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JARMILA PROCHÁZKOVÁ

LEOŠ JANÁČEK AND MILITARY MUSIC

The varied heritage of the composer Leoš Janáček contains a couple of works related to the phenomenon of military music or to the military aspect of life in general.¹ Twice in his life Janáček encountered military music and its function of an accompaniment and of a signalling device in the war. First in 1866, when as a twelve-year-old chorister he watched Prussian troops in Pekařská street in Brno. This experience left in his mind an image of the predatory sound of little drums and piccolos.² And for a second time he came across a military band in the course of World War I, which he experienced with pain, among other things for the reason that a number of his pupils from the Organ School were enlisted and some of them never returned.

However, Janáček's world was luckily much more affected by military music in the times of peace, for in the latter half of the 19th century and the early 20th century the activities of military bands formed an important aspect of musical life, especially in the towns where regiments were situated with their bands (across the Austro-Hungarian Empire there were 102 regiments altogether in 1904, 24 of them in the Czech lands).³ Before 1877 there was an imperial mili-

¹ This study is written within author's postgraduate study as part of the thesis with the title "Leoš Janáček and the Brno music society 1889-1914".

² Janáček remembers this event in his feuilleton "Berlin" (Lidové noviny xxxii, 15 May 1924) written immediately after his return from Berlin visited on the occasion of the premiere of "Jenufa". He adds an example of the music and the words: "*Even today it lies in and dins into my ears.*" Consequences of this event to "Pochod modráčků" with the original title of "Siegesallee" is defined in Vogel Jaroslav: Leoš Janáček — a biography. Rev. second Eng. edition, Orbis, London 1981, p. 299-300.

³ Austrian military bands performed the function of the populariser of music and it was thanks to them that the public became familiar with melodies from operas, operettas and symphonies. Their performing standards were traditionally very high, which was the result of the long period of army service and of systematic music education. Another reason for the success, officially evidenced by prizes at world competitions of military bands, was instruments from the workshop of Václav František Červený of Hradec Králové, thanks to which the bands could achieve a softer sound. From about 1830 the Austrian military bands also con-

tary band of the Infantry Regiment No. 71 active in Brno. Its leader was Eduard Horný.⁴ Janáček co-operated with that ensemble from the beginning of his involvement in Beseda brněnská in 1876 until the above-mentioned year 1877, when the regiment left the town. Later he had to build an ensemble for each individual larger event from musicians from both the German and the Czech theatres, engaged especially for the particular occasion.

In 1883 the imperial band of the Infantry Regiment No. 8, with the leader Opelt, appeared in a Beseda event for the first time.⁵ In the following years the band was assigned the role of background music at evenings of dance and conversation. The activities of Beseda were then divided into concerts and dances, and the specialized concert events began to take place under the responsibility of the choirmaster (Janáček, before June 1888), while the dance evenings con-

tained a string section and so the soldiers had to be able to play both wind and string instruments. The military band consisted of 47 musicians in the latter half of the 19th century, with an extended setting of 76 players. The conductor was a civilian, engaged by the leadership of the regiment and wearing a special uniform similar to the officers' uniform. The musicians' daily programme was nearly identical with that of the rest of the soldiers. Their basic duty was music accompaniment of military parades and performances at military celebrations, dinners etc. Even at civil events the soldiers had to wear uniforms and their performance was governed by military rules concerning the income of the soldier from a second job. Also the repertoire was checked and authorized by the leadership, an important influence being exercised by the personality of the conductor. For more details see Jan Kapusta: *Vojenské kapely a česká národní společnost 19. století* [Military bands and the Czech national society of the 19th century]. HV 1971, No. 2, p. 220–235. For the military band instrumental setting see Robert Šálek: *Vojenská hudba. Stručné dějiny* [Military band. Brief history]. Copied manuscript, Prague, 1956, p. 50–68.

4 Eduard Horný (1838–1907), Czech military conductor, composer and enthusiastic participant in the concert life of Brno in 1871–80 as member of the Infantry Regiment No. 71. His greatest achievements include the performance of the overture to the *Bartered Bride* on the occasion of the opening of the big hall of Besední dům. Janáček's friendly contact with Horný is documented by the conductor's picture postcard from 1897, where he asked Janáček for an intervention concerning one of his acquaintances, who applied for the position of conductor. In July 1900 he succeeded Janáček in the position of conductor of the Czech National Band.

