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VÍT ZOUHAR

BOHUSLAV MARTINŮ'S NOTES ON JANÁČEK'S INTRODUCTION TO *THE MORAVIAN FOLKSONGS NEWLY COLLECTED* (NÁRODNÍ PÍSNĚ MORAVSKÉ V NOVĚ NASBÍRANÉ).[1]

"Novák is not my thing and never was. Janáček however I adore."[2] In this tactless and curt manner, Bohuslav Martinů rounded off his letter of 16 February, 1935 to Miloš Šafránek, written in Polička, his family home in the Czech Republic until 1938. He was equally dismissive of Darius Milhaud and Francis Poulenc, whilst according Igor Stravinsky a place next to Janáček. Bohuslav Martinů waxed more lyrical on Janáček elsewhere in his writing. In numerous articles and letters Martinů extolled the exclusivity of this Moravian composer, whose compositions he had studied, and whose scores he himself owned. Even though the two differ on compositional poetics, one of Bohuslav Martinů's major idioms is likewise linked to Janáček, the harmonic connection known as "Mährische Kadenz" (the Moravian cadence)[3], or "Julietta's connection"[4], and this despite the fact that it references (as noted by Jan Trojan)[5] Dvořák's *New World Symphony*. This, which Martinů valued above all in Janáček, was the reason why in his compositions he reacted to Moravian musical folklore, how he differentiated himself from other 19th and 20th century composers in his approach to it, and simultaneously how "unsentimental" and "unpathetic" he was in drawing from

1 This study is part of the GA 13–19162S project *Bohuslav Martinů Complete Edition – 2nd Phase.*

2 *„Novák se mi nelíbí a nikdy nelíbil. Janáček nesmírně líbí."* Letter to Miloš Šafránek dated 16 February 1935, Bohuslav Martinů's Center in Polička (= CBM), PBM Kmš 720. Compare the same letter, but quoted: "to V. Štěpán" [*"V. Štěpánovi"*] and dated twenty years later, "*16 February 1955"*, ["16. února 1955"], in Bohuslav Martinů: *Domov, hudba a svět* [Home, Music and the World], Miloš Šafránek (ed.). Prague, 1966, p. 95.

3 HALBREICH, Harry. *Bohuslav Martinů. Werkverzeichnis und Biographie*. Mainz, 2007, p. 59.

4 MIHULE, Jaroslav. *Martinů. Osud skladatele* [Fate of a composer]. Prague, 2002, p. 558, footnote 126.

5 TROJAN, Jan. Mährische Kadenz: O jedinečném harmonickém závěru Leoše Janáčka [On the unique harmonic finales of Leoš Janáček]. *Opus musicum*, 2009, Vol. 41, No. 4, p. 16.

them. As to the rest, Martinů formulated his own nationalist conception of Czech modern music and its links with folklore based on that of Janáček, which he had laid out in his 1941 autobiography. Martinů got to know Leoš Janáček as a folklorist in far greater detail in late 1954 when – as he himself testified not for the first time – he came across the *Moravian Folksongs Newly Collected*[6] with its introduction by Janáček, the evidence for which comes from Martinů's text entitled *On Janáček*.[7] We are made aware not only of the inspiration Martinů drew from the aforementioned foreword, but also how many of the findings he presented as his own were predicated on judgments of Janáček's.[8] This manifest most clearly in a comparison of two letters from the turn of 1954–5, to then-conductor of the OPUS choir and later University library music section head in Brno, Zdeněk Zouhar (1927–2011), and to musical publicist Jaroslav Procházka (1918–1992). This essential comparison is above all due to the fact that the Procházka letter is identical to the text of *On Janáček* by Martinů. For Miloš Šafránek the letter was the source for text of the book *Home, Music and the World*. This is perhaps also the reason why certain "deductive trails" can be traced back to the Procházka letter.

First, however, let's take a little sidetrack. In the segment of the Bohuslav Martinů library held in the Paul Sacher Stiftung in Basel, there are only three Janáček compositions, *Taras Bulba* (with the motive of the Halbreich "Moravian cadence" comment) the 1925 Břetislav Bakala arrangement for piano duet; and two piano cycles, *On an overgrown path* and *In the mist*. Along with the duet version of Taras Bulba, Martinů was very familiar with the full score of that piece, as the composer's notes make clear.[9] Although both the Basel institution and the Bohuslav Martinů Centre in Polička contain no other works by Janáček, the Martinů correspondence makes it clear that in the 1950s he was greatly interested in Janáček's male voice choral works, particularly with reference to preparations for the cantata *The Mountain of Three Lights* H. 349. In 1954 he wrote to Karel Šebánek requesting that he should send him *"Janáček's male voice choral compositions, at least the major works (Klekánica etc.), and maybe include V[ítězslav] Novák's male voice choir compositions, if possible."*[10] A few days later he clarified what he wanted: *"What's needed is the 'Field Mass', a vocal score from 'Julietta' and the songs.*

