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BOHUMÍR ŠTĚDRŇ

**“EJ, DANAJ” AND “ZELENÉ SEM SELA”
IN THE OPERA JENUFA BY JANÁČEK**

Janáček's composition "Ej, danaj" for the piano and "Zelené sem seľa" for a mixed choir with orchestra accompaniment have essentially the same character, for the title of *Zelené sem seľa* was in fact originally *Ej, danaj*. The original title was, however, erased — very likely by Janáček himself — leaving, nevertheless, discernible traces. *Zelené sem seľa* is *Ej, danaj* adapted and extended for a mixed choir with orchestra. It is hard to say which of the two was composed as first, probably it was *Ej, danaj*. ("Ej, danaj" is an interjectory designation of a folkdance, "Zelené sem seľa" means approximately "I have sown green".)

Contrary to *Žárlivec* (The jealous man) and to the introduction to *Jenufa* (Jealousy), which represent first of all a thematic inspiration to the opera *Jenufa*,* *Ej, danaj* and *Zelené sem seľa* are as to melody directly associated with the opera and were, in fact, to a large extent inserted in the recruiting scene in the first Act.

Both these compositions originated in 1892. On the threshold of the nineties Janáček was namely intensely taken up with the study of the Moravian folk-song, and being stimulated by the activity of František Bartoš and by the Provincial Anniversary Exhibition in Prague in 1891 he went in systematically for its investigation. From an application, which he submitted on November 17th 1891 to the Presidium of the Czech Academy of Sciences and Arts in Prague we know exactly when and where he came across the folk-dance *Ej, danaj*, which subsequently inspired him. It was in *Velká* in Slovakia during the summer holidays of 1891, on which occasion he also made friends with the keen collector of folk-songs and dances Martin Zeman. He saw and heard this dance to the accompaniment of two violins, a bass, and a piper. He was surprised by its rhapsodic form as well as by its harmony, counterpoint and rhythm, and he was particularly eager to put down the harmonies of the cymbal accompaniment. He was namely convinced that in these folk-songs with accompaniment he found a source of folk harmonic music that had so far escaped notice of the Czech musical public. That is why he considered it his "solemn duty" (his own words) to accomplish without delay a collection of folk-dances in Moravia. As he had been, in fact, collecting such material since 1888 already, he was able together with his co-workers *Lucie Bakešová*, *Xaverie Běhálková*, and the above-mentioned *Martin*

* The present author published his analysis of the compositions *Žárlivec* and of the *Introduction to Jenufa*, entitled *Jealousy* in the book *Zur Genesis von Leoš Janáček's Oper Jenufa*. Brno 1968, Universita J. E. Purkyně.

(2+2+3+3), displaying seven quite different rhythms, and also the tune with a mixolydic conclusion is so free as to betray nearly in each bar another melodic element. The accompaniment of all the above-said dances employs practically only quaver notes, each second light being accented; in folkloristic language we say that the contra player resorts to a double stroke.



As for the harmony, it indulges apart from its basic scheme of combinations T — D — SD also in modulations breaking into adjoining keys.

Neither can we find in the other Danaj tunes recorded in the collection *Živá píseň* by Vladimír Úlehla, in the *Slovácké písničky* by Jan Poláček, or in the *Lidové tance na Slovácku* by Zdena Jelínková⁴ a single song that would fully agree with Janáček's tune of his *Ej, danaj*. We therefore conclude that Janáček only let himself be inspired by the rhythm and the fiery temper of the dance *Ej, danaj* without distinguishing precisely the single types of the whirling dances of the whole group with old folk tradition. *Sedlácká* (rustic); as well as *kúlaná* (rolling), or *vrtená* (whirling), *Ej, danaj*, as well as *Slovenčina*, all these samples of the above dance group were simply used by him as rhythmical and expressive models of a swift and whirling dance. And it is certain that of several types of these old-tradition category dances he was most attracted to the *kúlaná* entitled *Stálost* (faithfulness) with *Zelené sem seľa* as its introduction; this dancing song was entered by Frant. Bartoš already in his collection *Nové národní písně moravské s nápěvy do textu vřaděnými* (1882) as well as by Leoš Janáček and Frant. Bartoš in *Kytice národních písní moravských* in 1890.⁵ Thus the inspiration and the melodic, rhythmical, and expressive source of his composition for the piano, i. e. the dance *Ej, danaj*, should be considered the sample of *kúlaná* with *Zelené sem seľa* as its introduction, both being whirling dances of the same category. After all, Janáček indicated the same himself by erasing the original title "*Ej, danaj* for mixed choir and orchestra" and putting down instead: "*Zelené sem seľa, t. j. kúlaná ze Zlínska*".⁶ I shall try to demonstrate the above assumption more minutely when analyzing the melodic features of this dance.