5 According to the regimental chronicle the Infantry Regiment No. 8 began its activities in Brno in 1882. See *Regiments—Chronik enthaltend alle denkwürdigen Ereignisse des k. und k. Infanterieregiments No. 8 (1732–1908)*, kept in the Central Archives of the Czech Army (Invalidovna) in Prague. The Moravian Infantry Regiment No. 8 was one of those which took new members from the Czech lands. Archduke Karel Stephan was appointed to the 15th regiment in 1890. The headquarters were in Vienna, where also the 1st, 2nd and 4th battalions were seated. Battalion No. 3 was seated in Brno. The official languages were Czech and German. The regiment was part of the II Army of Vienna, administered by the K. k. Reichs-Kriegs-Ministerium of Vienna. The regimental colours (collar, lining and cuffs) were grass green, yellow buttons, dark blue coat, black shako with the badge-eagle, or field cloth cap with leather shade. Comp. *Vojenské dějiny Československa* [Military history of Czechoslovakia], vol. II (1526–1918). *Naše vojsko*, Prague, 1986. Also Karel Šindelář: *Vznik, vývoj a působení starých vojenských hudeb* [The origin, history and activities of old military bands] (manuscript kept by the Institute for Musicology of the Czech Academy of Science), Prague, 1983.

tinued to be organized by the choirmaster's deputy — Jan Havlíček, Alois Vlk, Karel Sázkavský, or the military band's own leader.

The band of the Infantry Regiment No. 8 was also a welcome guest at events of the Czech Readers' Society. Although still in 1872 the proposal to engage the band of the Infantry Regiment No. 71 failed to be passed, beginning with the celebrations of the 25th anniversary of the Society's existence in December 1886 the band of the Infantry Regiment No. 8 became a frequent guest, especially at the Society's major celebrations and banquets. When in 1891 the Society opened a garden restaurant in Besední dům, the productions of military bands, which began to take place there, became an important aspect of the atmosphere of the town. Janáček loved to rest in that environment, as Jan Kunc remembers.⁶ Janáček's new co-operation with military bands began when he was looking for performers of his orchestral arrangements of Wallachian (Lachian) dances. The first evening was held by the Vesna of Brno in Besední dům on 21 February 1889. Several more performances followed before Janáček turned to the orchestra of the Czech theatre.⁷

The military band of the Infantry Regiment No. 8 participated in events organized by Beseda brněnská, the Czech Readers' Society and Vesna, until 7 June 1895, when the performance of the Russian anthem became the reason for a complete ban of the military band's participation in the events in Besední dům. The issue even reached the Parliament, where Dr Tuček, an MP, submitted an interpellation against the ban to the Minister of Defense.⁸ The result was the foundation of the Union for the Support of the Czech Music Ensemble, which in the following years tried to change Rund's Popular Band into a concert orchestra. Part of the ensemble continued to perform popular repertoire, a substitution for the former military entertainment programmes. When, in 1897, the above-mentioned ban was withdrawn, the two ensembles became rivals. Janáček found himself on the side of the Union, whose president he became in January 1898. The staff of Beseda brněnská promoted military music and when Janáček and his people entered the Union, the Beseda brněnská people left it, although some of the Beseda adherents had been its founders. The minutes from a meeting of the Beseda board included the sentence: "*The 14th session regrets to inform that some incompetent activists have performed some agitation against the next*

⁶ Jan Kunc: Moje nejmilejší vzpomínka na Leoše Janáčka [My dearest memory of Leoš Janáček]. Manuscript, Janáček Archive, Music History division, Moravian Regional Museum of Brno (BmJA), sign. D 180-LJ

⁷ Comp. Jarmila Procházková: Janáčkovy tance České, Moravské, Valašské, Lašské a Národní I–III [Janáček's dances Czech, Moravian, Wallachian, Lachian and National I–III]. Opus musicum xxiv, 1992, No. 10, p. 311–18, xxv, 1993, No. 4, p. 104–11, No. 5–6, p. 164–71. For the conductor, conducting civil concerts was a duty, and this duty was strictly observed in Brno towards the turn of the century. The forced absence of Janáček the conductor at the performances in question can explain why in the case of the following concerts he was seeking support from the orchestra of the Czech theatre.