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6 BARTOŠ, František – JANÁČEK, Leoš. *Národní písně moravské v nově nasbírané* [Moravian Folksongs Newly Collected]. Prague 1901, (= *BARTOŠ 1901).*

7 MARTINŮ, Bohuslav. *Domov, hudba a svět* [Home, Music and the World], Miloš Šafránek (ed.). Prague, 1966 (= *MARTINŮ 1966*), pp 354–355.

8 JANÁČEK, Leoš. O hudební stránce národních písní moravských [On Musical Aspects of Moravian National Songs], In *BARTOŠ 1901*, pp I-CXXXVI.

9 See BŘEZINA, Aleš. Knihovna Bohuslava Martinů II [Bohuslav Martinů's Library II]. *Hudební rozhledy*, 1995, No. 4, p. 33 and Březina's footnotes in a unpublished list *B. Martinů – privátní knihovna z archívu PSS* [B. Martinů – private library from the Paul Sacher Stiftung Archive] from 2004, p. 4.

10 "*Můžeš mi poslat Janáčkovy mužské sbory (partitura) alespoň hlavní (Klekánica atd) a případně měl-li V. Novák nějaké mužské sbory."* Letter to Karel Šebánek dated 11 September 1954, CBM, PBM Kkš 1001.

Send the Mass air mail, the rest can take their time."[11] A week later, Martinů wrote again for the male voice choral compositions, but this time just Janáček's. *"Send me the Janáček male voice choral compositions and the Field Mass."*[12] Even if further correspondence fails to clarify if Martinů obtained the works from Šebánek, it is evident he was thoroughly familiar with them. When he completed *The Brigand's Songs* H. 361, he excused the demands on tenors with a Janáček comparison, *"I must apologise to the tenors (as well as in the rest of the collection for PT), they are high ranged, but I could not avoid it, after all, they are used to it from Janáček."*[13] The second cycle of *The Brigand's Songs* Martinů dedicated to the Moravian Teachers' Choir, who were themselves well versed in Janáček.

Less than two months after Martinů's urgent requests to Šebánek, other publications came his way from Moravia. On 6 September, 1954 he wrote to Brno conductor Zdeňek Zouhar, "*Now, if it isn't too much trouble for you, what I would actually like to have is the Janáček, namely, if I am not mistaken, the second volume of Janáček's Moravian Songs published by the Czech Academy, which contains religious songs."*[14] He had in mind the *Moravian Folksongs Newly Collected* by Janáček and František Bartoš, published in 1901 by Franz Josef the Czech Academy of Science, fine literature and arts. Here likewise, it was part of his search for an appropriate text for preparing *The Mountain of Three Lights*. Even though Martinů modified the collection himself and recalled that he had owned it,[15] but his later statements sounded as if he were studying it for the first time. He wrote to Zouhar, "*It's a pity that I did not know this collection before"*[16] and later, in a similar spirit, he wrote to Jaroslav Procházka, *"I myself, for example, have come to know the Bartoš book (Czech Academy) only recently, thanks to my kind friend from Brno. This collection, also unavailable for years, is a real revelation for*

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11 "*To co potřebuji je partitura Polní Mše a jeden výtah Julietty a písničky. Ale Mši pošli hned avionem, to ostatní má čas."* Letter to Karel Šebánek dated 17 September 1954, CBM, PBM Kkš 1003.

12 "*Pošli mi ty Janáčkovy mužské sbory a Polní mši."* Letter to Karel Šebánek dated 25 September 1954, CBM, Kkš 1004.

13 ZOUHAR, Zdeněk – ZOUHAR, Vít. *Dear friend. Bohuslav Martinů Letters to Zdeněk Zouhar.* Olomouc 2008 (= *ZOUHAR 2008*), p. 189. "*Musím se omluviti tenorům (jakož i v prvé sbírce pro PSU) jsou vysoko položené ale nemohl jsem se tomu vyhnout, ostatně oni jsou na to zvyklí od Janáčka."* Letter to Zdeněk Zouhar dated 21 January 1957, Zdeněk Zouhar's private archive, Brno (= ZZ), BM 20.