Janáček's dance for the piano, *Ej, danaj*, is kept in the Janáček Collections of the Moravian Museum in Brno as a two-page autograph of the size 270×360 mm, marked as item III-60. At the end of this autograph Janáček put down the date of its origin: 2. 4. 1892. It consists of 86 bars only, the principal key is G minor, time 2/4, tempo Allegro. Janáček

⁴ Zdenka Jelínková: *Lidové tance na Slovácku* (Folk dances in Moravian Slovakia) (Prague 1954, KLHU); the work describes popular dances in South Moravia, such as *Sedlácká, Danaj, Vrtěná* and others with directions for dancers. In the above-quoted *Národní tance na Moravě* (Note No. 1) there is included only the *Sedlácká* (*Keď zme šli na hodý*) as the 17th dance, adapted by Martin Zeman.

⁵ František Bartoš: *Nové národní písně moravské s nápěvy do textu vřaděnými I* — 1882, No. 56. — In the *Kytice z národních písní moravských, slovenských i českých* (Prague 1895, No. 19, pp. 22/23).

⁶ As above: An analysis of the *Kúlaná* dance is given in the same work on page 3.

did not directly denote *Ej, danaj* as a two-hand piano composition, but the handwritten score includes several marks *Ped* (pedal), which makes it evident that the composition was intended to be played on the piano.

As to form, *Ej, danaj* may be divided into an introduction (10 bars) and the dance proper, consisting of three parts. The first part A is the longest and comprises partly 8 bars of the dance in G minor and partly further 14 bars, representing a modulation version of the same dance, starting from E flat and passing through C flat major and the enharmonic H major to the dominant function of F sharp, thereupon reverting to H major. This combination of keys was accomplished by Janáček on the basis of one central tone, which was E flat (D sharp).

Part A is succeeded by part B (12 bars), which as to rhythm is identical which in part C are restricted to the main functions of the connection of introduces a melody used later in the 6th Scene of Act 1 in the opera *Jenufa*: here it is reproduced in the chorus *Daleko, široko do těch Nových zámků*. Part C is succeeded by a return to part B (12 bars), whereupon we find a general repetition comprising the introduction and part A plus 4 bars of the conclusion (22 bars in all). The harmonic structure before the repetition proceeds from a more complicated start to simpler means, which in part C are restricted to the main functions of the connection of the dominant with the tones.

As to melody, it is naturally a typical composition of Janáček, influenced by the melodic aspect of the folk dance song from the category of the whirling dance with old folk tradition (*starosvětská*). It is especially the first bar in the beginning of the dance *kulaná, Zelené sem seľa*, from Bartoš's collection (1882)

Ze-le-né sem se - ta, čer-vené mi scho - di,
 pověz mi, syne - čku, kdo te - be ro - zvo - dí.
 Bartoš I - 1882, 22

and the last two bars of the second well-known tune of the same song from Bartoš's third collection (1901),

Žertovně
 Ze-le-né sem se - ta, ze-le-né mně vze - šlo,
 mo-je po-tě - še-ní mně již pryč o - de - šlo.
 Bartoš - Janáček III - 1901, č. 666

that appear to be decisive for Janáček's melodic invention. Yet, likewise the dancing song Sedlácká (rustic) (Vesele muziko)



Ve-se-le mu-zi-ko

and different types of the dances Vrtěná (whirling)



and Ej, danaj had their share in forming the melodic outlines and in determining the expressiveness of Janáček's composition. A characteristic feature of this work is the fact that Janáček compressed the original melodic three-bar unit in Zelené sem seľa and in Sedlácká into a two-bar unit, and by doing so he increased the impressiveness of the swiftness and thrill of the dancing whirl.

Another significant element for estimating the melodic character of Janáček's Ej, danaj is part B in E flat major.



A drop to the mixolydic seventh in the second bar not only reminds us of Janáček's studies of the melody and harmony of the Moravian folk songs and dances, but it also introduces the forthcoming melody, which Janáček later made use of in his composition for mixed choir Zelené sem seľa and ultimately also in the opera Jenufa.

Thus, by way of conclusion, we may say that the style of the piano-forte composition Ej, danaj makes of it an independent piece of work betraying the influence of the Moravian folk dance and that it was adopted with all its three parts (A, B, C) in somewhat altered form in the recruiting scene in the first act of Jenufa. Janáček's polythematic approach, employing the same rhythm and springing from the same or similar melodic elements, was quite evident here already, just as later it was the case in his introduction to Jenufa, entitled Jealousy.