⁸ The first report about the ban appeared in Lidové noviny (LN) on 7 June 1897. The interpellation, containing a strong national aspect, was published by LN on 14 June 1897.

concert, or performance of military music."⁹ However, the situation arising from the planned production of *Beseda* was solved towards the end of 1897 by a "superior force" — for political reasons the regiment was summoned to Prague and the performance could not take place. The increased freedom of military productions was probably the main reason why the *Beseda* adherents left the Union, which they expected to provide only a temporary substitute for military music. They did so despite the fact that Janáček's efforts to build a serious orchestra would have helped them as well: note their problems with finding orchestras and individual musicians for *Beseda* concerts in the following period.¹⁰ Janáček, whose ambition to exercise a decisive influence upon orchestral concerts in Brno did not die away even after his resignation as president of the Union for the Support of Czech Music Ensemble in Brno in June 1900, had similar problems with finding an orchestra. Soon he forgot all about his negative approach to military music developed in 1897, and chose the Brno military band for two of the orchestral concerts held by the Friends of Music Club in 1905.¹¹ Encouraged by the positive response, in the following season he opened a series of oratorio concerts of the Organ School (1906–1911, with a forced break in 1910), with the military band of the Infantry Regiment No. 8 conducted by the chorusmaster and professor of the Organ School Ferdinand Vach. In 1909, because of Vach's illness, the headmaster Janáček himself conducted the concert. The performance of Gounod's oratorio "Mors et vita" on 4 March 1909 became the legendary full-stop after Janáček's career of a conductor. The great success was preceded by careful preparation. Mirko Hanák remembers: "*But the rehearsals! The soldiers complained that Janáček wanted too much. All the newspapers then wrote about Janáček the conductor, who fascinated the whole en-*

⁹ See the minutes of the board's meetings of the Brno *Beseda* (BB) from 3 Dec 1897. Kept in Music History division of the Moravian Regional Museum of Brno (BmH) sign. G 5,628. The official announcement of the board of BB published in LN (5 Dec 1897) said that military bands appeared at entertainments of patriotic unions in all towns except Brno, where the only obstacle seemed to be the person of the former General. Military band was, in the opinion of the board, the only ensemble able to perform the planned programme, and a Czech regimental band performing Czech compositions could not be considered German military band. (The cancellation of the ban was also influenced by a certain Mr. Wetasehek, who succeeded General Succowaty).

¹⁰ In November 1903 the municipal councillor put a ban on the commissions of German theatre musicians for concerts. The orchestra of the Czech theatre continued to raise their demands and, moreover, complaints about the standards of the wind players began to appear. In 1906 *Beseda* authorized the use of musicians from Vienna. For the same purpose R. Reissig visited the Viennese Musikverein in March 1908. The Czech Philharmonic was the only professional orchestra. To find a date when the orchestra could be engaged was often quite difficult and to engage the orchestra was also very expensive (see reports from the meetings of the BB board, BmH, sign. G 5,629).

¹¹ KPU organized two popular symphonic concerts featuring the violinist Ielizaveta Schtchedrovichova in May 1905 (the first on 6 May and the second on 18 May). The military band of the Regiment No. 8 was conducted by its conductor Mofic Zienert.

semble."¹² Lidové noviny wrote in a review from 11 March 1909: "*Janáček's suggestive impact on the performers is legendary. The band of the Infantry Regiment No. 8 was elevated by his baton to a level unbelievable for all but those who heard it in person. And to perform Gounod's spheric music, to submit to its soft, almost female expression, required much appreciated great effort and hard work from all the performers, both singers and players.*"

However, not all the responses were so positive. At that time the ancient argument between military and civil bands was awaking, very negatively affecting Janáček's further co-operation with the regimental band of Brno. This development was first suggested by a report published in the paper of the Union of Czechoslovak Professional Musicians: "*The famous Brno Organ School will perform Berlioz's requiem Life and Death [!] on 4 March, for which performance they have invited the imperial military band – we are not sure whether this has been the fault of the school administration or the headmaster Janáček himself. Or has the school administration deliberately overlooked the fact that there is the theatre orchestra, much better qualified for the performance, the orchestra who have given so many successful symphonic concerts? Or have they made the choice for economic reasons? Whichever the reason, we hope that the teachers of the said school, who are members of our institution, will never agree with serving as statists completing the setting of the imperial military band, an ensemble doing real harm to professional musicians.*"¹³

The negative response of those circles resulted in Janáček's organizational failure in June 1910, when a performance of Nowowiejsky's oratorio "Quo vadis" was being prepared. The military band recalled their participation, although having received authorization from their ministry. Potential problems, which might result from the co-operation with a military band, were probably the main reason why the conductor Oskar Nedbal refused to participate.¹⁴ The Pilsen harpist Václav Klička, who had participated in earlier performances of this kind, this time did not hide his anxiety about losing job.¹⁵ Even the attempt

12 Ze vzpomínek Mirko Hanáka na L. Janáčka [From Mirko Hanák's memories of Leoš Janáček]. Červený květ, Ostrava, August 1958.