14 *ZOUHAR 2008*, p. 67. "*Teď, jestli vám to nedělá příliš mnoho obtíží, co bych hlavně chtěl míti je Janáček a sice, jestli se nemýlím je to II. svazek Janáčkových Moravských písní vydaný Českou Akademií který obsahuje náboženské písně.*" Letter to Zdeněk Zouhar dated 6 September 1954, ZZ, BM 4.

15 "*It is a large book, if I remember correctly. I had both volumes but during my escape from France I lost them somewhere.*" *ZOUHAR 2008*, p. 67. [*„Je to taková velká kniha, pokud se pamatuji. Měl jsem oba svazky ale při útěku z Francie se mi někde ztratily."*] Letter to Zdeněk Zouhar dated 6 September 1954, ZZ, BM 4.

16 *ZOUHAR 2008*, p. 93. *„Škoda že jsem tuto sbírku neznal dříve* (…)*"* Letter to Zdeněk Zouhar dated 16 November 1954, ZZ, BM 7.

me."[17] The folk song collection and Janáček's introduction had a great impact on Martinů, as is evident from letters to Zouhar (16 November, 1954) and Procházka (8 January, 1955). The former being quoted by the recipient in a 1957 volume on Martinů[18]. The latter has been better known for 40 years, at least in essence, as Martinů's essay *On Janáček*, as it was titled by Miloš Šafránek in his 1966 edition of *Bohuslav Martinů: Home, Music and the World.*[19] Before we launch into a detailed side-by-side comparison of the two letters with *On Janáček*, let's track back another of those "deductive trials".

It was at the Brno colloquium in 1978 that Jaroslav Procházka clearly and publicly revealed the roots of *On Janáček*, and that it had been partially published in 1955 in the programme for the Prague pre-premiere of B. Martinů's cantata *The Opening of the Springs* H. 354. In his Brno report, Procházka identified the "guilty party" as Miloš Šafránek[20]. He didn't fail to emphasise that:

"Šafránek came to my flat, while I was ill, to get the letter! He printed it in full, omitting only the name and address, the date and origin: Nice, 8 January 1955! In its place he appended the following mystifying identification, 'Sborník Valašsko 1954/55' [Wallachian Volume], *where it evidently wasn't printed!"*[21]

It becomes clear that, from the writing in *On Janáček*, it cannot be shown that these topics first arose in Martinů's responses to a questionnaire from Jaroslav Procházka on Moravian folklore. The only source cited here is "*Sborník Valašsko 1954/55*". However, from a comparison of the correspondence with Procházka is becomes clear that this was the only thing for which Šafránek was responsible. Procházka's indignation is perfectly understandable, though from his footnote it emerges that Martinů's responses were sent to, for him, at the time, an unknown author. Said author sent the questionnaire via Polička, from where it was sent on by sister Marie Martinů, rather than direct to the composer himself in Nice, where the composer lived at the time. Bohuslav Martinů himself noted on 6 January, 1955 in a letter to Polička, "*I've just received your letter and the questions from Wallachia. I'll answer it directly, as I'm curious about a theme I've written to Zouhar*

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17 Letter to Jaroslav Procházka dated 8 January 1955, IBM, Pro 1955-01-08; compare MARTINŮ, Bohuslav. On Janáček. In *MARTINŮ 1966*, p. 354.

18 ZOUHAR, Zdeněk. *Bohuslav Martinů. Sborník vzpomínek a studií* [Volume of Reminiscences and Studies]. Brno, 1957, pp 114–115.

19 See *MARTINŮ 1966,* pp 354–355.

20 See PROCHÁZKA, Jaroslav. Bohuslav Martinů a Václav Talich. In *Almanach společnosti Bohuslava Martinů 1979* [The Almanac of the Bohuslav Martinů Society]. Rudolf Pečman (ed.). Prague, 1979, pp 61–75.

21 "*Šafránek si pro dopis přišel až ke mně do bytu, v době mé nemoci! Otiskl jej in extenso, jedině jméno adresáta vynechal, i datum s domicilem:* Nice, 8. ledna 1955! *Místo toho připojil mystifikační údaj, jako by šlo o text převzatý ze "*Sborníku Valašsko 1954/55"*, kde ovšem tento list nikdy nebyl otištěn".* PROCHÁZKA, Jaroslav. Bohuslav Martinů a Václav Talich. In *Almanach společnosti Bohuslava Martinů 1979* [The Almanac of the Bohuslav Martinů Society]. Rudolf Pečman (ed.). Prague: Česká hudební společnost, 1979, pp 61–75.

about, the need to do something to preserve the roots of song and dance on record to save transcription; the others are purely academic examples of harmony." [22]

Even the envelope of Procházka's fifth letter is not without interest. This was sent by Martinů on 11 June, 1955, to "*J. Procházka / Valašsko / Náměstí Krasnoarmějců 80 / Praha I*", whereas earlier correspondence was sent to Procházka's home address.