Janáček even contemplated to have his composition Ej, danaj published. We can conclude it on the basis of a letter sent to him by the publisher

Velebín Urbánek on July 11th 1892.⁷ In it he informed Janáček that he had duly received his composition *Ej, danaj*, but he would prefer to get from the author something more appreciable to the public taste. The letter does not indicate clearly whether Janáček sent to Urbánek a piano version or an orchestral adaptation of *Ej, danaj*. According to information given us by Mojmír Urbánek in a letter of July 26th 1966 no such composition could be found in the archive of the publisher's family.

A more elaborate composition than the above discussed *Ej, danaj* is the chorus *Zelené sem seľa* for mixed choir with orchestra accompaniment. Its original title was likewise *Ej, danaj*. It has been preserved in the form of an authorized copy without date, effected by V. Damec; the size of the score is 26×35 cm and the latter contains both the vocal and the instrumental parts. The signatures of the copyists are not affixed, and the score is kept in Janáček Collection of the Moravian Museum in Brno, bearing mark III-39. It came into being in the autumn of 1892, before November 20th, for on this day it was already performed in the public at a folkconcert in Brno, conducted by Leoš Janáček himself. The origin of this chorus with orchestra accompaniment may have been even of an earlier date than that. The work may have been composed shortly after April 2nd 1892, at the same time when Janáček wrote the piano version of *Ej, danaj*, which he sent in summer of 1892 to the publisher A. Velebín Urbánek in Prague. It is therefore probable that some time after the above date Janáček began recomposing *Ej, danaj* with the view of transforming it into a composition for mixed choir with large orchestra accompaniment.

The title page of the copied score still bears traces of the erased original name of the composition, i. e. *Ej, danaj*. Below we find the new title: *Zelené sem seľa*, and we can likewise still discern Janáček's autographic signature, which was also erased. The Roman figure III, placed before the title of the composition, concerns very likely the order of items that were performed at the above-mentioned concert (*Lidový koncert*). Janáček namely prepared the chorus and its orchestra accompaniment for the same concert, which was given on November 20th 1892.⁸ Its programme consisted of artistic composition in the spirit of folk music, and of stylized adaptations of folk dances, while in the second part of the programme a folk instrumental body from *Hudce*, conducted by the first violin player Pavel Trn, and a group of dancers from the well-known folkloristic center *Velká nad Veličkou* performed their items. Janáček's adaptations of folk dances and dancing songs *Zelené sem seľa*, *Komáři se ženili*, *Muzikanti, co děláte*, and others found an appropriate frame in such a concert devoted to folk music. The reproduction was undertaken by the orchestra of the

⁷ The letter sent by Velebín Urbánek to Leoš Janáček on July 11th 1892 is kept in the Janáček Collection of the Moravian Museum in Brno, marked B 26. Other letters, concerning *Ej danaj* (to L. Bakešová, Aug. Berger) contain just allusions. In Janáček's Collection they bear the marks A 5491, 5494 (to L. Bakešová) and A 29, A 30 (to Aug. Berger).

⁸ *Vysloužil*, 54, 517, cf. also a report on the Folk Concert in the *Moravská Orlice XXI*, No. 267. Brno 22nd November 1892 (comment by the conductor of the theatre orchestra Frant. Jílek).

Municipal Theatre and of the First National Theatre in Brno and by an amateur mixed choir.

Zelené sem seľa (G minor, $2/4$, Allegro) is, in fact, the piano-forte composition Ej, danaj, set to instrumental music. In contrast to the original piano setting Janáček made use of a mixed choir, who were singing the folk song Zelené sem seľa, a popular dance folk song of the type Kúlaná from the neighbourhood of Zlín, and by choosing this title he owed up at the same time to the source of his inspiration. The mixed chorus was worked out on the basis of the two original tunes of Ej, danaj. The first tune was taken from part B of the piano dance,

The image shows a musical score for the piece "Zelené sem seľa". It consists of three systems of music. The first system is a piano introduction in G minor, 2/4 time, marked *sf* (sforzando). The second system is for SATB voices and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Ze-le-né sem se-la, če-rre-né mi schodí, po-věz mi, sy-ne-čku, kdo te-be, kdo te-be ro-zvo-dí". The piano accompaniment features a steady bass line and chords in the right hand, with triplets indicated by a '3' over the notes. The third system continues the vocal and piano parts with the same lyrics and musical notation.

while the second from part C of the same composition.

The image shows a musical score for the second part of the piece. It consists of two systems of music, both in G minor, 2/4 time. The first system has the lyrics: "Ze-le-né sem se-la, če-rre-né mi schodí,". The second system has the lyrics: "po-věz mi, sy-ne-čku, kdo te-be ro-zvo-dí." The notation is a single melodic line on a treble clef staff.