13 Hudební věstník, i, 1908–1909, No. 23, p. 181.

14 Nedbal wrote to Janáček from Vienna on 16 March 1910: "*Your letter, which came today, has surprised me a lot. Once you wrote to me asking whether I would like to conduct in your place. I answered that I would first like to see the score and that I would be free in April. I never received the score, neither your answer. I thought that you did not like the April term and decided to leave the whole thing. Today you write asking whether I would mind conducting a military band. I am very sorry to tell you that for several reasons I cannot accept your proposal. But I am planning to visit Brno soon and I would like to discuss another matter with you, which might interest you even more.*" (BmJA, corr. B 102).

15 V. Klička expressed his fear of an action against him from the part of the Union in his letter from Pilsen from 11 May 1910: "*You know that I do not mind that but that affair of last year with the Union initiated an order from Prague published in the Bulletin, according to which any appearance with a military band is prohibited, under any conditions and circumstances. Therefore inform me immediately, please, whether a military band is going to be*

to save the performance by inviting the Luhačovice spa orchestra failed, although Janáček tried to make use of his contact with the family of Count Serényi. A special role in this affair was performed by Ladislav Kožušník. ¹⁶ After his return to Moravia from an engagement in Poland Kožušník took an active part in the “struggle for Janáček”, involving himself in a confrontational defense of Janáček the composer in his *Moravské hudební noviny* [Moravian Music Paper] in 1910–1911. The affair with the failed concert in 1910 became one of the concrete, peripheral manifestations of the conflict, whose real cause and social impact were much deeper and whose consequences reached immense dimensions.

Even despite the negative phenomena resulting from his co-operation with the military band Janáček continued engaging it even in the following season, when he planned to perform Dvořák's *Stabat Mater* on 23 March 1911 under the baton of Ferdinand Vach. The Prague headquarters of the Union then adopted a radical measure, sending a report to the Ministry of Warfare in Vienna, containing a complaint concerning the Brno Organ School. ¹⁷ The Brno branch of-

involved. Then I will try to find a form of excuse for my performance [...] If it were not for the danger of expulsion followed by expulsion from the orchestra, I would never have consideration for an organization which has never brought me any good". (BmJA, corr. A 7,133).

¹⁶ L. Kožušník was involved in the negotiations concerning the performance of Nowowiejsky's oratorio, when he visited him in Krakow in March 1910 (see his letter to Janáček from 22 March 1910 from Chyrow, BmJA corr. A 4,863).

¹⁷ “Report of the Union to the Ministry of Warfare in Vienna:
To the High Imperial Ministry of Warfare in Vienna. Concerning the order of the President of the imperial organization Slavonic Music Union, embracing over 1500 musicians of Slavonic nations, the signatories of the present document would like to remind the Ministry of a case lacking compliance with the regulation of His Majesty Emperor Franz Josef I, as well as with the regulations of the Imperial Ministry of Warfare itself, and putting the existence of professional civil musicians, regular citizens of the Austrian state, in serious danger. On 23 March 1911 a symphonic concert was held in Brno, for which the music administration engaged the military band of the Infantry Regiment No. 8 seated in Brno, although there are many civil musicians in and around Brno available, who have to fight for existence in the competition from the military bands, although as for the performing standards they can easily compete with them (for example members of the existing Brno theatre orchestras). Those musicians suffered material damage caused by the engagement of the military band of the Regiment No. 8 in Brno on 23 March, for if it were not for the military band the organizers of the concert would have had to engage the civil musicians for the fixed fee. The band of the Regiment No. 8 was, for the above-mentioned concert, reinforced by civil musicians, thus in fact forming a mixed military-civilian orchestra, which is evidently against all the to-date issued rules and regulations. The headmaster of the Brno Organ School, Mr. Leoš Janáček, said that the Imperial Ministry of Warfare had issued a special authorization for the participation of the military band in the above-mentioned concert, as well as for the co-participation of teachers, or even pupils of the school in the event. The below signed secretaries would greatly appreciate information whether it is true that the headmaster Janáček made this announcement, in which case the organization would have to express a strong protest, or, in case he did not, they would appreciate a binding statement of the Imperial Ministry concerning measures they are going to take to prevent such

