

PERFORMING MUSICAL MEMOIR:
AUTOBIOGRAPHY, NARRATIVE, AND MEMORY IN LEOŠ JANÁČEK'S MLÁDÍ

by

JACOB EICHHORN

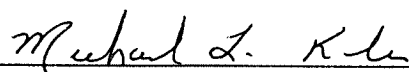
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written by Jacob Eichhorn
has been approved for the Department of Theory


Dr. Daphne Leong


Dr. Michael Klein


Dr. Keith Waters


Prof. Daniel Silver

Date 4/30/19

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Eichhorn, Jacob (M.M., Music Theory)

Performing Musical Memoir: Autobiography, Narrative and Memory in Leoš Janáček's *Mládí*

Thesis directed by Associate Professor Daphne Leong

Leoš Janáček writes in a letter to Kamila Stösslová, his paramour, dated July 24, 1924: “I have composed a sort of memoir of youth” (trans. Tyrell 2014, 53). The piece to which Janáček is referring is *Mládí*, a four-movement chamber work for wind sextet consisting of flute, oboe, clarinet, horn, bassoon, and bass clarinet. This thesis examines *Mládí*, which means youth in Czech, through an autobiographical lens. Drawing on Vincent Meelberg’s *New Sounds, New Stories* and Carolyn Abbate’s *Unsung Voices*, I construct childhood narratives for the first three movements of the wind sextet; I refer to biographical details and the composer’s own recollections to conjure these scenes from Janáček’s youth. However, I also turn to aspects of memory considering the distance between the target childhood memories and a seventy-year-old composer, i.e., the re-creation of the past in relation to the present remembering subject. Ultimately, I explore the playfulness of memory in the fourth movement as Janáček charges the audience with the task of remembering a first movement theme.

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MEMOIR

In August of 1923 at a contemporary music festival in Salzburg, Austria, Leoš Janáček attended a concert by the Parisian wind ensemble, *Société Moderne d'instruments à vent*; the ensemble's repertoire, especially a piano sextet by Albert Roussel, likely impressed upon Janáček the inspiration to compose a piece solely for winds. In October of that same year, Max Brod, an author and Janáček's close friend, began to compile research for the composer's biography at the request of *Hudební matice*, a Czech music publishing company, for release upon Janáček's seventieth birthday: July 3, 1924. Janáček promptly assembled a compendium of his works, both compositional and theoretical, as well as a brief digest of recollections; with these documents and the answers from an exchange of questionnaires, Brod fastidiously pieced together the composer's biography over a period of eight months. The two friends delved into the composer's past, into his history, and into his memories—unearthing a trove of stories that spanned his entire life from childhood to this seventieth year. These reminiscences and a newfound enthusiasm for wind music possibly convinced Janáček to write his own musical autobiography a few weeks after the publication of Brod's biography—a musical memoir of his childhood for wind sextet¹ entitled *Mládí*.²

Few correspondences in the intimate exchange of letters between Leoš Janáček and Kamila Stösslová, his paramour, allude to *Mládí*—perhaps due to the urgency with which Janáček wrote the four-movement chamber work in the summer of 1924.

¹ The wind sextet consists of flute (doubling piccolo), oboe, clarinet, horn, bassoon, and bass clarinet.

² *Mládí* is Czech for *youth*.

However, in a letter to Stösslova dated July 24, 1924, written during this three-week flurry of creativity, Janáček does allot a single line to his novel composition: “Složil jsem tu takové vzpomínky z *mládí* [emphasis added]”—“I have composed a sort of memoir of *youth* [emphasis added]” (ed. Příbáňová 1990, 121; trans. John Tyrell 2014, 53). *Vzpomínky* translates most literally to *memories*; however, I will adopt John Tyrrell’s apt translation, *memoir*. After all, Janáček had penned these memories just as an author might. A memoir comprises “records of events or history written from the personal knowledge or experience of the writer” (OED). Moreover, memoir, differentiated in form only in the late twentieth century from autobiography, presents a narrower focus: autobiography has a chronology and details the full spectrum *of* events in a lifetime or particular time period, while memoir presents momentary glimpses, brief vignettes *from* a lifetime. I will contend that the first three movements of *Mládí* depict scenes from Janáček’s childhood: movement one, a childhood game; movement two, mischievous antics in a monastery; and movement three, the march of the monastery choristers and the march of the Prussian army. I will then suggest that movement four is a playful representation of the act of remembering.