The preserved score, consisting of 21 pages and 156 bars,⁹ contains, however, numerous crossings, which have considerably changed the general character of the composition. The crossings were effected partly in pen and partly in red pencil. The pen crossings concern mostly the first mixed chorus *Zelené sem seľa*, consisting of four strophes and representing an adaptation of part B of the original *Ej, danaj*. Crossings of this chorus can be found on pp. 6/7, 13, 16, and 17. The red-pencil marks have crossed for the most part such orchestral interludes as are identical in melody with the introduction of the piano composition *Ej, danaj*. Unaffected by crossings was left the second tune of *Zelené sem seľa*, adapted for the mixed choir. It is the song which displays melodic conformity to part C in the piano composition *Ej, danaj* and which has later been included in the opera *Jenufa* in the form of the recruiting song *Daleko, široko, do těch Nových zákmků*. The number of bars crossed in red pencil is 22, and they always concern the first tune in the chorus *Zelené sem seľa*. The pen crossings in the score affected altogether 24 bars of the first tune of *Zelené sem seľa* in the mixed chorus. Besides, we can find in the score on pp. 8/9, 16 and 18 other crossings that concern only the vocal part of the first tune of *Zelené sem seľa*, while the orchestra accompaniment was left unchanged. Thus of the chorus accompanied by the orchestra there are only 16 bars left in the score (repetitions not included), while the orchestral part that escaped crossing represents 88 bars in all. As it appears, the choral part has been reduced to a minimum, and we could therefore classify Janáček's composition *Zelené sem seľa* with the above crossings as an orchestral presentation of the respective *Kúlaná* dance with a minor participation of the mixed choir, the main theme being the second tune of *Zelené sem seľa* from part C of the original piano composition *Ej, danaj*.

Yet, the preserved orchestral and vocal parts, containing also the first tune of *Zelené sem seľa* (part B of *Ej, danaj*) show that *Zelené sem seľa* had originally a more extensive vocal component and was performed nearly in its totality. As the orchestral parts represent 134 bars, i. e. 22 less than the score, we may assume that the composition was played in this extent (134 bars) at its performance on November 20th 1892. The omitted 22 bars concern the orchestral accompaniment to the original *Ej, danaj*, so that the vocal component was fully represented during the performance.

The description of the formal plan of the entire composition *Zelené sem seľa* irrespective the crossings presents the following picture: Orchestra: 2 bars of tremolos and trills in G, 8 bars of introduction to the stylization of the dance proper (abridged as in *Ej, danaj*), 20 bars of stylized dance (instrumentation of part A in *Ej, danaj*). Mixed choir with orchestra: 12 bars of mixed chorus, treating the first tune of *Zelené*

⁹ The score indicates the following distribution of instruments and voices: Piccolo, Flauti I, II, Oboe I, II, Clarinetto B I, II, Bassclarinet B, Fagotti I, II, Corni I, II, III, Trombi I, II, Posauni I, II, III, Timpani A, D, G, Triangle, Lyre, Harp, Soprano, Alto, Tenor, Bass, Violins I mo, Violino II, Viola, Cello, Basso. Of the instrumental voices 30 are preserved. Of the two tunes of *Zelené sem seľa* only the first has been preserved in the form of cyclostyled voices: 8 sopranos, 9 altos, 8 tenors I, II, 17 basses.

sem sela with orchestra accompaniment (harmonization of the first tune of Zelené sem sela and instrumentation of the second part B from Ej danaj), 8 bars presenting the second tune of Zelené sem sela with orchestra accompaniment (harmonization of the 2nd tune C from Ej, danaj, instrumentation of the orchestral accompaniment), 12 bars of harmonization of the 1st tune B from Ej, danaj and instrumentation of the orchestral accompaniment. Orchestra: Instrumentation of 8 bars from the introduction to Ej, danaj, 20 bars of instrumentation of part A from Ej, danaj. Mixed choir and orchestra: 12 bars of the 1st tune B, 8 bars of the 2nd tune C. Orchestra: 8 bars of interlude (repetition of the orchestra accompaniment from part C). Mixed choir and orchestra: 12 bars of harmonization of tune B with accompaniment. Orchestra: 6 bars of introduction to Ej, danaj, 20 bars of part A from Ej, danaj without the modulation extension (Piu mosso).

Thus we can see the orchestra part alternating with the mixed chorus, while the orchestral introductions, interludes, and conclusion predominate (92 bars), whereas the mixed chorus with accompaniment introduces the two tunes of Zelené sem sela in conformity with parts B and C from Ej, danaj (64 bars). The scheme of the form presents the following picture: Introduction, A, B, C, B, introduction, A, B, C, introduction, B, introduction, A. Thus we have to deal with a sort of enlarged rondo form.