fice of the Union, mostly consisting of members of the theatre orchestra, developed the affair into a serious issue, reprimanding its three members who had performed with the military band. They were: Pavel Dědeček, Josef Pultr and Mr. Hoch (Dědeček and Pultr were also teachers at the Organ School). Pavel Dědeček, whose engagement with the National Theatre had been arranged by Janáček, entered a very open dispute with the Union. The officials of the Union enforced his temporary disengagement from the theatre orchestra, where he only returned in 1912 as a conductor.¹⁸ The intervention of the musicians' union was so strong in 1911 that Janáček eventually had to give up the participation of the military band. In the season 1911–1912 he first prepared a symphonic series organized by the Organ School and performed by an orchestra based on theatre musicians and teachers.

Janáček kept the friendly relation with the Brno military circles even after World War 1, when he already turned his full attention to composition, leaving concert organization to his younger colleagues. The Imperial Regiment No. 8 was transformed into Regiment No. 43, but its band remained in Brno, conducted by František Zita and reaching very high standards under him.¹⁹ Janáček had a good contact with the regional army leader for Moravia and Silesia, General Alois Podhajský. On 12 December 1924 the General informed Janáček about his intention to organize an academy – celebration of Janáček's 70th birthday. The event took place on 23 January 1925 and the regimental chronicle mentioned it in the following way:²⁰

"The garrison headquarters organized a celebration of Dr. Janáček's 70th birthday in the army refuge. The event took place on 23 Jan. There were representatives of each battalion present: 1 officer and 3 men. Officers, sergeants and men of the regiment participated in great numbers. The regimental band performed Janáček's pieces only." Janáček's friend and publicist Adolf Veselý recorded a memory of the great event, emphasizing Janáček's emotional response to it: "The celebration was great. "Foerster" sang with enthusiasm Janáček's choruses and the military orchestra under Zita first performed Lachian Dances. The success was great and fully deserved. Everything began with the well-organized Janáček's triumphant entry to the room: a bang on the cymbal and a flourish followed by the sounds of Smetana's greeting. A sturdy soldier accompanying Janáček into the room, carrying a big wreath. General Pod-

obvious violation of its regulations in the future.

With a polite request for an early reply, with compliments

Signed, on behalf of the secretariat of the Slavonic Music Union, Karel Janeček, secretary"
Hudební věstník, iv, 1911, No. 2, p. 15–16.

18 See Protocols of meetings of the Brno branch office of the Union of Czechoslovak musicians. Bmh, without sign. the issue was further dealt with in Hudební věstník, iv, 1911, No. 2 etc.

19 František Zita (1880–1946), military conductor and composer of popular music, in Brno from 1919 to 1936, first with the garrison band (till 1921), then with regimental band No. 43.

20 Record in the Infantry Regiment No. 43 chronicle, p. 92. Kept by the Central Archives of the Army of the Czech Republic (Invalidovna), in Prague.

hajský addressing the Master. And Janáček responding, moved, in his typical way, very happy."²¹ In the same year Janáček's Lachian Dances were performed by the military band of Regiment No. 43 once more, at the celebration of President T. G. Masaryk's birthday, held in Besední dům on 2 March 1925.

Also the Infantry Regiment No. 43 itself had a big reason to celebrate in 1925. On 27 and 28 October the city of Brno granted the regiment the right to own a banner and the Minister of National Defense awarded them with the War Cross. Following the celebration connected with receiving the banner, on Sunday 28 October, a ceremonial dinner was held in Besední dům, where Janáček was also invited as a honorary guest. Janáček had to excuse himself for momentary health problems, for which reason he had to see MUDr Václav Libenský in Prague. From Prague he at least sent his friends a congratulation.²²

The Janáček archives contain the invitation from the headquarters of the Infantry Regiment No. 10 of "Jan Sladký Kozina" and from the "Irkutsky" Light Artillery Regiment No. 6 to a ceremonial dinner on 26 November 1927 at 12.30, held in the Marble Hall of the Regional House on the occasion of the 10th anniversary of the regiment foundation. The celebration also included a performance by the band of the Infantry Regiment No. 10 of Jan Sladký Kozina, under Lieutenant Josef Hančl. The ensemble, however, did not have Janáček's compositions in their repertoire. The reverse side of the invitation contains some illegible notes written by Janáček, which evidence his presence at the event, apparently main points of his speech (*lack of modesty/our military force/Taras Bulba* and other illegible words).²³ The words Taras Bulba correspond with the dedication of the piece to "*our Czechoslovak military force*" in the programme of the first performance in Prague on 9 November 1924 as well as with Janáček's article "To Our Army", dated 15 September 1923. The composer remembers there the excited war events, saying: "*[...] and when I dedicate this piece of mine to the military defense force of our nation, it is for the reason that they defend not only our material property but also the whole spiritual wealth of ours.*"²⁴

