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Precursors of Janáček's Opera "Její pastorkyňa" (Jenufa) : prologue to Jenufa - Jealousy

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BOHUMÍR ŠTĚDRŮŇ

**PRECURSORS OF JANÁČEK'S OPERA
"JEJÍ PASTORKYŇA" (JENUFA)**

Prologue to Jenufa — Jealousy

Janáček's Prologue to *Její pastorkyňa*, entitled *Jealousy*, belongs to his most interesting compositions when we consider its genesis, fortunes, and criticism it met with. Although Janáček conceived it as a real prologue to the above opera, making of jealousy the central idea of the work, the composition was never published jointly either with the piano adaptation of the opera or with the score of the opera itself. It was not even played at the first performance of the opera in Brno, on January 21st, 1904, or at the first Prague performance on May 26th, 1916. It was mostly performed as a concert item, for the first time on November 14th 1906 by The Czech Philharmony in Prague, conducted by František Neumann. It was only very seldom, and as a curiosity, that it was actually played before the commencement of the opera. The last to effect it was Joachim Dietrich Link in the year 1959 in the Municipal Theatre in Greiz, East Germany.¹ The manuscript copies of the score were produced for the first time in 1957 under the auspices of the Český hudební fond (The Czech Musical Fund), while the first printed edition was issued by the State Musical Publishing House in 1964, revised by Osvald Chlubna.²

¹ Joachim Dietrich Link: Musical Director of the theatres in Gera, East Germany, informed me in a letter of March 17th, 1967 that the Prologue to *Jenufa — Jealousy* was performed jointly with a new setting of the opera at the Municipal Theatre in Greiz on January 10th, 1959, the same being done on 12 nights with exceptional success. In the foreword to the score of *Jealousy*, published in 1964, Theodora Straková gives a wrong year of this performance (1960).

² The Prologue to *Jenufa — Jealousy* was printed with the title *Jealousy* in 1964. The publishers were Státní hudební vydavatelství in Prague, revision was undertaken by Osvald Chlubna and the foreword written by Theodora Straková. The drawbacks of this revision were correctly pointed out by Jarmil Burghauser already in his article "*Rok 1978?*", published in the *Hudební rozhledy*, XVII — 1964, p. 964.

Janáček's Prologue to Jenufa (Jealousy) is in its original manuscript deposited in Janáček's collections at the Moravian Museum in Brno, the instrumentation score being filed as A 23500, the four-hand piano version as A 23499 and the vocal parts as A 23501. The score comprises the following instruments: Flauti I, II, Oboi I, II, English horn, Clarinetti I, II, Bass clarinet B, Fagotti I, II, Corni G I, II, III, IV, Trombi H I, II, Posauri I, II, III, Tuba, Timpani, Harp, Violin 1st, 2nd, Viola, Cello, Bass, while the undated copy represents 21 folios, 26×34 cm in size, bound in cloth. The copyist's name is not given, but it may be surmised because the script is identical with that in the piano adaption of Her Stepdaughter of 1903, in which we find the signature of Janáček's well-known copyist Josef Šross. The title page bears the inscription "Prologue", which Janáček supplemented in his handwriting with the words "To Jenufa (Jealousy)" thereupon affixing full signature. This copy of the score has additional pencil entries in an unknown hand and traces of note erasures. Additional entries in the score and text in Janáček's own hand we can find in folio 8, pp. 10, 11, 12, 16.

The four-hand piano version, comprising 8 folios, 26×34 cm in size in cloth binding, is also an authorized undated copy. The copyist cannot be identified. On the title page we find a pencil inscription in Janáček's hand: Prologue to Jenufa (four hands). While the instrumentation score contains 174 bars in all, the four-hand piano version consists of 108 bars only, i. e. minus 66 bars.

In the piano version, in contrast to the score, the first bar of the motif of the brass instruments over five kettledrum beats, which later keeps recurring in the score as a motto, is missing. A mere comparison of the tempo headings and of the number of bars in each tempo makes the difference between the score and the piano version quite clear. The score contains the following tempos and their respective numbers of bars: Allegro — 62 bars, Presto — 16 bars, Meno mosso — 18 bars, Piu mosso — 11 bars, Moderato — 27 bars, Tempo Imo — 26 bars, Moderato — 13 bars, and Allegro — 1 bar, which makes 174 bars. The piano version contains the following tempos and numbers of bars: Allegro — 10 bars, Meno mosso — 18 bars, Piu mosso — 38 bars, Meno mosso — 3 bars, Andante — 30 bars, Allegro — 9 bars, which means 108 bars in all, 66 bars less than the score.

The piano version lacks therefore Presto and Moderato, while Piu mosso is considerably amplified, containing 38 bars in contrast to the 11 bars of the score.

We shall not deal in detail with the intonation differences between the piano adaption and the score. The difference makes itself manifest in the introductory motif already, which is more impressive in the piano version than in the score.



We may see in the piano version of the Prologue the original conception of the introductory composition to *Jenufa — Jealousy*, stressing the idea of jealousy. We find in it motifs that are extensively elaborated in the score as well as an abridged quotation from the brigand folk song *Žárlivec* (*Jealous Man*). Contrary to the score the basic motif recurs here frequently, both in the original and reversed form.

Single vocal parts of the orchestral score were put down by the copyist Hynek Svozil. We find his signature on several of them with the date "October 16th—18th 1906, in Brno" attached to them. Here we evidently have to deal with material prepared for the first concert performance, conducted by František Neumann on November 14th, 1906 in Prague with the Czech Philharmony as performer.

Besides these vocal parts effected for the first concert performance in 1906 there exists another set of vocal parts of 1904, which are a part of the first score of the opera written for each instrument singly. They originated on the occasion of the first performance of the opera in Brno on January 21st, 1904. These parts of the whole opera *Jenufa*, the Prologue including, were originally deposited in the Archive of the Provincial Theatre in Brno with No. 24 and sign. I-22 as property of the National Theatre Co-operative in Brno. At present they are kept in Janáček's collections in the Moravian Museum and have not been signed yet. This set of vocal parts of 1904 lacks the subtitle *Jealousy*. On the title page you find just the word *Prologue*. Osvald Chlubna, who prepared and revised the score for publication, as well as Theodora Straková, who wrote the introduction, were unaware of the existence of this set.

The origin and the working method of the Prologue to *Jenufa* (*Jealousy*) cannot be satisfactorily determined without gaps. First of all it is imperative to respect the author's original designation and speak about the work as about the Prologue to *Jenufa*, entitled *Jealousy*, and not to use the word *Jealousy* alone, which is wrong. Janáček expressly denotes the composition as the Prologue to the opera using the subtitle *Jealousy* to indicate the inspiration and programme of the composition. Literature, however, for the most part does not take heed of it, and the work was printed with the subtitle *Jealousy* only.³ Janáček, on the other hand, intended

³ Leoš Janáček denoted once the Prologue to *Jenufa — Jealousy* as an overture. It was in his letter to František Neuman of September 4th, 1906, where he wrote: "I should like to have performed in Prague the overture to *Jenufa* and the *Walachian Dances*". In the same letter, however, he alluded to the composition as to the Prologue to *Jenufa* and observed this designation throughout the text, adding occasionally the programme subtitle *Jealousy*. — Cf. Bohumír Štědroň: *L. Janáček and František Neumann* (Program. Divadelní list Národního divadla v Brně, 3 — 1948, No. 12/13, p. 390). In the first set of single parts of 1904, that are kept in Janáček's Collection in The Moravian Museum, the Prologue can be found as introducing *Jenufa*, but bearing the title "Prologue" only, without the programme subtitle "Jealousy". It is therefore highly probable that the subtitle

the work to be an introductory composition outlining as a kind of motto the central idea of the opera.⁴ It was Janáček's peculiarity because, by doing so, he created in fact a new sort of opera overture, all the more so since the musical aspect of this Prologue is not organically connected with the opera, being quite independent of it. As to idea and partly also to its musical character, it betrays kinship to Janáček's "The Jealous Man", a vocal composition for a male choir and baritone, which originated in 1888. This relation we shall try to demonstrate in the present study.

The Prologue to *Jenufa* (Jealousy) has not attracted excessive interest, whether in literature and analyses or in performance. Max Brod and Adolf Veselý do not allude to its existence at all, Vladimír Helfert mentions it as Jealousy without giving the date of origin, and the same attitude has been assumed by Theodora Straková and her collaborator Vítězslav Veselý. Jarmil Burghauser associates it with the year 1904 while abstaining from analysing and evaluating the work.⁵

The finishing date of the Prologue to *Her Stepdaughter* has been made public for the first time in my printed List of Janáček's Compositions and Adaptations.⁶ I have fixed it on the basis of Janáček's note affixed to a

was not coined by Janáček until on the occasion of the first concert performance, conducted in Prague by F. Neumann in 1906.

⁴ Artuš Rektorys: *Correspondence between Leoš Janáček and Artuš Rektorys* (Hudební Matice, Prague 1949, pp. 27, 28, 30); for further quotation: Janáček's correspondence with Rektorys. Cf also Artuš Rektorys: *Correspondence of Leoš Janáček with Karel Kovařovic and the management of the National Theatre in Prague* (Hudební Matice, Prague 1950, pp. 50–52). Further quotations gives: Janáček's correspondence with Kovařovic.