Procházka himself, in the Brno report recalled that a mildly amended quote from Martinů was printed in 1955. Jan Seidel "*commissioned the editing and printing of the programme"*[23] for the composer's 65 birthday. On the reverse side a slightly abridged extract was printed which, in the Prague of that time, and above all in the context of the Composers' Association, could have been taken in a different manner to Martinů's intention. Even today it could strike as paradoxical lip service to social realism in the name of Janáček:

"Throughout my long stay abroad our national songs have never been far from my thoughts and soul, and I'm grateful to you for your notes on my passionate relationship with our songs and above all Moravian ones. […] *Our man-made music is a natural outgrowth of our national song and dancing, which are the soul of the nation. In every beat and bar of our masters we see its tracks and influence. Our creations have gone out into the world in every possible way, but national song has never lost touch with its roots. Moravian song, its originality and ardency, has great influence on the development of man-made music and is a self-renewing source of possibilities. They are sound, unsentimental songs. I know of nothing healthier than Moravian song. In this case we have the example of Janáček, who employed it and opened up a distinctive path, where music grows not from imitation, but straight from national song and language, and speak to the heart of man."*[24]

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22 "*Teď právě došel váš dopis a otázky z Valašsko. Odpovím jim přímo, zajímá mě to už jsem v tom smyslu psal i Zouharovi už by se mělo udělat něco pořádného, to jest zachytit původní písně a tance na desky což jim ušetří zápis, ostatní jsou jen školní příklady harmonie."* Letter to Martinů's family in Polička dated 6 January 1955, CBM, PBM Kr 476.

23 "[…] *pověřil sestavením a vytištěním programu"*. See PROCHÁZKA, Jaroslav. Bohuslav Martinů a Václav Talich. In *Almanach společnosti Bohuslava Martinů 1979* [The Almanac of the Bohuslav Martinů Society]. Rudolf Pečman (ed.). Prague, 1979, p. 69.

24 "*Přes můj dlouhý pobyt za hranicemi naše národní písně nikdy nevymizely z mé mysli ani z mé duše a jsem Vám vděčen za Vaši poznámku o mém vřelém poměru k našim písním a zvláště k moravským písním.* [...] *Naše umělá hudba vyrostla přímo z národní písně a tanců, jež jsou duší národa. V každém taktu našich mistrů nalezneme jejich stopy a vliv. Naše tvorba přijímala vždy nové směry okolního světa, ale základ národní písně nikdy neopustila. Moravská píseň, svojí originálností a prudkostí, má velký vliv na vývoj umělé hudby a je v ní stále velký a nový zdroj možností. Jsou to písně zdravé a nesentimentální. Neznám nic zdravějšího než je moravská píseň. Zde máme příklad L. Janáčka, který je uplatnil a otevřel svéráznou cestu, kde hudba roste ne z imitace, ale přímo z národní písně a jazyka a mluví k srdci člověka."* Quted from the concert program, CBM [no signature].

Bohuslav Martinů obviously put his emphasis elsewhere than might appear from this out-of-context extract. As he wrote to Polička, his primary interest in the Procházka questions arose from the matter of authentic folk music. Here, as earlier in his letters to Zouhar, the paramount concern was with the harmonic exclusivity of Moravian folk songs, and how their authentic harmonised form is preserved and accessible, as it is in the case of the melody of genuine folk music. To both correspondents he recommended the formation of authentic harmonised folksong collections and their preservation on records. It is clear that he experienced Bartoš's third collection of Moravian songs with its Janáček preface far more intensively than ever before. The hidden leitmotif of both letters was Janáček's warning, "*Such an error in determining song keys can occur if we do not hear a song in its entirety and harmonic explicitness, i.e. if we do not hear a song also played by folk musicians*.[25]

The harmonic layering was Martinů's focus in both letters. To Zouhar he went on to echo Janáček's observation, *"When looking merely at a melody notation, I myself am often bewildered as to what exactly the song requires and what is the authentic harmonisation. Harmony also changes with songs accompanied by bagpipes and cymbalom."*[26] And obviously he also alerted Procházka to the fact that "*when I read through the Bartoš collection, I gathered that, in six out of ten cases, I was confused as to how to harmonise, and I was convinced that I was close to an authentic version, suitable to the originality of these songs. And I myself grew up near your area, and the songs around me were Moravian."*[27] With the previous mention of variation in the harmonisation of songs with the addition of bagpipes and cymbalom[28], Martinů links up to Janáček, who described the effect of "gajdy" (bagpipes)[29], "cymbál" (cimbalom)[30] and "husle" (violin)[31] "on speech-melody of songs"[32].