In the mixed chorus of the first and second tune (part B and C from Ej, danaj) Janáček made use of the text of a Moravian folk-song entitled Stálost (faithfulness) with the initial line of Zelené sem sela. This Moravian folk-song, originally a dancing song of the Kúlaná type from the neighbourhood of Zlín, recorded for the first time by František Bartoš in his first collection of the Moravian national songs I-1882 has the following four strophes:

- | | | |
|---|---|---|
| 1. Zelené sem sela,
červené mi schodí,
pověz mi synečku,
kdo tebe rozvodí. | 2. Rozvodí, rozvodí,
celá má rodina,
že si ty chudobnej
maménky děvčina. | 3. Nedaj, Bože, nedaj,
fialence rozkvést,
nedaj se, synečku,
od cérečky rozvést. |
| | 4. Šak já nedám, nedám,
ani nerozvedú,
dokud já, cérečko,
dokud já živ budu. | |

(Contents: I have sown green, red is budding, tell me sonny who wants you to part with me. — They want to make me part, my whole family, because you are a daughter of a poor mother. — My God, may not a violet flourish, may no one make you, sonny, part from your maiden. — But I won't be parted as long as I live, my maiden.)

In four strophes of partly dactyl and partly trochee measure with grammatical rhymes a b c b a young fellow expresses his determination never to be parted from his beloved, although she is poor and his family interfere with his love.

The first mixed chorus in Zelené sem sela originated by the composer's

adaptation of part B from Ej, danaj in the following interesting way: In the bass we find the main melody in mixolydic E flat, comprising 8 bars and displaying a declamatory character to conform to the folk text of Zelené sem seľa. It assumes the form of single trioles throughout the eight bars. Nevertheless, bass together with tenor start off the main melody one bar before, while immediately after in the 2nd bar bass, in spite of singing the same words, keeps up, nevertheless, the independent main melody, whereas tenor attaches itself to the harmony of soprano and alto. The soprano and alto singers start off one bar later and sing the folk text in rhythmical inversion, finishing with a mixolydic conclusion with four additional bars, in which they ultimately join the tenors.

This first mixed chorus Zelené sem seľa is on a high level from the point of view of musical declamation. The repeated triole rhythm, which Janáček adopted, is the very form to place a massive stress on the first stroke, so that the musical-declamatory effect produced by the chorus may be denoted as exemplary. It is a surprising fact because at that time Janáček opposed the theory of conformity between the spoken and the musical stress, preferring quantity to quality. In the above conformity he saw uniformity, and that is why he rejected such similarities acknowledging as model the type of the folk poet and composer, with whom such conformities are absent. The possibility, however, must be admitted that later he was not satisfied with such distinct musical declamation, and that he may have omitted the chorus of the first tune for this very reason. It was not a musical phenomenon characteristic of Janáček, who indulged in irregularities of rhythm and accent.

As to harmony, the first mixed chorus employs simple accord combinations, which spring mainly from the harmonization of the basic melody, upheld in the bass part. The mixolydic drop from E flat to D flat, corresponding with the second-accord harmony, the modulation switch to the quartsextaccord of the subdominant function of A flat, and the final unison bars in the sopranos, altos, and tenors constitute the entire harmonic scheme of the first mixed chorus. In contrast to the second tune of Zelené sem seľa, which displays a strictly homophonic structure, the first mixed chorus has the character of imitation determined by the foregoing bass solo. The orchestral accompaniment doubles the leading melody of the bass in the fagots, violoncellos and counterbasses, otherwise it employs chiefly the second-stroke rhythm, joining the chorus in typical rhythm.



The second mixed chorus, presenting the second tune of Zelené sem seľa in E major, derived from part C of the piano composition Ej, danaj, consists of 8 bars only. The choir sings first in repetition two strophes of the folk text in E major, then two other strophes in G major, which is a key of tertial affinity. Starting with the quintsextaccord of a dominant function Janáček resorts here in accord with his principles concerning the simplicity of the folk-song accompaniment, avoiding unnecessary problems,

to the main harmony pillars T-D and their derivations. He likewise asserts here with consistence the strophic, by composition unaltered form of the song, quite in conformity with his method of adapting folk-songs.

In the instrumentation of the orchestra accompaniment we clearly recognize the influence of folk figure dancing, which makes its way particularly to the flutes and oboes. This second mixed chorus is endowed, in contrast to the first, with much greater vitality and swiftness. That is why Janáček preserved it and later even employed it in the opera *Jenufa* together with the orchestral epilogue (*Piu mosso*), with a picturesque classical-romantic instrumentation.