⁵ Max Brod: *Leoš Janáček, Life and Work*. (Transl. into Czech by Alfred Fuchs. Hudební Matice, Prague 1924; 2nd original German edition, *L. Janáček, Leben und Werk*. Revidierte und erweiterte Ausgabe. Universal Edition, Wien 1956. Abridged: Brod. — Adolf Veselý: *Leoš Janáček, Review of Life and Work*, Fr. Borový, Prague 1924. Abr.: Veselý. — Vladimír Helfert: *Entry "L. Janáček"* in Pazdírek's Musical encyclopedia II, 1, Ol. Pazdírek, Brno 1937, Abr. PHSN II. — Theodora Straková and Vítězslav Veselý: *Janáčková skladatelská činnost* (Janáček's compositions), *Obraz života a díla. Leoš Janáček. Prameny, literatura, ikonografie a katalog výstavy*. Edited by Jan Racek, Brno 1948, pp. 31 sq. Abridged: Th. Straková — Vít. Veselý. — Jarmil Burghauser: *Janáčková tvorba komorní a symfonická* (Janáček's chamber and symphonic music), *Musikologie* 3, 1955, p. 259. Abridged: Burghauser.

⁶ Bohumír Štědrůň: *The list of Janáček's compositions and adaptations* (Slezský studijní ústav v Opavě, 1952). 2nd edition with the title *Dílo Leoše Janáčka. Abecední seznam Janáčkových skladeb a úprav. Bibliografie a diskografie*. Compiled and introduction written by... Prague 1959, *Knihnice hudebních rozhledů V*, sv. 9. Published also in Russian and English. German text in *Beiträge zur*

printed copy of the drama *Její pastorkyňa* by Gabriela Preissová. The note runs as follows: "The Prologue finished on 31. XII. 1894." This date has since been adopted in respective literature⁷ but as there exist two versions of the Prologue to Her Stepdaughter, i. e. the piano version and the orchestral one, it is impossible to determine which of the two versions was alluded to as finished in the above-quoted note. Since the four-hand piano version is shorter by 66 bars and does not contain some motifs and parts of the orchestral score, it may be taken for the original form of the Prologue to *Jenufa*, antedated to the orchestral composition.⁸ In no case is the four-hand piano version a mere adaptation of the orchestral score of the Prologue because it considerably differs from the latter. From these facts we may conclude that Janáček's note about the prologue being finished on December 12th 1894 concerned most likely the piano version of the Prologue to *Jenufa* (Jealousy).

This view finds corroboration also in Janáček's entry of the introductory motif in the copy of the drama. This motif differs as to intonation from the piano version, and its melody is in conformity with the orchestral score, while its entry in the copy of the drama is after the date of 17. I. 1895, i. e. after Janáček finished reading the second act of the drama.⁹ The possibility is not excluded that in January 1895 Janáček began the recomposition and instrumentation of the Prologue to *Jenufa* — Jealousy.

From the hitherto known sources and data we may conclude that Janáček finished by December 31st 1894 the piano version to the opera

Musikwissenschaft, Berlin 1960—1961. Supplements in the study *Vídeňská Janáčkůvna* (Hudební rozhledy XVII — 1964, pp. 275—276). Abridged: B. Štědroň: *Janáčkův katalog*.

⁷ Of the more recent monographic literature on Janáček let us mention the following (in chronological sequence): Bohumír Štědroň: *Janáček in letters and reminiscences*, in German and English (Artia, Prague 1955); Vladimír Telec: *L. Janáček 1854—1928*. Selective bibliography, University Library, Brno 1958 (contains dating of the Prologue to *Jenufa*, p. 59). Abr. Telec. — Jaroslav Vogel: *Leoš Janáček, Life and Work* — German, English, and Czech editions, Prague 1962—1963. Abr. Vogel. — Jan Racek: *Leoš Janáček* Reclam, Leipzig 1962). The same in Czech, Krajské nakladatelství, Brno, 1963, Abr. Racek.

⁸ Bohumír Štědroň: *Lidové kořeny Janáčkovy Pastorkyně* (Folk springs of Janáček's *Jenufa*), (Slezský sborník 61, 1963, p. 178). On this occasion I have for the first time briefly commented on the two versions of the Prologue to *Jenufa* — Jealousy, and discussed their origin. Cf. Th. Straková and Osvald Chlubna in the introduction and the editorial note to the publication of Jealousy (Státní hudební vydavatelství, Prague 1964).

⁹ Theodora Straková pointed to this motif in her introduction to the published score of the Prologue to *Jenufa* — Jealousy. See Note 2.

Jenufa — Jealousy; the question, however, when the work was re-composed for instrumentation cannot be settled on the basis of this material. It might be elucidated if we had a dated autographic score or at least some correspondence referring to it at our disposal, which, unfortunately, is not the case.

Janáček betrayed what inspired him to compose Jealousy. He did so in an article published in the Dalibor on November 10th 1906.¹⁰ The source of inspiration was the same Moravian folk-song The Jealous Man which likewise induced him to write in 1888 the vocal composition for male choir and baritone solo bearing an identical name. In the orchestral Prologue he, however, no more employed the name of the folk-song as he did not make use of its text, taking over only the idea and the general contents. Being, nevertheless, the type of composer who is keenly aware of the idea which his composition is communicate he could not disown the source of his inspiration, i. e. the Moravian folk-song, and thus he coined approximately about 1906 besides the title Prologue to Jenufa the equivalent subtitle "Jealousy", indicating the idea of the work. The above-mentioned article makes it quite clear, that the impulse bringing both these compositions into being — the male choir and the orchestral Prologue — was one and the same Moravian folk-song "The Jealous Man" starting with "Na horách, na dolách" and taken from Sušil's Collection of Moravian Folk Songs with tunes attached to texts.¹¹

ŽÁRLIVEC

Sušil, č. 124

Na ho-rách, na do-lách, co sa to tam bě-lá? hu-sy-lí

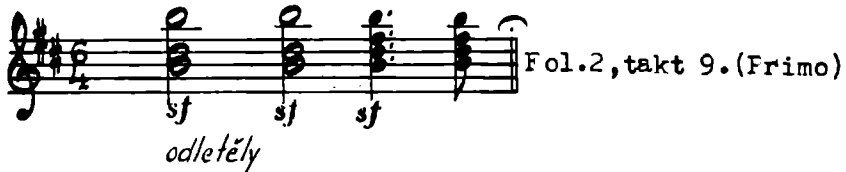
to se-dá? ne-bo smi-hy le-zá?

The first indications of Janáček's inspiration source — the Moravian folk-song — can be found in the piano version of the Prologue already. Janáček namely entered in pencil into this piano version in his own

¹⁰ Leoš Janáček: Prologue to Jenufa (Dalibor XXIX — 1906—1907, p. 49 sq).

¹¹ František Sušil: *Moravské národní písně s nápěvy do textu vřaděními* (Prague 1941, 3rd edition, No. 124, pp. 115—116).

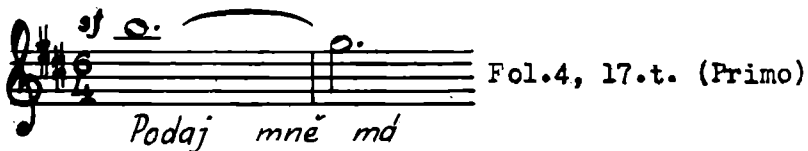
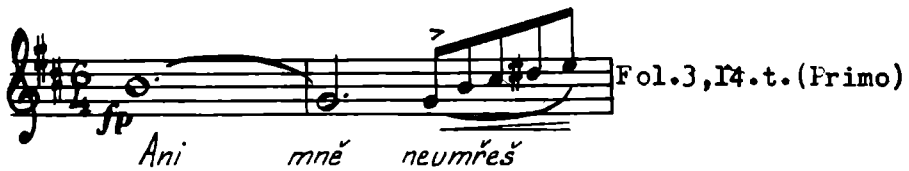
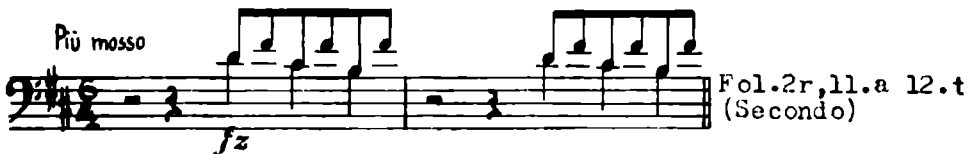
hand some passages of the above-mentioned Moravian ballad The Jealous Man. These entries unmistakably testify that he was directly connecting this composition with the text and the idea of the said Moravian folk-song. To the introductory Allegro he added the words "Na horách" (In the mountains), which open the folk-song The Jealous Man, while in the 9th bar of the same Allegro we find "odletěly" and in the 11th bar the words "A to se tam".

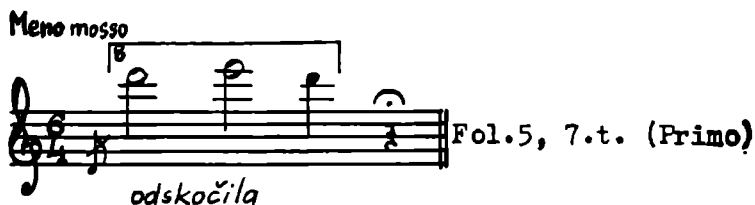
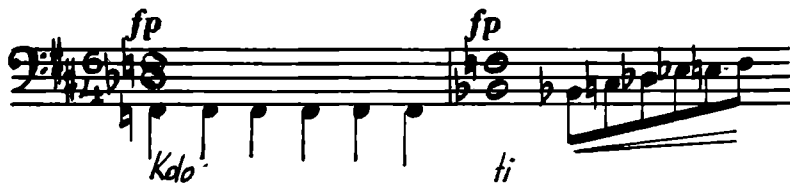


Other extracts from the Moravian folk-song



The Jealous Man Janáček attached to the following motives:





All these Janáček's entries in the piano version of *Jealousy* prove at the same time that Janáček in the nineties of the last century composed in conformity with the idea of expressiveness and adhered, even if unconsciously, to creative expressive aesthetics, ascribing to certain musical motifs expressive meaning springing from the word motif, for the word and its signification were for him the basis of inspirations in general.