NARRATIVE

An extant program for *Mládí*’s premiere regaled the audience with vivid biographical anecdotes for each movement; however, scholars agree that Janáček did not author these accounts, which proved to be untrue. Nonetheless, this does not preclude us from constructing our own narratives informed by Janáček’s life and personal writings. As a bass clarinetist, I rehearsed and performed *Mládí* with five

fellow wind musicians³ over the course of the spring semester in 2018. As we began to work on the piece and struggle with its many peculiarities, I constructed *ad hoc* narratives in rehearsal to home in on a shared idea of the work's musical trajectory. At the same time, I began to research and analyze the wind sextet, which I soon realized supported and expanded the narratives I had constructed.

The uses of narrative in music analysis have long been a point of contention in musicology and theory. This field of study gained traction in the late twentieth century with works by Anthony Newcomb (1987), Fred Maus (1988), Robert Hatten (1991), and Susan McClary (1993). However, while these scholars were laying the groundwork for narratology and music analysis, other prominent thinkers called into question narrative's viability and efficacy: namely, Jean-Jacques Nattiez (1990). Nonetheless, with the foundations laid by these thinkers in the late 80s and early 90s, James Hepokoski (2001-2002), Michael Klein (2004), Byron Almén (2008), and Seth Monahan (2015), among others, have propelled the use of narrative in music analysis into its own well-established branch of musicological and theoretical thought, a subcategory of hermeneutics and musical meaning.

For my analysis of Janáček's *Mládí*, I will draw upon two sources on music and narrative: Vincent Meelberg's *New Sounds, New Stories: Narrativity in Contemporary Music* (2006) and Carolyn Abbate's *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (1991). I will unpack Abbate's work in a later

³ The chamber group comprised the talents of Joshua Hall, flute; Heather Macdonald, oboe; Emily Wangler, clarinet; Kristina Nelson, bassoon; and Josh East, horn. We deemed ourselves the *Mlád Squád*.

section entitled “Memory” in which I counter her claim that music has no pastness. For now, let us turn to Meelberg’s work in which he states: “a narrative is the representation of a temporal development” (30). For this definition and its further unpacking, he relies on the works of narratological theorist Mieke Bal (1990, 1997). Meelberg’s text primarily concerns contemporary instrumental music works though he posits that his definition of narrative is not limited to this genre. Disputing the objections to music as narrative, Meelberg writes:

A piece of music starts at a given moment, manifests itself for a certain amount of time, and finally ends. In between the beginning and the ending, sounds can be heard. Because of the succession of sounds the listener gets the impressions the music, constituted by these sounds, is moving forward. Often, during the listening, the listener has certain expectations about the direction the music will take while moving forward, and these expectations are either met or not. Unexpected moments may shed new light on moments that have already passed, while fulfillment of expectations may offer consolidation. It is the sum of all these, and other, musical characteristics that suggest that music tells a story. (39)

In *Mládí*, motivic transformation, a hallmark of Janáček’s style, among other musical elements impresses upon the listener that the music is moving forward; ultimately, the play of expectation—at first defied and then fulfilled—tells the stories of Janáček’s childhood. Qualifying his narrative claim, Meelberg continues:

Because one can identify particular events as (metaphorically) causing other events the perceiving subject is able to regard this succession of events as constituting a development, a transformation from one state to another. (40)