The best-known example of Janáček's inspiration by military music is Sinfonietta. There are several remarks in his letters to Kamila Stösslová reminding her of their common experience from listening to a flourish performed by the military band of the Regiment No. 11 "František Palacký" seated in Písek.²⁵

21 Alois Veselý: Kytička k první desítce Foerster [A bouquet to the 10th anniversary of Foerster]. In: Deset let brněnského pěveckého sdružení Foerster. Brno, 1930, p. 18.

22 For this special occasion there was a separate chronicle, including Janáček's picture postcard from Prague, dated 28 Oct 1925. Kept by the Central Archives of the Army of the Czech Republic (Invalidovna) in Prague.

23 BmJA sign. S 60.

24 In: Proceedings, Československé armádě pozdravy a vzkazy [Greetings and messages to the Czechoslovak Army]. Prague, 1923, p. 61.

25 Comp. letters of Janáček to Kamila Stösslová, Nos. 373, 378 (Intimate Letters, translated and edited by John Tyrrell, Faber and Faber, London 1994).

The Písek military band with the conductor Jaroslav Pasovský must have been a high-standard ensemble. When in February 1925 the composer came to Písek to prepare his planned May concert, including, among other things, Lachian Dances, his inquiry concerned the standards of the local Philharmonic Union led by Cyril Vymetal: *"The meeting took place in Professor Vymetal's flat. On the way there he asked about everything, including the standards of the orchestra, whether it reached the standards of the military band at all."*²⁶ It is interesting to note that military concerts, together with cabaret shows, were the rare occasions when even Mrs. Stösslová showed some interest in music. This is evidenced by the two extracts from her letters to Janáček from Luhačovice²⁷.

The Prague military band also participated in the first performance of Sinfonietta in Prague on 26 June 1926, performed by the Czech Philharmonic under Václav Talich. Although the organizers of the Sokol Rally billed the composition as "Rally Sinfonietta", Janáček's opinion is evidenced by the letter to his wife from 25 June 1926: *"It is not only Sinfonietta, it is Military Sinfonietta! It sounds magnificent and leaves a magnificent impression. [...] I am happy that I have done a good thing."* We can also find the title "Military Sinfonietta" in some manuscripts. As for the following performances there is no evidence about the participation of a military band and the title no longer contains the word "Military"²⁸. A lively discussion on this topic, however, was held between Janáček and the Universal Edition in Vienna. The publisher decided, for practical reasons, to publish only a restricted version of the piece, the restriction affecting the brass section performing the flourishes of the first and the fifth movements. Janáček argued that military bands could be used for the flourishes, but the Universal Edition rejected Janáček's simplified ideas, pointing to the different practice in Germany and reminding of the necessity to observe the rights of civil musicians.²⁹

26 Alois Kodl: Leoš Janáček a Písek [Leoš Janáček and Písek]. Otavan, xii, 1929, No. 6–7, p. 91.

27 *"Tomorrow, i.e. on Saturday, and also on Sunday, there is a great military concert, and then some Cabaret."* (Luhačovice, 8 [?] June 1918) BmJA, corr. E 778.

"I must write to you what great fun it was here yesterday, on Sunday, you know there was a military concert here. In the morning I spoke to Mr. Sontag, MP, and Mr. Anderle, the conductor, and in the evening we were in Hotel Litovel, where we sat together with Mr. Svůzil. I was there in my national costume and enjoyed myself a lot, which made all the ladies jealous [...] There are no concerts here yet, only from 1 July on, so tell your wife to come then, or I will write if there is something interesting here." (Luhačovice, 14 June 1918). BmJA, corr. E 780.

28 Janáček's letter to Zdeňka Janáčková – BmJA, corr. A 5,016.

Co-participation of military musicians is also mentioned by Max Brod in a review in Prager Tagblatt (27 June 1928), by B[oleslav] V[omáčka] in LN (1 July 1926), and by J.V. in Československá republika (July, 1926). Comp. with the item "VI/18 Sinfonietta" in: Nigel Simeone–John Tyrrell–Alena Němcová: Janáček's Works. Clarendon Press, Oxford 1997, p. 208–212, espec. fn. "Title".