An independent composition is, however, not a common sample of dance music. First of all the participation of a mixed choir in a stylized orchestral presentation of dance music was a novelty at that time; to be sure, for Janáček it was a continuation of one of his working methods based on dance rhythm, a method which he used already in his ballet *Rákós Rákósz* (1891). Nevertheless, there is a considerable difference between the foregoing work and *Zelené sem seĽa*. In the ballet *Rákós Rákósz* we meet with dances accompanied with choir singing, the latter consisting of adaptations of real folk-songs and Moravian dances. In *Zelené sem seĽa* (1892) Janáček made another step forward. He reached a higher level of stylization, so that we can even speak here of a certain idealization of the dance, amplified by a mixed chorus. Contrary to his *Walachian-Lachian Dances* (1889/90) and his *Moravian dances with ballet singing* (*Rákós Rákósz*), in which he reproduced a number of folk dances and songs, here, in *Zelené sem seĽa*, he above all let himself be inspired by a folk-song of the type *Kúlaná* (*Ej, danaj*), particularly by its fiery expression and speed. From the rhythmical form of this dancing song he used for his second mixed chorus only the first bar, which he greatly appreciated due to its stress being put on the second light stroke. The last two bars of the second mixed chorus are, similarly as in *Ej, danaj*, an echo of another version of the *Kúlaná* dance *Zelené sem seĽa*; this, however, is a common practice in the conclusions of various Moravian Slovak songs. The object here is not the reproduction of the complete folk-song, and thus we recognize in Janáček's *Zelené sem seĽa* stylized dance music of a higher level. And if we compare this composition with the *Czech Dances* by Bedřich Smetana and with the *Slavonic Dances* by Antonín Dvořák, as well as with the *Three Czech Dances* by Vítězslav Novák (1896), we see that Janáček's stylization, to be sure, has been supplemented by the vocal participation of a chorus, yet, in its general conception it is more concise, more folkloristic, more symmetrical in its articulation, and as to instrumentation far more sober and simpler than its counterpart in Antonín Dvořák's work, particularly with respect to the counterpoint secondary voices. In spite of it all, it, nevertheless, represents a continuation of the two Czech traditions of stylized dance music: those of Smetana and of Dvořák.

Translated by Samuel Kostomlatský

„EJ, DANAJ“ A „ZELENÉ SEM SELA“ V JANÁČKOVĚ OPERĚ JEJÍ PASTORKYŇA

Ej, danaj, též Danaj a Zelené sem sela jsou dvě podobné stylizace slováckého tance Danaj. První, Ej, danaj, koncipoval Janáček pro klavír, druhý, Zelené sem sela, je úpravou a stylizací Danaj pro smíšený sbor a orchestr. Obě Janáčkovy skladby vznikly v roce 1892. Dokončení Ej, danaj Janáček přesně datoval na konci skladby: 2. 4. 1892; Zelené sem sela nemá datum dokončení, vzniklo však před 20. listopadem 1892, neboť 20. listopadu 1892 již bylo poprvé provedeno v Brně za Janáčkovra řízení. Obě skladby jsou uloženy v Janáčkových sbírkách Moravského muzea v Brně. Danaj je zachován jako datovaný autograf, Zelené sem sela jako nedatovaný autorizovaný opis.

O Danaj jako taneční písni se Janáček poprvé zmínil v dopise, který poslal České akademii věd a umění v Praze dne 17. listopadu 1891. Uvádí v něm, že sbírá národní tance po tři léta (tj. od r. 1889), že sbíral nejprve v rodném Lašsku-Valašsku, potom na Slovácku, kde poznal daleko působivější tance, a kde v roce 1891 byl nadšen právě tancem zvaným Ej, danaj. Viděl jej tančit a zpívat s průvodem dvou houslí, basy a gajdy. Obdivoval jeho rytmus, formu a též hru hudeců, kteří s porozuměním okrašlovali nápěv, lehce zpívaný tanečníkem. Chválil hudece, kteří s patričným důrazem vyznačovali čtyřosminový pohyb proti čtvrtovým triolám. Projevil přesvědčení, že sbírání lidových tanců, zvláště těch, které jsou doprovázeny též cymbálem, má základní význam pro poznání zřídla lidové harmonické hudby.