The composition *Jealousy* and its origin in 1894 coincide with the period of Janáček's life when he was fascinated by the Moravian folk-song and indulged in its inspiring influence. We find plenty evidence of it in his compositions and adaptations of that time, e. g. in his *Lašské tance* ((Lachian dances), the opera *Počátek románu* (The beginning of a novel), the ballet *Rákós Rákóczy*, and others.¹² The folk-song penetrates in this stage of his creativeness also his composition and is manifest either in diverse

¹² Bohumír Stědroň: *Janáček lidový* (The folk elements in Janáček). Preface to the edition of Janáček's Folk Dances in Moravia. KLHU, Prague 1953, pp. 3–7. — Jiří Vysloužil: *Hudebně folkloristické dílo Leoše Janáčka* (The folkloristic musical work of L. Janáček), from J. Vysloužil's edition: *L. Janáček: O lidové písni a hudbě. Dokumenty a studie*, KLHU, Prague 1955, p. 29 sq., Abr. Vysloužil. In the same edition Jan Ráček: *Úvodem*, pp. 11 sq. — The significance and novelty of Janáček's harmonic conception was rightly dealt with by Jiří Vy-

stylizations and adaptations or even in major works. As a matter of fact, he does not hesitate directly to quote the folk-song in his compositions. Now, of this very type is also Jealousy, the Prologue to Jenufa. When working at it, he was inspired by the folk-song *The Jealous Man* to such a degree that he not only followed its idea, but even quoted its tune in the composition.

For most characteristic of the idea of Jealousy he evidently held four strophes of the said Moravian folk-song: the sixth, seventh, ninth, and eleventh. They express the anxiety of the girl about the life of her sorely wounded lad, the boy's treacherous request to hand him the sabre, and when the girl has discovered the treason and quickly stepped aside there comes the lad's last piercing cry of Jealousy:

*Byl bych ti hlavu stal,
aby po mej smrti žádný ta nedostal.
(I would have cut off your head
lest any one should get you after my death.)*

As to composition proper, Janáček quotes in the above-mentioned article on the Prologue only two musical motifs. The first is connected with the agitated buzz of the flies ("all is quiet, perhaps the only sound is the agitated buzz of the flies, which she drives away with a twig")



while the other is associated with the words "Kdo ti tu radu dal, věrně ta miloval" (He who gave you the advice loved you truly), which the dying brigand whispers after his love has sprung away suspecting treason.

The second motif is a direct quotation of the second three measure set of the Moravian folk-song *The Jealous Man*.



sloužil in his study *Modální struktury u Janáčka* (Hudební rozhledy XIX - 1966, pp. 552 sq).

It is, however, not easy to decide which motifs Janáček had in mind in the last sentence of his article in the *Dalibor*: "I hear three motifs of the song, they could not be harder than *stell*." By these three motifs he may have meant the above-mentioned three measure set, which repeats so stubbornly three tones within the stretch of a single second. Nevertheless, it is possible that he may have meant by these three motifs those he quoted in the Prologue to *Jenufa* — Jealousy.

This first explanation of his orchestral composition the Prologue to *Jenufa* Janáček wrote for the *Dalibor* prior to the first performance of his composition on November 14th, 1906 at the concert of the Česká filharmonie in Prague, and he did so at a special request of František Neumann, the conductor of the concert. Eleven years later Janáček wrote another and much more detailed commentary on his Prologue. Its original manuscript is the property of Mrs. Antonie Bakalová. It is an autograph on two pages, signed with the well-known triangle used by Janáček and dated Brno, September 25th, 1917.¹³ Very likely it was written on the occasion of the concert performed by the orchestra of the Prague National Theatre in Brno on October 13th, 1917, at which Karel Kovařovic conducted Janáček's *Jealousy*.

Here is the literal reproduction of the commentary:

Leoš Janáček Prologue to Jenufa — Jealousy — keeps obstinately returning to the motif



always inflicts deep and well aimed wounds . . .



¹³ A facsimile of this autographic analysis by Janáček is mentioned in the supplement. This analysis must have been known and most likely printed in the concert programme. The music reviewer in the *Lidové noviny* (signed -ša-) in his report of October 16th, 1917, as well as the commentator in the *Moravská orlice* (17. X. 1917) make direct reference to the composer's own remarks.

full of pain, not to be healed even by love . . .



is a deceitful shield and is pregnant with tragedy (the original text is crossed and replaced by: "is the cause of many tragedies") . . .

The Prologue is closely compact, is only a motto, motto to Jenůfa . . .

As to motifs, it is in no way linked with the opera.



Brno, September 25th 1917.

This Janáček's commentary, presented with a poetic short-cut, is in reality a motif analysis of the Prologue to Jenůfa – Jealousy. It is in conformity with the motifs in the composition, pointing out the four main motifs, which Janáček conceived romantically, expressively, as a programme. The first is obstinately returning as fits of jealousy do, the second retorts to *sf* and represents Jealousy which always stabs deep and hurts, the third has an erotic character, but not even love is capable of suppressing the violent Jealousy, being perverted into deceit and leading in the end to tragedy.

The fourth motif is no Janáček's own. It is a quotation from the Moravian folk-song *The Jealous Man* (*Na horách, na dolách . . .*), reproducing the middle part of the tune with a small metrical change.

It is interesting that Janáček has selected in this commentary those musical motifs of Jealousy which thematically correspond with the piano version and not the orchestral one, for in the latter the intonation has been somewhat changed. An explanation may be found in the most probable fact that at the time when Janáček was drawing up this short analysis, the orchestral score was in the hands of Karel Kovařovic, who subsequently performed it in Brno on October 13th, 1917. Janáček most likely disposed only of the piano version. It is, however, also possible

that Janáček put down the motifs without consulting a manuscript, just as they were embedded in his memory.

Thus the composer made use of four basic motifs in his Prologue to *Jenufa* — Jealousy. There is no doubt that in the background of these motifs he saw Laca's jealousy, in other words one of the dramatis personae of the contemplated opera. It was just Laca who was impersonating the features that Janáček associated with the single motifs. Laca was continuously and obstinately jealous of Števa, who, though frivolous and addicted to drinking, was lucky to win *Jenufa's* love, while Laca had loved her from his childhood. He was deeply moved and stricken to the very heart whenever he saw *Jenufa* inflamed with love to Števa. He suffered when *Jenufa* repulsed him and avowed her attachment to Števa. In spite of loving *Jenufa* truly, Laca was capable of injuring her just to prevent Števa from marrying the girl. And at the first opportunity he actually gave vent to his jealousy: he distorted her face, which later resulted in tragic consequences.

Janáček pointed out correctly in his autographic commentary on the Prologue that Jealousy was only a motto to *Jenufa*. Thus the Prologue does not comprise the whole idea or the dramatic and psychical contents of the opera. The Prologue really deals only with the key motifs, the basic principles of the opera *Jenufa*, i.e. jealousy and passion. Laca inflicted wrong on *Jenufa* because of jealousy. This morbid emotive attitude had consequences that brought about separation of the two lovers, Števa and *Jenufa*, in tragic circumstances. The redeeming termination of the drama, when Laca enters upon new life together with *Jenufa*, makes Laca's otherwise composed character appear in good light when compared to the ruthless and dishonest Števa.

Even if Janáček's second interpretation aims primarily at Laca's jealousy, the idea which dominated his mind was not just erotic jealousy but rather the impetuous and unruly temper of the South-Moravian people in general. In this work he tried to draw a characteristic portrait of this type of humanity, which, after all, he himself admitted in the above-mentioned article in the *Dalibor* with the following words: "This work (i.e. Prologue to *Jenufa* — Jealousy) was for me an initiation to *Jenufa*. Again the same mountainous scenery in Moravian Slovakia, again the same people and the same unfortunate unruly passion."

When attempting a musical analysis of the Prologue to the opera *Jenufa* — Jealousy we shall draw upon the quoted article by Janáček of 1906, and particularly upon its motif commentary of 1917, which goes into more details. The orchestral score of *Jealousy* published in 1964

will do as basis for our analysis. Although the revision of this score, accomplished by Oscar Chlubna, has exceeded the scope of that is considered to be a scientific edition, admitting of some adaptations, nevertheless, an analysis of motifs and melodies finds in it the main source; the score informs us about Janáček's psychological and expressive conception of the Prologue, while it in no way reduces the harmony, formal structure of the whole composition, or picturesqueness of instrumentation.

The main motifs that grew out of Janáček's clear and psychically substantiated conception of various types and shades of jealousy and their psychological significance are contained in the sequence of melodies throughout the whole composition. The motif Janáček alludes to as obstinately returning may be called the motif of returning jealousy, the next motif (always inflicts deep and well-aimed wounds) may be denoted as the motif of psychical hurt, the erotic motif corresponds to Janáček's characterization: full of pain, not to be healed even by love. The last motif enumerated by Janáček is a musical symbol, taken from the Moravian folk-song *The Jealous Man*.

To be sure, these four motifs are the basic ones, but Janáček failed to mention another motif, which suggests a threat, passes to the minor key in the whole orchestra with the exception of the harp and the strings,



finishes the composition in the major key, and permeates it in numerous places. There is no doubt that even this motif belongs to the basic ones because it often emerges in the course of the composition not only alone in various instrumental groups and particularly in the tympanos as a destiny motif, but also in combination with other main motifs, e. g. with the symbolical one, taken from the Moravian folk-song (*Un poco meno mosso*, p. 6, of the quoted score), with the motif of psychical hurt (*Piu animato*, p. 12, bar 40 of the score), and with the erotic motif, this being best evident in *Piu animato* p. 19, bar 59 of the score. In *Tempo Imo* (p. 40 of the score) all the principal motifs alternate and collide. As to the single parts, the motifs occur as follows: In the introductory *Allegro* Janáček resorts to the first one-measure motif, which we denoted as the motif of the returning jealousy, while in the third measure the clarinets present the motif of psychical hurt, which is joined in the violins by the erotic

motif in an abridged form. This means that with the exception of the symbolic motif from the Moravian folk-song all the principal motifs are present, while the motif of returning jealousy is being unfolded in the classical way, by thinking of the situation as it may develop, and primarily by resorting to augmentation and inversion. The threat motif represents the dynamic culmination, whereupon the first tempo — the Allegro — dies away.

