Poulenc (1899-1963) and Georges Auric (1899-1983). This group embraced tonality and rejected impressionism and expressionism.

Šlapák, Kamil, liner notes to *Josef Suk: Piano Works*, Pavel Štěpán, Supraphon 1 11 2471/2, CD. 1995.

A short introduction of Josef Suk's biography and featured piano works on the CD are discussed. Suk wrote more than 20 piano cycles which range from 3 to 10 movement cycles. Cycles and pieces that are included are *Summer op. 22b*, *About Mother, op. 28*, and *Things Lived and Dreamed op. 30*.

Holzknicht, Václav, liner notes to *Bedřich Smetana: Complete Works*, Supraphon 1111 4311-20, LP, 1984, 1985.

An introduction to Bedřich Smetana's life in relationship to the piano is discussed. Bedřich Smetana, inspired by Franz Liszt attempts launching a career as a concertizing pianist but is unsuccessful. His money concerns take over and he builds financial success by teaching, publishing and starting music schools. Smetana also demonstrates his nationalist spirit from an early age to the end of his career, as his first composition was a polka for piano, and where he continues to write polkas throughout his career. Smetana's music is virtuosic and folk-based making them evoke his Czech nationalist spirit while enriching the dance repertoire.

Smetana, Bedřich. *Czech Dances*. Preface by Jan Novotný, translated by Karolina Vočadlo. Hughes. Basel: Bärenreiter Kassel, 2007.

An introduction to Bedřich Smetana's nationalistic beliefs in connection with his *Czech dances*. By the time Smetana wrote these dances, he was completely deaf. He wrote the first book of Czech dances, consisting of four polkas in 1877 and the second book of dances, consisting ten authentic Czech dances in 1879. He writes that these dances are based on actual Czech folk dances and include dances from *Czech Folk Songs and Nursery Rhymes* by Karel Jaromír. The pianist Emanuel Chvála (1851-1924) and piano virtuoso Karel ze Slavkovských were two a part from Smetana himself who performed these Czech dances.

Suk, Josef, *Things Lived and Dreamt op. 30*. Preface by Jarmila Gabrielová, translated by Adam Prentis. Basel: Bärenreiter Kassel, 2015.

Jarmila Gabrielová, editor of the musical score, writes a brief introduction to Suk's *Things Lived and Dreamt op. 30*. Her introduction explains Suk's biographer, Jan Miroslav Květ's description of the reference to "dream" – which is in reference to memories of the past by using self-quotations from Suk's own works. The death motive established in the music to Julius Zeyer's play *Radúz and Mahulena* as augmented fourths, also reappears throughout the cycle.

Tyrrell, John. *Janáček: Years of a Life, Volume I, 1854-1914*. London: Faber and Faber Limited, 2006.

A complete autobiography of Leoš Janáček is divided into seven parts and written chronologically, so that one chapter covers one year of Janáček's life. Four parts make up volume one: A Late Starter (1854-80), The Young Professional (1880-8), The Black Ribbon (1888-1903), In the Mists (1903-1914). The author covers every detail of Janáček's life from his musical training, his personality, his mentors, his enemies, his writings, and musical compositions in chronological order.

Vainiomäki, Tiina. "The Musical Realism of Leoš Janáček From Speech Melodies to a Theory of Composition." PhD diss., 2012.

A thorough examination of aesthetics of Janáček's compositional style to his theoretical writings; in particular, the author gives a detailed break-down of the development of speech melodies in Janáček's music. Several autographs of Janáček converting the sounds of children, sounds from his personal life, nature and social life are included. The author discusses the development of Janáček's musical style and relates it to his theoretical writings on his harmonies and speech melodies are included.

Yeomans, David. *Piano Music of the Czech Romantics: A Performer's Guide*. Bloomington, IN: Indiana University Press, 2006.

David Yeomans presents a comprehensive overview of Czech piano works from the Classical, Romantic and Contemporary eras. He provides a brief background history of the events that lead to the loosening of Habsburg power in the 19th century, and the cultural and musical events that occurred as a result of the rise of Czech Nationalism in the Bohemian lands. Each chapter is divided by composer and provides important biographical information with a discussion of the works. A selected bibliography is included and provides useful sources for further research.