V této žádosti Janáček sice naznačil formu, rytmus a harmonii tance Danaj, ale neuvedl vlastní jeho nápěv v notách. Teprve později vyšly v Bartošově třetí sbírce Národní písně moravské v nově nasbírané (1901) nápěvy taneční písně Danaj, které Janáček nasbíral na Slovácku. Z nich však ani jeden neodpovídá nápěvu v jeho klavírní stylizaci Danaj, použitému též v Zelené sem sela. Ani ostatní známé nápěvy Danaj, uvedené jinými sběrateli (Vladimír Ůlehla, Jan Poláček, Zdenka Jelínková), nejsou shodné nebo podobné Janáčkovým nápěvům v obou stylizacích. Lze proto soudit, že Janáček se pouze inspiroval rytmem a ohnivým rázem lidového tance Danaj k oběma vlastním skladbám. Přitom Danaj netvořil jedinou inspiraci k Janáčkově stylizaci. Danaj totiž náleží do skupiny tanců typu starosvětská, která sdružuje ještě tyto další tance: sedláckou, vrtěnou ze Slovácka, gúlanou (kúlanou) a točenou z jižní části Valaška a slovenčinu ze Slovenska.

Z těchto uvedených tanců nejlépe vyhovuje Janáčkově charakteristice tance Danaj ve vzpomnutém dopise České akademii — tanec sedlácká (Dyž mně dáš péřečko), která podle jeho záznamu v Bartošově sbírce z r. 1901 má vskutku variovany nápěv, čtyřosminový pohyb v druhých houslích proti čtvrtovým triolám, jež zpíval tanečník. Po stránce melodické však tato Sedlácká nejeví vliv Janáčkovy stylizace Danaj a Zelené sem sela. Melodicky nejlépe stojí Janáčkově stylizaci taneční píseň kúlaná ze Zlínska s názvem Stálost a incipitem Zelené sem sela. František Bartoš ji uvádí ve sbírce Nové národní písně moravské s nápěvy do textu vřaděnými (1882) a Leoš Janáček s Frant. Bartošem v Ytici národních písní moravských z r. 1890. Z toho vyplývá, že Janáček nečinil rozdílu mezi jednotlivými druhy točivých tanců celé skupiny typu starosvětská a vybral z nich jako inspiraci tanec nejpůsobivější, tj. kúlanou s názvem Stálost a incipitem Zelené sem sela. To ostatně Janáček sám přiznal, když se podepsal na titulním listu smíšeného sboru s orchestrem Zelené sem sela, kde je původní označení Ej, danaj vyškrabáno. Zvláště první takt kúlané, této lidové taneční písně na slova Zelené sem sela a závěrečné dva takty druhého známého nápěvu Zelené sem sela z třetí Bartošovy sbírky (1901) připomínají Janáčkovu melodickou invenci v jeho klavírní stylizaci Ej, danaj i ve smíšeném sboru s průvodem Zelené sem sela. Ale i taneční píseň Sedlácká (Vesele muziklo) a různé typy tanců Vrtěná a Ej, danaj působily na melodický obrys obou Janáčkových skladeb. V podstatě ovšem jsou to skladby Janáčkovy, vzniklé pod vlivem vzpomnutých tanců.

Po stránce formové vykazuje klavírní Ej, danaj znaky ronda. 12taktový oddíl (viz 5. notová osnova shora přílohy č. 1) a osmitaktové pokračování v E dur přešly potom s některými úpravami a instrumentací přímo do 4. a 5. výstupu Janáčkovy třetí opery Jej pastorkyňa (srov. klavírní výtah Pastorkyně, Praha 1955, Státní nakladatelství krásné literatury, hudby a umění, 6. vydání, str. 51–57 a 62–65). Synkopovaný a triolový rytmus, příznačný pro lidový tanec Ej, danaj, se tu vyskytuje

hlavně v úvodu. Důrazem na lehkou dobu a příznávkovými rytmy nabyt Janáčkův *Ej, danaj* zvláštního ohnivého rázu. Časté užití trylků ještě více zvyšuje dojem vířivosti tanečního reje.

Vazby jednotlivých tónin dosahuje Janáček hlavně na základě centrality jednoho tónu (es-dis). Harmonická struktura spěje od větší komplikovanosti k jednodušším prostředkům, jež se v osmitaktovém oddíle E dur omezují na hlavní funkce spojů dominanty s tónikou.

Je zajímavé, že Janáček pomýšlel na vydání tohoto svého tance a poslal jej nakladateli Velebínu Urbánkovi. Vyplývá to z korespondence Velebína Urbánka Janáčkoví ze dne 11. července 1892, v níž Janáčkoví Velebín Urbánek sděluje, že *Ej, danaj* obdržel, ale žádá jej o skladbu přístupnější, asi ve stylu Dvořákovy *Humoresky*.

Baletní mistr a choreograf Národního divadla v Praze Augustin Berger v dopise Janáčkoví z 5. května 1892 sděluje, že by nový tanec *Ej, danaj* uvedl do výpravné hry *Carův kurýr*. K tomu nedošlo.