After the first part comes the second tempo of the Prologue (*Un poco meno mosso*), which again gives expression in the horns to the symbolic motif from the Moravian folk-song *The Jealous Man* in the following form and with the following dynamics:

The image shows a musical score for two staves. The top staff is in 2/4 time and contains the melody with lyrics "(byl bych ti, hla-vu stál —)". It starts with "con sord." and "mp", and ends with "senza sord." and "mp". The bottom staff is in 2/4 time and contains a bass line with dynamics "p", "mp", "f", and "f". Both staves feature various musical notations including accents, slurs, and dynamic markings.

It is the second three-measure set of the folk-song augmented by one measure, and the succeeding four-measure set, abridged and presented first subdued (*con sordino*) and then unreduced, with an increasing force of the horns. These quotations are signals of the forthcoming drama, which commences in this part and follows the course indicated by the text of the song. In this part of the composition are heard in rapid succession changing tempos, dynamic stress, and agogica, in accord with the various situations in the folk-song. Nevertheless, the composition does not wish to reproduce the development of the plot with its stages, the object is rather to illustrate the well-known dialogue that was proceeding in the hillside cottage between the mortally wounded brigand and his girl. When the lad asks his love to hand him his sabre, the girl suspects treason, complies with the request, but quickly springs away. The drama develops while the motifs appear in a rapid and successive confrontation: the symbolical, the threatening, the hurting, and that which confesses love. In the meanwhile jealousy glows faintly, burns, and ultimately blazes up with the last passionate cry of the dying fellow who wanted to kill. Janáček strove to reproduce happenings both in accord with the text and

the environment, which is clear from the following words in the article published in the *Dalibor* in 1906: All is quiet, perhaps the only sound is the agitated buzz of the flies, which she drives away with a twig. This buzz of flies is also distinctly indicated by music when its current dwindles to a *pianissimo* in a high violin tremolo. Tremolo in string instruments is perceivable here from the opening of the second part (*Un poco meno mosso*). From the mentioned motifs it is above all the motif of the girl's love that dominates in this portion. To be sure, this motif finds itself first in confrontation with the threatening motif and also with the symbolical motif from the folk-song, but later it expands to a wonderful surge, full of emotion and ardency, is given full vent in the *Piu mosso* just to overwhelm and capture the hearer in the *Moderato* (from bar 112, p. 32), where it turns *dolce* in the clarinets and flutes.

Flétny-Clarinet
mf
dolce (Part., str. 32)

Housle
mf (Part., str. 36)

Yet, it is not altogether liberated; we recognize it by recurring intrusions of two motifs, that from the Moravian folk-song and the motif of psychical hurt, yes, by the ultimate confrontation of all the motifs. The dramatic scene with the conversation of the two lovers, the mortally wounded jealous man and his faithful girl friend, ends in a grave melancholy of the young man, who was hindered in accomplishing his treacherous plan (the symbolical motif in English horn contrasted by the erotic motif in clarinets).

It is not until in the *Tempo Imo* that a small repetition of the first part is encountered, in an abridged form, to be sure, and in the theme of returning jealousy altered as to intervals and finally terminating in the coda. From *Tempo Imo* we do not find any more the theme of the girl's love in the previous expanding ardent form, on the contrary, the prominent feature is now the jealousy theme from the Moravian folk-song in a prolonged form and in *ff*, first in the horns, then in the trumpets, which together with the trombones intrude with the threatening motif and terminate the jealousy motif, in contrast to the Moravian folk-song, in the following way:

Trombi

(aby po mej smr - ti, nikdo ta ne - do - stal)

The musical notation is for a Trombone part. It consists of a single staff with a treble clef. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure features a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure has a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure has a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure features a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure has a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure has a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure features a quarter note A0, a quarter note G0, and a quarter note F0. The thirteenth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure has a quarter note F0, a quarter note E0, and a quarter note D0. The sixteenth measure features a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure has a quarter note G0, a quarter note F0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure has a quarter note A0, a quarter note G0, and a quarter note F0. The twentieth measure features a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-first measure has a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-second measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The twenty-third measure has a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-fourth measure features a quarter note G0, a quarter note F0, and a quarter note E0. The twenty-fifth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-sixth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The twenty-seventh measure has a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-eighth measure features a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-ninth measure has a quarter note F0, a quarter note E0, and a quarter note D0. The thirtieth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-first measure has a quarter note G0, a quarter note F0, and a quarter note E0. The thirty-second measure features a quarter note D0, a quarter note C0, and a quarter note B0. The thirty-third measure has a quarter note A0, a quarter note G0, and a quarter note F0. The thirty-fourth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-fifth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-sixth measure features a quarter note F0, a quarter note E0, and a quarter note D0. The thirty-seventh measure has a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-eighth measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The thirty-ninth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The fortieth measure features a quarter note A0, a quarter note G0, and a quarter note F0. The forty-first measure has a quarter note E0, a quarter note D0, and a quarter note C0. The forty-second measure features a quarter note B0, a quarter note A0, and a quarter note G0. The forty-third measure has a quarter note F0, a quarter note E0, and a quarter note D0. The forty-fourth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The forty-fifth measure has a quarter note G0, a quarter note F0, and a quarter note E0. The forty-sixth measure features a quarter note D0, a quarter note C0, and a quarter note B0. The forty-seventh measure has a quarter note A0, a quarter note G0, and a quarter note F0. The forty-eighth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The forty-ninth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The fiftieth measure features a quarter note F0, a quarter note E0, and a quarter note D0. The fifty-first measure has a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-second measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The fifty-third measure has a quarter note D0, a quarter note C0, and a quarter note B0. The fifty-fourth measure features a quarter note A0, a quarter note G0, and a quarter note F0. The fifty-fifth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-sixth measure features a quarter note B0, a quarter note A0, and a quarter note G0. The fifty-seventh measure has a quarter note F0, a quarter note E0, and a quarter note D0. The fifty-eighth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-ninth measure has a quarter note G0, a quarter note F0, and a quarter note E0. The sixtieth measure features a quarter note D0, a quarter note C0, and a quarter note B0. The sixty-first measure has a quarter note A0, a quarter note G0, and a quarter note F0. The sixty-second measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The sixty-third measure has a quarter note B0, a quarter note A0, and a quarter note G0. The sixty-fourth measure features a quarter note F0, a quarter note E0, and a quarter note D0. The sixty-fifth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The sixty-sixth measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The sixty-seventh measure has a quarter note D0, a quarter note C0, and a quarter note B0. The sixty-eighth measure features a quarter note A0, a quarter note G0, and a quarter note F0. The sixty-ninth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The seventieth measure features a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-first measure has a quarter note F0, a quarter note E0, and a quarter note D0. The seventy-second measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventy-third measure has a quarter note G0, a quarter note F0, and a quarter note E0. The seventy-fourth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-fifth measure features a quarter note A0, a quarter note G0, and a quarter note F0. The seventy-sixth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The seventy-seventh measure features a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-eighth measure has a quarter note F0, a quarter note E0, and a quarter note D0. The seventy-ninth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The eightieth measure has a quarter note G0, a quarter note F0, and a quarter note E0. The eighty-first measure has a quarter note D0, a quarter note C0, and a quarter note B0. The eighty-second measure features a quarter note A0, a quarter note G0, and a quarter note F0. The eighty-third measure has a quarter note E0, a quarter note D0, and a quarter note C0. The eighty-fourth measure features a quarter note B0, a quarter note A0, and a quarter note G0. The eighty-fifth measure has a quarter note F0, a quarter note E0, and a quarter note D0. The eighty-sixth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The eighty-seventh measure has a quarter note G0, a quarter note F0, and a quarter note E0. The eighty-eighth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The eighty-ninth measure features a quarter note A0, a quarter note G0, and a quarter note F0. The ninetieth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The hundredth measure features a quarter note B0, a quarter note A0, and a quarter note G0.

Here is evidently to be found the dramatic and dynamic culmination of the composition, and the original h flat is replaced by h sharp. Here is the crux of the young man's tragic jealousy. Seeing that his girl had sprung away from him he wheezed:

"He who gave you the advice loved you truly", and with all his remaining strength he gave the last cry of his jealous heart: "I would have cut off your head lest any one should get you after my death." The coda (two bars before *Moderato-meno*, p. 47 sq.) contains three motifs that intermingle: the motif of continually returning jealousy, the motif of psychical hurt and a fragment of the erotic motif. The first motif fully dominates (the lad's motif) and dies away in altering intervals and dynamic. The last measure H major in the brass instruments over the beats of the kettle-drums is but the last threatening warning and reminder of the violent jealousy and passion. It corresponds with the introductory motif and closes the whole composition. The conclusion sounds clearly in H major, in a redeeming, reconciling tone.

From the above discussion it is clear that Janáček conceived his Prologue to the opera *Jenufa* — Jealousy from the musical and composition points of view in conformity with the text, contents, and the basic idea of the Moravian folk-song *The Jealous Man*. His generalization, indicated by this altered designation and the subtitle "Jealousy" wanted to point out the principal features of the jealous attitude of mind, choosing suitable musical motifs to express them.