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25 "*Taková chyba v určování tonin písně může se přihoditi, dokud neslyšíme píseň v její úplnosti a zřetelnosti harmonické, tj. dokud neslyšíme píseň i lidovými hudci hráti."* JANÁČEK, Leoš. O hudební stránce národních písní moravských [On Musical Aspects of Moravian National Songs]. In *BARTOŠ 1901*, p. LXXX.

26 *ZOUHAR 2008*, p. 95. "*Já sám jen při pohledu na zápis melodií jsem často na rozpacích co vlastně píseň vyžaduje a která je authentická harmonisace. Harmonie se též mění u písní jež jsou doprovázeny dudami a cymbálem."* Letter to Zdeněk Zouhar dated 16 November 1954, ZZ, BM 7.

27 "*Když jsem prohlížel tuto Bartošovu sbírku, shledal jsem, že u šesti písní z desíti bych byl v rozpacích, jak je harmonizovati, abych byl přesvědčen, že jsem se přiblížil k autentickému podání, jež právě tvoří originalitu těchto písní. A já jsem přece vyrostl nedaleko Vašich krajů a písně okolo mne byly moravské.*" Letter to Jaroslav Procházka dated 8 January 1955, IBM, Pro 1955-01-08.

28 JANÁČEK, Leoš. O hudební stránce národních písní moravských [On Musical Aspects of Moravian National Songs]. In *BARTOŠ 1901*, pp LXIV–LXXVI.

29 Ibid., p. LXIV.

30 Ibid., p. LXXII.

31 Ibid., p. LXXV.

32 Ibid., p. LXIV–LXXVI.

Likewise, in the letter to Procházka, we find "[…] *for harmonisation there is a great difference if the dance was accompanied by violin, cimbalom or 'gajdy' (bagpipes). "*[33] This was similarly opined without reference to Janáček's preface, as though it were the original thoughts of Martinů. A number of other motifs from the Janáček text are, in a comparable manner, redressed as the musings of Martinů. The composer did not employ the term "Moravian modulation", but in the spirit of Janáček he describes to Zouhar the characteristic, *"I mean by this transitions to the VII scale degree, as well as the sharpened fourth."*[34] To Zouhar he likewise explained, "*There are many details, such as the Moravian sharpened fourth, the jump to the VII scale degree, which do not occur anywhere in world literature."*[35] He only made oblique reference to the Janáček text, when, in the Zouhar letters, he demonstrated several variations in the harmonisation of the songs *Musicians, what are you doing*, *On the hill at Tvrdonice* and *Johnny's heading to the valley*.[36] Even here, he quickly and clearly returns to the Janáček preface.

Even with the repeated paraphrases of Janáček, Martinů, in both letters, pointed out Janáček's use of specific terminology. To Zouhar he writes, *"As regards terms, there is a lot I do not understand but it is an illuminating read and should (with minor modifications of terms) be published separately so as to be available."*[37] He shares a similar experience with Procházka: *"His personal terminology obviously makes it quite difficult, and often even incomprehensible to me, since I am not fully conversant with his terms. I believe this text should be published separately, obviously with only the essential musical examples, which testify to the originality of the songs and their formulation. It will be important to push for greater awareness of harmonisation in songs."*[38] Janáček's introduction to the Janáček-Bartoš folk song collection from 1901 was released in the text collection

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33 "[…] *pro harmonizaci je velký rozdíl, zdali tanec byl doprovázen houslemi, cimbálem nebo gajdou."* Letter to Jaroslav Procházka dated 8 January 1955, IBM, Pro 1955-01-08; compare MARTINŮ, Bohuslav. On Janáček. In *MARTINŮ 1966*, p. 355.

34 *ZOUHAR 2008,* pp 93–94. "[…] *přechody do VII. stupně a také zvýšenou kvartu* […]". Letter to Zdeněk Zouhar dated 16 November 1954, ZZ, BM 7.