29 Add discussion of Leoš Janáček and Universal Edition about military bands and possible restriction see Ernst Hilmar, ed.: Leoš Janáček: Briefe an die Universal Edition. Tutzing, 1988, p. 301–303.

Janáček's achievement contains yet one more example of a link with military music. The piece in question is *Capriccio* for piano one hand, flute/piccolo, two trumpets, three trombones and tenor tuba (1926). The piece was inspired and first performed by the left-handed pianist Otakar Hollmann, the author of an interesting testimony. When he inquired about the unusual instrumental setting of the piece, Janáček answered: "*It has been a long time since I was asked to write something for military band. And when I thought about a piece for you I suddenly remembered the request and decided to combine wind instruments with the piano and military band with you.*"³⁰ If this source is to be taken as trustworthy one can assume that the request for a piece for military band could have come from the military band of the Regiment No. 8 (later No. 43). However, the piece was performed by civil musicians beginning with its very first performance.

The contacts with military bands could be attractive for Janáček for several reasons: first of all there were the high performing standards and the flexible instrumental setting. Then there was the interest of Janáček the organizer of orchestral concerts in getting a good orchestra at a reasonable price, and the fact that in Brno the military band was independent of *Beseda brněnská*, which Janáček liked, as *Beseda brněnská* placed itself in the position of the official representative of Czech concert life in Brno. A concrete reflection of military music in Janáček's compositions can be traced in *Válečná* [War Song: for dedicating the banner], *Pochod Modráčků* [March of the Bluebirds], *Sinfonietta*, and possibly also in *Capriccio*. A more general influence can be seen in the effect of the military music instrumentation, especially of wind instruments with the vent mechanics, whose technical possibilities were more able to meet Janáček's demanding ideas and to co-create the typical image of Janáček's orchestration.

English by Jana Kuchtová

LEOŠ JANÁČEK A VOJENSKÁ HUDBA

Rozmanitý skladatelský odkaz Leoše Janáčka obsahuje několik opusů, jejichž konotace vedou k jevu vojenské hudby nebo vojenství obecně. S vojenskou hudbou fungující jako hudební doprovod a prostředek signalizace při válečných událostech se Janáček setkal v roce 1866, když jako dvanáctiletý fundatista sledoval pruské oddíly na Pekařské ulici v Brně, a v době 1. světové války.

Na Janáčkův svět však měla větší vliv vojenská hudba v mírových podmínkách, neboť působení vojenských souborů představovalo ve 2. pol. 19. a na poč. 20. století důležitou součást hudebního života především v centrech, kde sídlily pluky se svými hudbami. V městě Brně působila do roku 1877 c. k. vojenská hudba pěšího pluku č. 71 s kapelníkem Eduardem Horným. V roce 1883 se na besedních akcích poprvé objevila c. k. vojenská hudba p. pl. č. 8 s kapelníkem Opeltem. Pro následující léta jí zůstala přisouzena úloha konverzační hudby při zábavách. Janáček začal spolupracovat s vojenskou hudbou, když hledal interprety pro orchestrální úpravy Valašských

³⁰ Jarmila Procházková: Notes on the Genesis of Janáček's *Capriccio*. In: *Acta janačkiana* III, Brno, 1988, p. 50.