Janáček's method and progress of composition are in this orchestral work of a similar type as those employed in his choral songs, above all in *The Jealous Man* of 1888 and in his subsequent choral compositions (succeeding *Jenufa*) to the poems by Petr Bezruč with social and national themes (*Kantor Halfar*, *Maryčka Magdónova*, 70.000). Janáček's imagination brings to an end, rounds up, and dramatizes happenings and events. He combines images, thoughts and desires of the dramatis personae into a rich musical tissue of moods and emotions. In this way there arises in his composition mainly a succession of melodies, which Janáček does not tackle as mere counterpoint problems, but approaches this task primarily

from the psychological point of view, by effecting in his world of melodies combination, permeation and simultaneousness in the process of their mutual confrontation. That is why Janáček is even in this composition first of all a creator of melodies, melodies that possess real inner force and the capability of captivating.

As to melodies, Janáček draws partly upon his former reserve and partly makes use of melodic elements taken from the Moravian folk-song *The Jealous Man*, and finally he amplifies this stock by new melodies of his own.

Similarly as Vítězslav Novák — although in a much smaller degree — also Janáček transferred some motifs from his former works to later ones. Thus for instance he transplanted nearly literally a motif from his violin composition *Dumka*¹⁴ to this chorus *Holubička* (*The Dove*) composed to words by Eliška Krásnohorská in 1888.

Thematic connection of *The Jealous Man*, a male chorus with a baritone solo composed in 1888 with the orchestral composition *Jealousy* of 1894 was bound to find a musical expression as well. After all, Janáček admits it himself in his article of 1906. On the one hand, he directly quoted the Moravian folk-song in the orchestral work, but he did not do so in the above-mentioned male chorus. On the other hand, however, a motif occurs here which we have denoted in *Jealousy* as the erotic motif, and this motif is obviously an echo, if not direct reproduction, of its respective counterpart in *The Jealous Man*. If we compare it with the erotic motif in *Jealousy*, we see that the two are of the same rhythmic and melodic family and origin.¹⁵

(Partitura
Žárlivce,
str.16 a 27)

¹⁴ Bohumír Štědroň: *Janáček's Žárlivce* (*The Jealous Man*) for the male choir and a baritone (*Časopis Moravského musea v Brně* LI — 1966).

¹⁵ Jaroslav Vogel pointed out this connection in the Czech edition of his book, p. 127. Cf. also Bohumír Štědroň: *Lidové kořeny Janáčkovy Pastorkyně* (*Slezský sborník* 61 — 1963, p. 179).

As far as the melodic elements of the Moravian folk-song *The Jealous Man* are concerned, we were able to demonstrate that Janáček quotes them also in several instruments. It is interesting that Janáček altogether fails to quote the initial three-measure set of the Moravian folk-song, although it was just this initial three-measure set which later turned into the main type of his melodic thinking.



To make up for it, he found full assertion for the second three-measure set of *The Jealous Man*, for in it he saw harshness, obstinate jealousy and passion. From the second three-measure set he derives variations and alteration of interval, e. g.



By the new conclusion demonstrated above Janáček succeeded in reinforcing and stressing the lad's jealousy. The Moravian folk-song ends namely with an indefinite half-conclusion on the dominant, suggesting a question.

I have mentioned Janáček's own melodic motifs when analyzing the composition. These are the motifs of threat, returning jealousy, psychical hurt, and the girl's love, which the composer himself pointed out in his commentary of 1917. These obviously form the nucleus of the melodic growth and structure, which develops by way of psychological, expressive continuation of the idea and with the application of the technique that characterizes the classic and romantic dealing with motifs. The motif of psychical hurt, which begins with a quick succession of four full tones, we do not mean to interpret as the beginning of a full tone scale, the object is just to follow the programme (the unfriendly jealousy hurts.)



On the other hand, the indications of a monothematic way of treating the subject are quite evident already.

Janáček says in his referred to commentary of 1917 that the Prologue to Jenůfa, as to motifs, is in no way linked with the opera. Upon the whole, this statement is correct. The main independent motifs of the Prologue, those taken from the Moravian folk-song and from the male chorus The Jealous Man including, are not to be found in the opera. Nevertheless, some indications of the melodic or rather rhythmical element which appears in the opera Jenůfa (the first scene) as an expression of discomposure we encounter in one place in the Prologue to the opera. There seems to be an evident analogy between the accompanying motifs in the Prologue and the first scene of the opera. In the violoncellos, violas, and the harp we often hear the return of the following motif:



In the first scene of the opera we can hear the same prior to Jenůfa's singing, and a similar rhythmical character can be discerned also in Laca's part. Even if this link is not deliberate and rather rhythmical, it is not insignificant. There are also other links that testify that the Prologue Jealousy forms a part of the opera Jenůfa. The first scene in the opera begins in C minor, which is enharmonic with F major closing the Prologue; from the metrical point of view the 6/4 time of the Prologue corresponds with the 6/4 time of the first scene in the opera; the first vocal parts in Jenůfa still preserved from 1904 show distinctly that the opera was to be the continuation of the Prologue, whose score is actually put down before that of the first scene. All this considered, we must conclude that Janáček intended the Prologue

to be a sort of integral overture of the opera proper. If the prologue was not performed during the first opera performance in Brno on January 21st 1904, as Jan Kunc informs us,¹⁶ the only explanation could be the insufficient capacity of the orchestra in the Brno Theatre.

The metrorhythmical aspect of the Prologue to *Jenufa* attracts interest for several reasons: The 6/4 time prevails, to be sure, but within a short space it is replaced by the 2/4 time, and there exists here also the 3/2 time (*Moderato*, score p. 31) to match the ardent motif of the girl's love, and, besides, also Janáček's indulgence in odd, irregular, and syncopating rhythm can be perceived. It is true that the system of rhythm is here by far not so complicated and rich as in his later compositions when he had already worked out his own rhythmic (Instruction in Rhythmics), yet the beginning and stress on the arsis, female cadences, duoles, trioles, sextoles and other irregular forms of the rhythm variegates the rhythmical component and suggest diversity of rhythmical pulse. The periodization changes in this composition from the two measure set to the three measure set are in the spirit of the Moravian folk-song.

The dynamic and agogic elaboration of the Prologue to *Jenufa* — Jealousy corresponds to the dramatic intention of the programme overture. The dynamic range extends from the *pp* to the *ff*, signs of higher force Janáček does not put down. Conspicuous is the frequent, *sf*, and further *con sordina* and *tremola* in the strings, which is connected with Janáček's strongly developed ability to comprehend the psychological situation and choose the proper expression.

Before analyzing the Prologue to *Jenufa* — Jealousy as to its harmonic and modulation aspects we must first of all again point out that when he was composing the work, i. e. about 1894, Janáček was rooted in both classicism and romanticism and strongly influenced by Moravian folklore. That is why this period of his creativeness, extending from 1888 to 1904 when he finished composing *Jenufa*, can be denoted as a period under the influence of the folk art. This can be demonstrated by his folkloristic articles published since 1889 in Bartoš's collection *Národní písně moravské nově nasbírané* (1889), in the *Moravské listy* (1891), *Český lid* (1893), *Lidové noviny* (1893–1894), and other periodicals, it is evident also in his composition, beginning with *Lachian Dances* and ending with *Jenufa*.

In his request addressed to the Czech Academy of Sciences and Art in Prague of November 17th 1891¹⁷ applying for a subvention to make a

¹⁶ Vogel, as above.

¹⁷ Bohumír Štědroň: *Leoš Janáček in letters and reminiscences* (Czech edition,

collection of Moravian national dances possible he expressly says that from the knowledge of national dances we can expect a regeneration of our music also as to harmonies, keys, and particularly form. Janáček was convinced that the Moravian folk dances, especially when reproduced on the cymbal, are sources of harmonic folk music. He put down these harmonies and was inspired by them. It is well known that during the summer holidays of 1891 he was enraptured in Slovakian Moravia e. g. by the dance *Ej, danaj*, with the accompaniment on two violins, contrabass, and bagpipes. That is why Janáček's interest in folk-songs and dances was universal and concerned not only texts and melodies, but also harmonies, keys, and form.

At the same time Janáček speaks also of Moravian keys and modulations. A special feature of the Moravian folk-song he sees in the so-called blunting of the reconciliation form,¹⁶ i. e. a mixolydic termination with minor septima. There is no doubt that ancient ritual keys, especially *lydien*, *mixo-lydien*, and *dorien* affected not only the melodic character but also the harmonic structure of his compositions and their modulation shapeability. It is therefore necessary to take notice in his Prologue to *Jenufa* of the influence of the folk harmony, which participated in determining Janáček's harmonic structure. Janáček as composer of programme music started with the psychological and expressive aspect of the jealousy theme, that is to say, with those basic motifs which he chose for the different forms of jealousy. Their alternation, approximation, intervention, permeation, and mixture reproduces the manifold character of Jealousy he had in mind, and this manipulation with the motifs is so frequent and is effected in such a way as to produce the impression of a certain individualization of voices, yet not in the current polymelodic or counterpoint sense of the word. The psychological and expressive sense is here just as important to Janáček as the harmonic structure, which is only seemingly pushed to the background by the single motifs and their arrangement. The analogy to Janáček's choral compositions, specially to the male chorus *The Jealous Man* (1888), but also to the later choral work composed to the national and social poems by *Bezruč*, is quite conspicuous.

As to the harmonic structure, the partly classical and partly romantic

Prague 1946, Topičova edice, p. 124; German edition, Artia, Prague 1955, pp. 65-66; English edition, the same publisher, p. 76. Also *Jiří Vysloužil* in the above-quoted edition, p. 515.