35 "*V tom jsou mnohé detaily, jako moravská zvýšená kvarta, skok k VII. stupni, které se nenajdou v celé světové literatuře.*" Letter to Jaroslav Procházka dated 8 January 1955, Bohuslav Martinů Institute in Prague, Pro 1955-01-08.

36 Moravian folksongs *Muzikanti co děláte*, *U Tvrdonic na kopečku* a *Jede Janko dolinů*. See *ZOUHAR 2008*, pp 96–101.

37 *ZOUHAR 2008*, p. 101. "*Já mnohému nerozumím vzhledem k termínům ale je to poučné čtení a mělo by být (s malými úpravami termínů vydáno zvláště aby bylo přístupné.*" Letter to Zdeněk Zouhar dated 16 November 1954, ZZ, BM 7.

38 *"Jeho osobní názvosloví ovšem dělá četbu dosti těžkou a často i nesrozumitelnou pro mne, jež nejsem obeznámen s jeho termíny. Myslím však, že tato stať by měla býti vydána samostatně, ovšem jen s hlavními příklady hudebními, jež svědčí o originalitě písní a jejich formaci. Bylo by důležité věnovati větší pozornost harmonizaci písní."* Letter to Jaroslav Procházka dated 8 January 1955, IBM, Pro 1955-01-08.

Leoš Janáček *O lidové písni a lidové hudbě* [About folk songs and folk music][39] in 1955, but this smaller edition, recommended by Martinů, was never published. Something else occurred instead. The letter appeared without consent in a presentation by Šafránek, and with some striking inaccuracies, but in a far-sighted move he titled it *On Janáček*, which grabbed attention, though Martinů wasn't overly concerned with Janáček in it, and perhaps *"From Janáček"* would have been a more suitable title, given Martinů's constant "borrowing". Nonetheless, cross-referencing the letters to Procházka and Zouhar with familial correspondence to Polička, which neither Šafránek nor Procházka had available to them, paints a discernibly different picture. And without it, the mini-legend would never have come to be – that of Bohuslav Martinů's essay: *On Janáček*.

Vít Zouhar (1966) (vit.zouhar@upol.cz) studied composition at the Janáček Academy of Music and Performing Arts in Brno and at the Hochschule für Musik und darstellende Kunst in Graz, also musicology at the Masaryk University in Brno. At the Janáček Academy he completed his postgraduate studies. He also took part in composition courses at the Accademia Chigiana in Siena (Donatoni) and in Darmstadt (Cage, Xenakis). He is the author of the operas *Coronide*, *Torso* (with T. Hanzlík), *Noci Dnem* and *La Dafne* (with T. Hanzlík) and he has written orchestral, chamber and electro-acoustical works. In 2001 Zouhar co-founded the *Slyšet jinak (Different Hearing)* program, oriented on new ways in music education and group composing. In 2004 he published a book entitled *Postmodern Music? German Debate at the End of the 20th Century*, and reconstructed the original version of *Poeme electronique* by Edgard Varese. He contributes to the Bohuslav Martinů Complete Edition. In 2008 with Zdeněk Zouhar he published the book *Dear Friend. Bohuslav Martinů's Letters to Zdeněk Zouhar*. Since 1992 he has been teaching in the Department of Music Education at the Palacky University in Olomouc. Since 2003 he has been serving as the vice-president of the Bohuslav Martinů Foundation in Prague Board of Directors and since 2010 he has been working as vice-rector for studies at the Palacky University in Olomouc.

ABSTRACT

This text is concerned with the commentary of Bohuslav Martinů on František Bartoš and Leoš Janáček's *Moravian Folksongs Newly Collected* (1901) and its Janáček's introduction *On Musical Aspects of Moravian National Songs*, which in 1954–5 Martinů outlined in letters to Zdeňek Zouhar (16 November, 1954), Jaroslav Procházka (8 January, 1955) and Polička (6 January, 1955). These serve to demonstrate the origins of Bohuslav Martinů's essay *On Janáček*. Miloš Šafránek, the editor, thus entitled the 8 January letter to Procházka when he reproduced it in the book of B. Martinů's texts called *Home, Music and the World* (1966).

Key words
Bohuslav Martinů, Leoš Janáček, Miloš Šafránek, Jaroslav Procházka, Zdeněk Zouhar, moravian folksongs, letters

39 JANÁČEK, Leoš. *O lidové písni a lidové hudbě* [About folk songs and folk music]. Jan Racek a Jiří Vysloužil (eds.). Prague, 1955, pp 241–380.

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