(Lašských) tanců. První večírek upořádala brněnská Vesna dne 21. 2. 1889 v Besedním domě. Vojenská hudba p. pl. č. 8 se spolupodílela na produkcích Besedy brněnské, Českého čtenářského spolku či Vesny až do 7. 6. 1895, kdy se zaznění ruské hymny stalo důvodem pro úplný zákaz účasti vojenské hudby na akcích v Besedním domě. Výsledkem vzniklé situace bylo zřízení Družstva pro podporování Českého hudebního sboru, které se v následujících letech snažilo přetvořit Rundovu lidovou kapelu v koncertní orchestr. Část jeho souboru dále pěstovala populární repertoár, který nahrazoval vojenské zábavní programy, a po zrušení výše zmíněného zákazu v roce 1897 vznikl mezi oběma útvary konkurenční vztah. Janáček stál v daném případě na straně Družstva, jehož byl od ledna 1898 předsedou. Tábor Besedy brněnské prosazoval vojenskou hudbu a současně s nástupem Janáčkovy skupiny do řad Družstva toto sdružení opustil, ačkoliv přívrženci Besedy byli jeho zakládajícími členy. Uvolnění poměrů s angažováním vojenské hudby bylo zřejmě hlavním důvodem odchodu přívrženců Besedy z řad Družstva, od něhož očekávali jen dočasnou náhražku za vojenskou hudbu. Učinili tak, přestože Janáčkovy snaha o vybudování seriózního orchestru byla také v jejich zájmu — důkazem toho bylo pracné hledání orchestrů i jednotlivých hráčů na besední produkce v následujícím období. Po své rezinaci na místo předsedy Družstva pro podporování Českého hudebního sboru v Brně v červnu 1900 Janáček záhy zapomněl na své negativní stanovisko k vojenské hudbě z roku 1897 a stejnou hudbu zvolil pro dva orchestrální koncerty pořádané Klubem přátel umění v roce 1905. Povzbuzen kladným ohlasem, zahájil v příští sezóně několikaletou sérii oratorních koncertů Varhanické školy (1906–1911 s vynucenou přestávkou v r. 1910). V této době nabíral na aktuálnosti starý spor mezi civilními a vojenskými hudebníky a velmi negativně zapůsobil na další Janáčkovu spolupráci s brněnskou plukovní hudbou. Aféra s neuskutečněným koncertem v roce 1910 byla jedním z konkrétních a dá se říci periferních projevů tzv. „boje o Janáčka“, jehož právě důvody a společenský dosah byly mnohem hlubší a jehož konsekvence narostly do neočekávaného rozměru. I přes nepřiznivé jevy pramenící ze spolupráce s vojenskou hudbou, pokračoval Janáček v jejím angažování i v příští sezóně (23.3.1911) při provedení Dvořákova oratoria *Stabat Mater* pod taktovkou Ferdinanda Vacha. Pražské ústředí Unie čsl. hudebníků tehdy přistoupilo k radikálnímu postihu a zaslalo na Ministerstvo vojenství do Vídně "Podání" obsahující stížnost na Varhanickou školu v Brně.

Janáček pokračoval v přátelských stycích s brněnskými vojenskými kruhy i po 1. světové válce. Bývalý monarchistický p. pl. č. 8 byl v rámci transformace branné moci přeměněn na p. pl. č. 43. V Brně tak zůstala i jeho hudba, která pod vedením kapelníka Františka Zity dosáhla výborné úrovně a na svém repertoáru měla mj. Lašské tance. V lednu 1925 uspořádala velkolepou oslavu Janáčkových sedmdesátin.

Nejnámější příklad inspirace vojenskou hudbou v Janáčkově tvorbě je *Sinfonietta*. Pražská vojenská hudba se také účastnila provedení *Sinfonietty* při její premiéře v Praze dne 26. 6. 1926. Živou diskuzi na toto téma vedl Janáček s Universal Edition ve Vídni. Nakladatelství se rozhodlo z praktických důvodů vydat zúženou verzi a restriktce se týkala obsazení dechové sekce při fanfárách v 1. a 5. větě. Janáček argumentoval možností angažování vojenských hudeb, ale Universal Edition skladatelovy představy vyvrátila s poukazem na odlišnou praxi v Německu a s připomenutím dodržování práv civilních hudebníků.

Kontakty s vojenskou hudbou mohly být po Janáčka lákavé z několika důvodů. Bezpochyby to byly její dobré interpretační výkony a flexibilita nástrojového obsazení. Nelze pominout zájem Janáčka – organizátora orchestrálních koncertů v době, kdy bylo potřeba získat dobrý a finančně možný orchestr, přičemž v rozmezí let 1905–1911 mu imponovala nezávislost vojenské hudby na Besedě brněnské, která se stavěla do role oficiálního reprezentanta českého koncertního života v Brně. Konkrétní ovlivnění skladatelovy tvorby můžeme konstatovat u skladeb *Válečná*, *Pochod Modráčků*, *Taras Bulba*, *Sinfonietta* a *Capriccio*. Vliv v obecnější rovině lze spatřit ve využití instrumentáře vojenské hudby, zejména dechových nástrojů s ventilovou mechanikou, jejichž možnosti dokázaly ve větší míře naplnit skladatelovu technicky náročnou představu a v důsledku spolupřetvářely charakteristický image Janáčkovy instrumentace.