¹⁶ *Leoš Janáček: Obraty melodické v lidové písni* (Melodic turns in folk-songs, *Český lid*, 1893). *Vysloužil*, 164.

harmony with elements of the folk harmony predominates. The composition begins in H minor and ends in H major, which was a current practice at the time, and we may take it for an expression of a redeeming termination of a tragic ballad. Of the five basic motifs the threatening motif is the only one that in the initial and the closing measure is presented in harmony, while otherwise it invades obstinately single groups of instruments in the course of the composition. The motif of the returning jealousy has a thematic development, which displays a harmonic structure with the following links: H minor over semidiminished septaccord with the function of a subdominant with an added lower septima, tonic quartsextaccord, dominant septaccord, dominant septaccord to tonic H minor. In the following symbolic motif from the Moravian folk-song there is an identical harmonic structure with the change of H major. In the *Piu animato* Janáček accomplishes in conformity with the falling melody of the symbolic motif a typical septima link to H major over A major under the influence of the folk harmony fiddlers and cymbalists and then from A major to the quartsextaccord G. Then he develops a rich modulation plan implying a combination of the symbolic motif (started with English horn), the threatening motif (horn), and that of psychological hurt (flutes, oboes), employing obstinate melody in the bass vocal parts (II fag., contrabass, violoncello), lingering on A (1st fag.), and penetrating of the minor septaccord on the harp. The harmonic level rests at first on the secondaccord A, combines the subdominant minor from G sharp and passes through the mediation of its secondaccord to the septaccord E flat, from here chromatically to A and through its sextaccord to the sextaccord B. Next begins the unison part with tremolo in the upper strings (buzz of flies), chromatically rising and falling, supported by dissonant accords, the same part is again encountered in the descending progression (*Molto allegro*), which results in an increasing tension of the functions of the dominant A major. With the binding of the next dominant D *Meno mosso* commences, which is harmonically based on the undecimated accords D and D 7. These harmonic pillars comprising 16 measures have the character of an obstinate communication and evoke the sensation of suspense. By a sudden modulation to the tercquartoaccord E flat the expressively conceived unison (2 measures before the *Piu mosso*, score p. 28) is repeated and proceeds through the upper string tremolo and penetrable modulation E minor, b, f to the dominant tercquartoaccord G flat (*Moderato*) with a partial dominant extension to the tonic quartsextaccord B flat which has a multiple character along with the subtonic quartsextaccord of the D flat key, the latter being the estuary to which the

whole musical current flows (score, p. 32). The four measures of the *Moderato* before the above-mentioned D flat major belong to the most heart-rending place in the composition, judged from the harmonic point of view; by their extended intervals and non-tonic consonances in the flutes, fagottos, and horns over the F lingering in the strings the dramatic tension is increased. Next it is the erotic motif which is played on the clarinet in its full expansion and beauty without the chromatic tones, accompanied by the harp D flat major and the kettledrum destiny strokes of the threatening motif, which is now and then interrupted by the motif of the psychical hurt. It is one of the warmest samples of Janáček's melodiousness, which assumes in the succeeding sexts of the clarinets and violas Slavonic ardency and tenderness (score, p. 37). After the symbolic motif has in the oboe joined the others, Janáček's harmony passes on by modulation over the progressive passages D minor 6/4, A 3/4 through an extratonic dominant to the tonic quartsextaccord G and² over a quartsextaccord on the 7th lowered grade to the minor subdominant on the tonic quartsextaccord F. Soon after, however, in a place where the symbolic motif is dying away in the English horn (score, p. 38), the quartsext accord H sets in associated with an incomplete dominant septaccord in order to prepare the repetition of the composition in H minor, beginning with *Tempo Imo*. The repetition is at first based harmonically on the quartsextaccord E, which in a dramatic and dynamic gradation prepares the resulting H major in its full force, when the horns succeeded by trumpets and trombones resound in full the symbolic motif from the Moravian folk-song. Yet again it is the quartsextaccord in H which is an introductory step to the highest dramatic and modulation culmination of the composition, replaced in FF by a dominant terquartaccord on the mixolydian septima of the main key, whereupon it returns to the form of the quartsextaccord H and with a similar modulation brings the symphonic picture to its climax. In the terminal coda (*Moderato*) the motif of the returning jealousy is dying away in tonic lingering producing a subdominant septaccord and its derived forms. All ends with the initial motif of threat in H major and kettledrum strokes.

This brief survey of the harmonic and modulation course in the symphonic poem which Janáček called the Prologue to Jenufa — Jealousy was necessary to make us see Janáček's harmonic invention, richness, logic, and expressiveness. It was also in this aspect of composition that Janáček endeavoured to produce something new and purely of his own, as an attested theoretist who began to formulate his views in the seventies and later published his articles on harmony and theory in a bookform

bearing the title "O skladbě souzvukův a jejich spojův" (On the composition of harmonies and their combinations, 1897). Upon the whole it is possible to say that the Prologue to *Jenufa* betrays traces of half-classical and half-romantic harmony with elements of folk harmony in it. Characteristic features of Janáček's harmony appear to be primarily his indulgence in the quartsextaccord, which serves him as basis for building up cadences, further the half-diminished septaccord, lingering, and obstinato, all of which later became typical characteristics of his harmony. What is absent so far, is his instrumental tune, i. e. economic, rhythmically perpetuated and quickly resounded motif figuration, most frequently resorted to in the middle voices, which we meet with for the first time perhaps in Janáček's "Návod k vyučování zpěvu" (How to teach singing, 1899). On the other hand we cannot fail to notice harmonies permeated by heterogeneous tones and the employment of enharmonic chromatic modulation. Of the combinations it is particularly the septimal (mixolydian) ones that are prominent, being influenced both by the folk and sacred music, and the current sequences with progressions, which were Janáček's temperate companions to the very end of his creation. He positively rejects the common-place current accords, e. g. the diminished septaccord and dominant septaccord in current application and combinations.

The harmonic structure forms the ground plan of the whole composition and firm pillars carrying the complete architecture.

Be it as it will, Janáček is guided even in the harmonic and modulation structure by the aesthetic aspects, i. e. he strives to reproduce the programme and the contents of the composition also with the harmonic means. The subdominant and dominant functions, condensed by the applications of septimas, nonas, unodecimas, and occasionally also by terdecimas, are the conductors of a perpetual dramatic tension. Thus Janáček is also in the harmonic means true to himself, expressive, and a pioneer, resorting to uncommon and unconventional combinations in the spirit of the programme and betraying in them at least the embryonic stage of the future harmonic and modulation features of his famous later works.

Janáček had his own conception of instrumentation, of the sound and colour of the orchestra and the single musical instruments. He was convinced that a motif has its own colour and atmosphere, which links it with a certain instrument. His view of instrumentation approached that of Dvořák, who was in the habit of affixing in his drafts of scores to a motif the name of the instrument most suitable for it.

In consequence of Kovařovic's retouches in *Jenufa* the public had a somewhat wrong view of Janáček's instrumentation, judging it in the

light of the neoromantic instrumentation, which was compact, rich, and effective. Jan Kunc suggested that when composing *Jenufa* (1904) Janáček held the view that the same motif should not be extended to other instruments, for this practice deprives the motif of its original touch of beauty.¹⁹ This, however, is not in conformity with the principles Janáček expressed in his article "Šumařovo dítě" of 1914.²⁰ Here Janáček admitted the possibility, yes, even the necessity, of a motif associated with one particular instrument being played, in virtue of its expression and atmosphere, also on other affiliated instruments. And this he himself put to practice, even when not affiliated instruments were concerned.

In every case it is certain that Janáček paid due attention in his compositions also to instrumentation, that he conceived it expressively, as a factor producing atmosphere. By instrumentation, by the choice of particular instruments he, no doubt, followed a definite aesthetic aim. A confirmation thereof we find in the above article on instrumentation, written and published by himself. His instrumentation was original and strictly his own, just as his whole personality striving after original self-expression at any cost.

Jan Kunc writes in the above quoted study that Janáček was composing at the piano, that he omitted in *Jenufa* and his early operas the middle voices, which are heard on the piano when the pedal is used. According to Kunc he was also against the accumulation of instruments "at any cost", and he tried to put up with such instruments as were indispensable.

Kunc's view of the influence of the piano pedal on the sounding of voices and thus on Janáček's instrumentation appears to be wrong. By far most composers do their work with the help of the piano, and their instrumentation is not deprived of the middle voices in spite of it. Neither Janáček's instrumentation lacks the middle voices.

The fact that Janáček was against accumulation of voices at any cost, without inner dramatic justification, finds corroboration also in his aversion from the western counterpoint and in his attitude to Richard Wagner. In his critical notes in the *Moravské listy* (1890-1892) and in his numerous articles on tunes we can find frequent hostile allusions to the counterpoint and to Wagner in general. He charged him with excessive mass instrumentation, with deafening participation of the brass instru-

¹⁹ Jan Kunc: *Umělecký profil Leoše Janáčka* (Artistic profile of Leoš Janáček). From the publication edited by Leoš Firkušný: *Odkaz L. Janáčka české opeře*. Dědictví Havlíčkovu, Brno 1939, pp. 16 sq.

²⁰ Leoš Janáček: *Šumařovo dítě* (Hudební Revue VII - 1913-1914, pp. 203 sq.).

ments, and, naturally, also with a too frequent recourse to a characteristic motif, which was to Janáček only a means of outer instrumental effect.²¹

If we start from the above-mentioned article of 1914 about the *Šumárovo dítě*, we may point out the following main principles of instrumentation in Janáček and of its distribution of colour and sound. He was convinced that the theme — the musical idea — flashes out of the composer's soul not only as a mere melody, but as a melody which is, as he puts it, associated with a kind of coloured phosphorescence, i. e. directly demanding a certain instrument. In a word, a theme as an expression is according to Janáček linked with a certain instrument. In thematic work it, as a rule, does not separate from its respective instrument, but it may be transferred to other closely affiliated instruments.