Poprvé provedla klavírní *Ej, danaj* Zdena Průšová 15. června 1948 v Brně v Colegium musicum Hudebně vědeckého semináře Masarykovy university.

Je velmi pravděpodobné, že Janáček brzy po 2. dubnu 1892, kdy dokončil klavírní stylizaci *Ej, danaj*, začal tento stylizovaný tanec instrumentovat a přepracovávat pro smíšený sbor s velikým orchestrem pod názvem začátku textu taneční písně *kůlané Zelené sem sela* (Stálost). 20. listopadu byla již tato nová skladba provedena v Brně na Lidovém koncertě ochotnický smíšeným sborem za průvodu orchestru Městského divadla a Prozatímního národního divadla v Brně pod taktovkou Leoše Janáčka. Základní melodický materiál *Zelené sem sela* převzal Janáček z *Ej, danaj*, podložil melodií basu čtyřmi slokami textu *kůlané Zelené sem sela* a přikomponovav k basové melodii krátkou protimelodii v sopránů a altu s mixolydiickým závěrem (srovnej v textu anglickém na straně 97).

Těžko však lze určit, jak tato skladba byla ve skutečnosti provedena. Její partitura obsahuje totiž řadu škrťů a zachované orchestrální hlasy se neshodují počtem taktů s partiturou. Lze snad předpokládat, že zpěvní složka skladby byla o prvním provedení zastoupena v plném znění bez škrťů. Převahu však v celé skladbě získal sbor, který potom Janáček převzal do *Pastorkyně* a podložil jej novým textem *Daleko, široko, do těch Nových zámků*. K tomuto smíšenému sboru o 3 slokách připojil Janáček v opeře nově zpěv rozjařeného Števy, shodující se téměř s tenorovým hlasem sboru. Melodických změn nebylo celkem třeba, rovněž harmonický půdorys zůstal celkem zachován. V instrumentaci orchestrálního průvodu tohoto sboru jsou patrné vlivy lidového cifrování a okorování, jež Janáček poznal v hudeckých kapelách. Tyto melodické ozdoby, uvedené v *Zelené sem sela* ve flétnách a hobojích, přebírají v opeře bohatší měrou housle.

Orchestrální mezihra v opeře po smíšeném sboru *Daleko, široko do těch Nových zámků* i závěrečná kóda (v divokém tanci), nesprávně pojmenovaná po slovenském tanci odzemek, zpracovává modulačně i gradačně základní motiv smíšeného sboru *Daleko, široko...*

Zelené sem sela není běžnou taneční stylizací. Předně, účast smíšeného sboru v orchestrální taneční stylizaci je v té době něco neobvyklého. U Janáčka tento způsob je sice znám z baletu *Rákós Rákóczy* (Pán na Nových zámcích z r. 1891), ale zde jde o tance se sbory, které jsou pouhými úpravami skutečných lidových tanců moravských. V *Zelené sem sela* se Janáček však pouze inspiroval lidovou taneční písní *kůlaná* a točivými tanci ze skupiny *Starosvětská*, doslovné citace lidové taneční písně však nepoužil. Proto vidíme v *Zelené sem sela* vyšší typ taneční stylizace.

Ve srovnání s Českými tanci Bedřicha Smetany nebo se Slovanskými tanci Antonína Dvořáka jsou Janáčkovy taneční stylizace sice rozšířeny o sborovou účast, ale cítěné víc folkloristicky, členěné symetricky, v celém svém výrazu stručnější a v instrumentaci na rozdíl od Ant. Dvořáka střídmejší a jednodušší. Přesto znamená *Zelené sem sela* pokračování obojí tradice taneční stylizace: smetanovsko-dvořákovské.

D o p l n ě k

Když byla vysázena tato studie, vyšel článek Karla Vetterla *Janáček's creative relationship to folk music* (in *Colloquium Leoš Janáček et musica europaea*, Brno 1970, str. 235 a n.). Vetterl soudí podobně jako Fr. Pala, že Janáček v rekrutském sboru

Daleko, široko do těch Nových zámků byl ovlivněn také lidovou slovenskou písní Oliva, oliva... Tím však nevyvrací ani Janáčkovu sdělení, ani můj názor, že Janáček přímo necitoval v Její Pastorkyni lidovou píseň. Janáček napojen lidovými písněmi tvořil často ohlasy lidové písně neuvědoměle a neúmyslně. Druhé znění Zelené sem seš, které souvisí s Ej. danaj i s Daleko, široko, svými triolovými rytmy ukazuje opět, jak byl Janáček někdy vzdálen od původního lidového nápěvu, a jak téma v basu se liší již v prvním taktu postupem k veliké tercii od písně Oliva, oliva...