Janáček does not deal in detail with instrumentation as such, he concentrates mainly on individual instruments, and when doing so he again presents himself as an expressive composer, who was in the habit of feeling and thinking expressively after a thorough psychological consideration of the ideas, situations, and dramatic conditions. He effected his instrumentation according to the classic and romantic methods, which attributed a specific atmosphere to each instrument and stressed the expressive aspects. In orchestration proper, i. e. in a compact employment of instruments in the play he again respected primarily the colours, atmospheres, and expression, less the sound and its effect.

When Karel Kovařovic was preparing the performance of his Prologue to *Jenufa* in 1917, Janáček made it clear in his above-mentioned commentary what psychical states of jealousy he meant by the single motifs; he formulated them in words and also allotted them individual instruments. Thus the motif which we denoted as that of threat is often heard corporatively in wood and brass harmony under the strokes of the kettle-

²¹ Janáček's relation to Richard Wagner has not been properly dealt with yet. Vladimír Helfert touched upon this problem in his study *Richard Wagner und die tschechische Musik* (Prager Rundschau 1933, p. 177) and also in his monograph *Leoš Janáček I, V poutech tradice* (Bound by tradition), Oldřich Pazdírek, Brno 1939. Cf. also Bohumír Štědroň in his Preface to the edition of Janáček's chorus *Maryčka Magdónová* (Hudební Matic, Prague 1950); the same: *Janáčkovy referáty a články z Moravských listů* (Janáček's contributions to the Moravské listy) (an ethnographic Moravian journal, VIII — 1953, pp. 133 sq); the same: *On Janáček's speech intonations* (Memorial publication on the occasion of 60th birthday of Jos. Plavec, Charles University, Prague 1966). Mirko Hanák: *From L. Janáček's lectures on harmony and composition* (L. Janáček, Sborník statí a studií, Prague 1959, pp. 172 sq.).

drums, the motif of the returning jealousy is the domain of the violoncellos and contrabasses, the motif of psychical hurt was first entrusted to the clarinets, while the symbolical motif from the Moravian folk-song *The Jealous Man* can be first detected as concealed in the horns, then manifestly in the oboes and similar wood instruments, and in the end in its terminal form also in the trumpets and trombones in ff.

It stands to reason that when performing instrumentation Janáček could not solve all problems from the aesthetic and expressive standpoints. There were also other aspects to be considered: the technical aspect, the level and the dynamic aspect, the tempo, the form, and the dramatic features of the work. Even if Janáček's score presents a considerable individualization of voices, nevertheless, it was necessary to make up in places a more compact whole, to join instruments akin as to intonation level, to reinforce the sound by octaves while the most prominent melodies are given preference to the accompaniment. Janáček had above all to establish an appropriate balance between the melodic voices and the accompanying ones. This fact supplies us with an explanation why he combines violoncellos and contrabasses with bassoons, whose intonation level is similar, that is to say with soft wood instruments, particularly in the pp motif of the returning jealousy. This motif displays no doubt in the beginning the most prominent melody and thus makes the strongest appeal to the ear, definitely more so than the motif of psychical hurt, which is heard only in the clarinets. This combining instruments and playing octaves in instruments of similar intonation level Janáček keeps up in the course of instrumentation without neglecting the dynamic and gradation demands.

From this point of view, of interest is his combination of the arpeggio accords on the harp with the viola and violoncello, but also the combination of melodious clarinets with the viola, or the pairing of violins with flutes and oboes, while the character of their technique is duly respected (tremolo in the violins — legato in the wood instruments). An instrumentation peculiarity of Janáček is his employment of the lyre. It is not quite clear whether he took the lyre for a folk instrument, wishing thus to find assertion of folk elements in instrumentation.²² After all, its

²² Kazimierz Mozzyński: *Kultura ludowa Słowian* (II, 2, Cracow 1939, Polska akademia umiejętności); on p. 1320 he briefly deals with the lyre krecone, widely used among the Slavs. Judging by the illustration, the instrument is identical with the Czech "niněra". Janáček very likely had in mind the chordophon, resembling a small harp. Osvald Chlubna inappropriately replaced in the score the lyre by the carillon (a set of bells).

participation is restricted to only four measures. Considering his expressiveness we may admit that he actually had in his mind some concrete detail from the contents of the folk-song, perhaps the rattle of the sabre which the girl handed to the lad.

The principal regulator of instrumentation was naturally for Janáček the dramatic situation with its respective positive and negative aspects, entanglement, stages of obscurity and clearing up. This factor determined his whole instrumentation scheme, effected in the spirit of expressive aesthetics with different colours of the instruments and by the releasing and loading of voices.

If we sum up the character of Janáček's instrumentation and orchestration, we can say that it displays expressively dramatic features respecting the programme and contents of the composition. It finds assertion for instruments and instrumental groups in conformity with their colour and atmosphere, it doubles lines of melody and employs octaves, it takes into consideration the technical possibilities of single instruments (*arpeggio*, *pizz*, *legato*), it does not exceed the limits of their technical capacity, it combines instruments akin as to intonation, it does not overstress the sound of the trumpets and trombones preferring in this respect the softness of the horns. To be sure, it manifests Janáček's psychological and dramatical attitude, and its characteristic feature is the trend to indulge in fragments and thus make it possible for individual motifs with their specific atmosphere to come to the forefront. This practice sometimes results in making the instrumentation thin, sober, yes, even chamber-like, this impression being brought about by giving instrumental groups their turns.²³ All this, however, shows Janáček's effort to attain distinctness and novelty and to turn away even from the neoromantic instrumentation. Of the latter he could not get rid altogether, to be sure, for apart from the style of the folk musicians, which no doubt affected him strongly, he drew upon the instrumentation of Antonín Dvořák and was well acquainted with the instrumentation of Hector Berlioz²⁴ and the compositions of the neoromanticists. The very fact that he employed the extended orchestra (English horn, bass clarinet, tuba) placed him among the neoromanticists, this being manifest also in his opera *Šárka* (1887)

²³ Osvald Chlubna arrived at a similar conclusion in his study on Janáček's orchestration (*Hudební rozhledy* I — 1924—1925, pp. 45 sq.).

²⁴ Jan Racek: *Z duševní dílny L. Janáčka* (A look into L. Janáček's mental workshop), an offprint from the *Divadelní list Zemského divadla v Brně*, XI — 1936, p. 17. He points to a copy of Berlioz's *Instrumentationslehre* (2nd edition, Leipzig 1875), which was found in Janáček's library with his personal entries.

and in *Počátek románu* (The beginning of a novel, 1891). It is interesting to notice that although his pro-Slavonic orientation made him attached to the East and to Russia we find no evidence of his drawing in matters of orchestration upon N. Rimski-Korsakov and his *Osnovy orchestrovki*. If anything, we may rather take into consideration the influence of Peter Ijič Tchaikowsky, who himself was more influenced by the West and whose music won Janáček's admiration, particularly since the first Brno performance of *Oniegin* in 1891. Yet, all this considered, we may say that in the *Prologue to Jenufa* already he strove for distinctness and originality also in this field of composition with undisputable success.

As to form, Janáček divides the composition into three basic parts, corresponding roughly to the form of the sonata: exposition, main part or movement, and reprise. The exposition (from the beginning to the tempo *Uno poco meno mosso*, score, p. 6) is unusual, for the principal motifs are presented almost simultaneously. The main movement (to Tempo *Imo*, score, p. 40) is the longest, containing the core of the whole ballad and the confrontation of the motifs according to the dramatic situation in the plot, while the dramatic and lyrical passages and the changes of dynamics and tempos keep replacing each other in turns. The reprise is of course not a literal repetition of the exposition, but begins with the return of jealousy on the subdominant, develops the symbolic motifs with full force, and culminates in H sharp with the motif of the returning jealousy, which finally dies away along with the other motifs, in accord with the tradition of symphonic reprises and codas.

I have called this composition a symphonic poem or symphonic picture, thanks to its programme and rhapsodic form. It was given this name at its first performance in Moravia already, i. e. on March 20th 1910 with Rudolf Pavlata as conductor at the 2nd symphonic matinee of the National Theatre. The Brno reviewers of the concert were evidently acquainted with the programme of the composition. The commentator of the *Lidové noviny*²⁵ correctly pointed out that it was not an overture in the current sense, but that the composition rather wished to stress

²⁵ A commentary on the *Prologue to Jenufa* was printed in the *Lidové noviny* by way of information as early as on March 19th, 1910, signed F — vž. A brief analysis of the composition by Hubert Doležil was printed in the Programme of the concert performed in Brno on March 20th, 1910. The Concert programme related to Brno performances of October 13th and 14th, 1917 contains in abridgement the analysis of the *Prologue to Jenufa — Jealousy* as we know the autograph manuscript of September 25th, 1917. Both prints are repositied in Janáček Collections in the Moravian Museum and filed under "Programmes".

the central psychological aspect of the opera, which is later developed in detail in the first scene of *Jenufa*, in a word, we had to deal with a symphonic poem depicting jealousy.

The expressive sphere in the Prologue was particularly welcome to Janáček. He chose a theme and balladic plot with a brigand setting. The balladic experience was after his liking, for it supplied him with dramatic and lyrical moments and a tragic close. It was an opportunity for him to give vent to regret and compassion, which characterized his emotionality and belonged to the essential features of his personality. Just let us point out his male chorus *Vyhrůžka* (Threat, 1885), or the composition for mixed choirs *Kačena divoká* (The wild duck, 1885), and above all *The Jealous Man for the male choir and barytone* (1888) to demonstrate Janáček's elemental interest in balladic themes and his profound compassion with those who suffer. To be sure, it is not only the Prologue to *Jenufa* — *Jealousy*, but the whole opera which bears witness to Janáček's strong feeling and compassion, while it also demonstrates his indulgence in balladic and tragic themes with final catharsis and reconciliation.

For this reason, when composing the Prologue, Janáček found himself in his most native sphere of creation, in which he could develop his dramatic art in its fullness and invest his lyrical personal participation. The symphonic ballad about jealousy abounds therefore in dramatic vehemence and passionate expressiveness, while the lyrical passages exhale tenderness and ardency even if with underlying melancholy and sometimes even sadness. Just as in the opera *Šárka*, or in *Jenufa*, also in the Prologue we hear a closing redeeming and reconciling major key, telling us that human life is complicated, hard, but beautiful. In this for him so typical combination of the dramatic and lyrical components of expression, which is by no means an artificial product, but a spontaneous outpouring of his profound and sincere emotionality, we see the very spring of his expressive power, both inward and, naturally, also outward, resulting in the captivating influence his pure music exercises on its listeners.

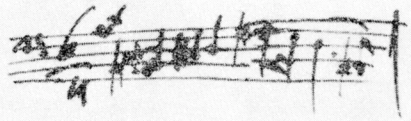
The first gramophone record of this composition reproduced its performance by an Australian orchestra in Melbourne conducted by Charles Mackerras.²⁶ The conductor had at his disposal the score of the Czech Musical Fund, which means that he worked with an authentic version.

²⁶ The Prologue to *Jenufa* — *Jealousy*, performed by Charles Mackerras, is recorded on the plate PLC-5013, AE-5003, B. Orchestra: The pro Arte Orchestra, Melbourne.

Leos Janáček a Klov k její postavě "a"

Průřek

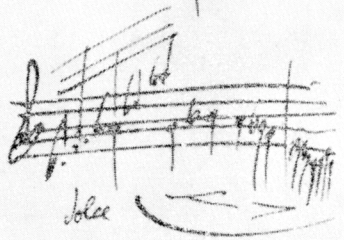
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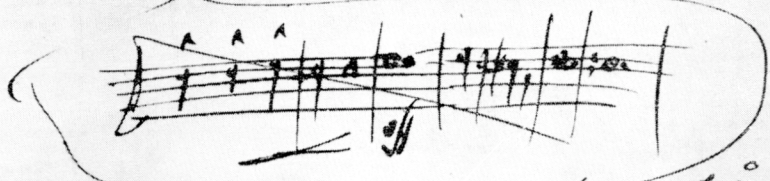


olce

Leos Janáček: Prologue to Jenufa – Jealousy
(Autographic analysis)

Je s⁴ i⁴tem l⁴stn⁴ym a p⁴o⁴o⁴o⁴u n⁴o⁴o⁴h⁴h⁴
t⁴o⁴z⁴ t⁴r⁴a⁴g⁴e⁴d⁴i⁴e⁴. a k⁴e⁴s⁴e u r⁴o⁴b⁴e⁴
f⁴o⁴l⁴it⁴o

K⁴o⁴a, s⁴ r⁴o⁴u⁴ l⁴o⁴u⁴ je (k⁴e⁴s⁴e⁴
m⁴o⁴h⁴e⁴), i⁴l⁴l⁴o⁴u⁴ j⁴a⁴z⁴ p⁴a⁴r⁴o⁴o⁴h⁴h⁴i⁴.



B⁴ez v⁴i⁴l⁴h⁴h⁴ m⁴o⁴t⁴i⁴v⁴h⁴h⁴ m⁴e⁴t⁴o⁴ o⁴p⁴e⁴r⁴a⁴
A

Brno, 25. j⁴u⁴n⁴ 1917

Judging from the reproduction we believe that Mackerras effected only slight changes in the harp towards the close of the composition. His interpretation may be charged with an occasional slow rate in the lyrical passages and with insufficient stress laid on the principal motifs, but even so it is remarkable, betraying a passionately dramatic approach to reproduction. It clearly shows how rich variety of moods and dramatic moments Janáček was capable of expressing at the time when he was setting out on his great creative enterprise, the composition of Jenufa.

There can be no doubt that the Prologue to Jenufa - Jealousy is an integral part of the opera itself, and introduces, so to say, its first scene. For this reason we ought to repair the wrong inflicted on Janáček, and we should make also of the reproduction of the Prologue an introductory and inseparable part of the opera. The Prologue fully deserves this act of justice, thanks to its undisputable creative values, so instructive for those who wish to know Janáček's profile at the time which gave birth to his most famous masterpiece. Summing up we can say that also Janáček - just as Dvořák or Smetana - even if in his own characteristic way, drew upon melodic speech and its cadence, and belonged, in spite of all the striking differences of his music and methods, to the traditional Czech school of composers, which was perpetuated even in his younger contemporaries, particularly in Vítězslav Novák (see for instance his mixolydian modulation) and in Suk (his characteristic lingering).

Thus it rests now only with the reproductive artists whether Janáček's Prologue to Jenufa - Jealousy will celebrate its worthy rehabilitation and be given adequate interpretation, which will at the same time make it possible for this valuable symphonic ballad to reunite with its twin composition, the opera Jenufa.

Translated by Samuel Kostomlatský

ÚVOD K JEJÍ PASTORKYNI (ŽÁRLIVOST)

Janáčkův Úvod k Její pastorkyni, Žárlivost, dokončený 31. prosince roku 1894, patří svými osudy i významem k zvláštním skladbám Janáčkovým. Je to dílo, které bylo zřejmě myšleno jako „předehra“ k opeře Její pastorkyňa. Vyskytuje se ovšem důsledně pod názvem Úvod již v prvních nástrojových hlasech k Pastorkyni z roku 1904, později jako Úvod k Její pastorkyni - Žárlivost. Pod tímto názvem byl také poprvé proveden 14. listopadu 1906 v Praze Českou filharmonií za pohostinského řízení Františka Neumanna. Leoš Janáček tehdy napsal o této své skladbě zvláštní rozbor do časopisu Dalibor (10. listopadu 1906), v němž upozornil na inspirační

pramen svého Úvodu. Byla jím moravská lidová píseň Žárlivec (Na horách, na dolách) ze Sušilovy sbírky národních písní moravských. Nezmínil se však o tom, že na základě této lidové písně již vytvořil svůj mužský sbor s barytonem téhož názvu, Žárlivec (1888). Ten byl totiž nezvěstný a objevil jej teprve roku 1940 Otakar Šourek v Dvořákově pozůstalosti.

Zato Janáček ve svém článku z roku 1906 naznačil, že v Úvodu přímo cituje nápěv lidové písně podle Sušila. Tehdy také u příležitosti prvního provedení Úvodu patrně připojil k původnímu názvu skladby Úvod k Její pastorkyni ještě programní podtitul Žárlivost. Správně tím vystihl, že jde o žárlivost, vášnivost a náruživost slováckého lidu, nikoli jen o žárlivce Lacu v Pastorkyni.

V prvním brněnském provedení Úvodu k Její pastorkyni 20. března r. 1910 za řízení Rudolfa Pavlaty pokusil se o rozbor skladby v tištěném programu Hubert Doležil, ale ten nemohl vystihnout Janáčkovu psychologickou podstatu skladby. Proto zasáhl Janáček sám a k brněnskému koncertu orchestru Národního divadla z Prahy, 13. října 1917, za řízení Karla Kovařovice, napsal krátký, ale výstižný rozbor pro tištěný program, v němž zdůraznil i v notovaných motivech hlavní druhy žárlivosti.

Bohužel, Úvod k Její pastorkyni — Žárlivost — nebyl hrán jako „předehra“ o premiérovém představení v Brně, 21. ledna 1904. Janáček jej nepojal do prvního rukopisného (1903) ani tištěného klavírního výtahu (1908), čímž skladbě uškodil. Ani Kovařovic jej nehrál před Pastorkyní o její slavné pražské premiéře 26. května 1916 a provedl Úvod až v Brně 13. října 1917 koncertně. Když Universální edice ve Vídni vydávala operu Její pastorkyňa tiskem v partituře (1917), měl ředitel Univerzální edice Emil Hertzka zájem na tomto zajímavém Úvodu k Její pastorkyni — Žárlivost. Bohužel, Janáček podlehl Kovařovicovu úsudku, že Úvod se lépe hodí pro koncertní pódium. Tehdy byl pro něho Kovařovicův soud rozhodující.

Úvod k Její pastorkyni — Žárlivost patří jako integrující součást k opeře Pastorkyňa. Byl těsně před operou hrán v Greizu roku 1959 ve všech reprizách opery za řízení J. D. Linka a zaznamenal tam veliký úspěch.

Patří k opeře svou ideovou náplní, psychologickou podstatou, která obsahuje jemné pletivo různých druhů žárlivosti v jejích odstínech a průvodních zjevech, vyhrůžky, stálého návratu, citové bolesti v žárlivé lásce, utrpení i tragédie. Patří k opeře svou uměleckou kvalitou, s jakou byly jednotlivé motivy žárlivosti spřádány, zpracovány a s jakou melodickou vroucností a dramaticko-lyrickou úchvatností celá skladba vyznívá.

Studie si podrobně všímá hudebně historické, melodické, harmonické, instrumentační, formové a výrazové stránky Úvodu k Její pastorkyni — Žárlivosti, zkoumá lidové vlivy v melodii, harmonii i instrumentaci Janáčkově a dospívá k výsledkům o vynikajících hodnotách této první Janáčkovy symfonické básně, balady.

Janáčkově se děje křivda, odtrhuje-li se tato zvláštní „předehra“ (jako Úvod k Její Pastorkyni — Žárlivost) od vlastní opery, neboť tak byla od počátku myšlena a cítěna. Naše i cizí operní divadla jsou povinná vtělit tuto symfonickou baladu jako integrující součást opery bezprostředně jako Úvod — „předehru“ před vlastní operu Její pastorkyňa.