In the ensuing analyses, I will unpack the transformations of coordinated musical elements throughout the work as explorations of causality. Within the first three movements of *Mládí*, these musical elements that inform my interpretation comprise motivic transformation, pitch collection, metric dissonance, instrumental agency,

topic, and affect. In movement one, I home in on a conflict between two pitch collections: whole tone and diatonic. Oboe and flute, as established within the first twelve bars, become the instrumental agents of these collections, respectively. A playful competition between these two pitch collections and their corresponding instrumental agents ensues, which I read as a childhood game. Movement two is a theme and variations with intervening ritornelli. Each variation consists of a metric dissonance between the theme's notated meter and the ostinato's interpretive metrical layer. Janáček, a self-declared and notorious troublemaker, studied music at a monastery in Brno during his formative years, and I envisioned the disruptive ostinati as a precocious, young Leoš disrupting the order and solemnity of monastic life. I read movement three as two competing memories from Janáček's childhood: marching choristers and a marching army. To inform this reading, I draw upon three primary sources: (1) Janáček's *Pochod Modračků* ("March of the Bluebirds") for piccolo and piano composed two months prior to *Mládí*, (2) an article in a daily newspaper written by the composer, and (3) Janáček's personal writings. Canonic material, collectional shifts, changes in affect, and retrograde harmonic motion are the coordinated musical elements with which I construct my narrative interpretation for movement three.

MODALITY

Throughout *Mládí*, transformations of pitch collections yield these narrative interpretations; in order to decipher Janáček's expanded harmonic language, I rely on modal analysis. For this purpose, I have consulted Zdeněk Skoumal's "Structure

in the Late Instrumental Music of Leoš Janáček” (1992). Skoumal unpacks the Moravian folk influence on Janáček’s music from a historical and ethnographic perspective; he draws comparisons between folk song and Janáček’s employment of modality. Throughout my analysis, I have provided Roman numeral analysis where apropos as well as collection and mode labels. For the diatonic modes, I have utilized the conventional labels, e.g., Dorian.

Janáček’s musical vocabulary, however, often strays from the diatonic modes to those modes of the melodic minor, harmonic minor, and harmonic major collections. I have labeled the non-diatonic modes according to the centric scale degree, e.g., fifth mode of harmonic minor. I have made one exception to these labeling parameters: Lydian dominant. Also known as the acoustic scale or the overtone scale, Lydian dominant is the fourth mode of the melodic minor collection and constructed like the Lydian mode with a lowered seventh scale degree (Ex. 0.1). In *Mládí*, Janáček often employs this mode in place of the dominant, which is evoked by the Lydian dominant label borrowed from modal jazz theory.⁴ In order to find the mode and collection label, I look to the lengthy sustained notes, often the lowest sounding, which provide the centric pitch classes of the mode; the melodic material and ostinato then inform the remainder of the collection (Ex. 0.2). See example 0.2 for a demonstration of mode and collection labeling. All music examples are in C (sounding pitch).

⁴ Modal jazz theory has fleshed out the modes of melodic minor, harmonic minor, and harmonic major more than any other theory discipline. See Ron Miller’s *Modal Jazz: Theory and Composition*, vol. 1 (2015).

MEMORY

Recalling these childhood scenes as vividly as they happened some sixty years later proves a near-impossible task for Janáček. I will assert that the seventy-year-old composer throughout *Mládí* shifts temporalities between the remembered childhood scene and the concurrent act of remembering. As St. Augustine suggests in his *Confessions* (c. 397-400) in regard to memory, there are three presents: the present of things past, the present of things present, and the present of things future (trans. Watts 1912, bk. XI). Memory is not a retrieval of things past but a re-creation of things past as relates to the present self. Memories are moving targets—in the act of remembering, the remembering subject moves further and further from the past object. Therefore, I will suggest that Janáček breaks in upon the unscrolling childhood memory and reveals to the audience his present struggle to recount the details of things past and the consternation that ensues.

To unpack this idea further, I have consulted Abbate's polemical *Unsung Voices* in which she argues that music, without pastness, cannot narrate. To arrive at this conclusion, Abbate explores three modes of narrative: (1) Maus's emplotment, (2) McClary's hidden agendas, and (3) the enunciation of narrative as in a "said the narrator" phrase, which makes known to the reader the presence of narration. In the third mode, she suggests that these moments of making known the narration—diegesis—are moments of disruption; she argues that pastness breaks in upon the immediacy of music's unfolding. She looks to scenes within Wagner's operas in which the characters are aware that a song is sung and thus aware of the unfolding

narrative; however, Abbate ultimately concludes that instrumental music cannot achieve this awareness of its own unfolding. I will counter that Janáček through moments of disruption breaks in upon the unfolding childhood narrative to reveal the remembering subject and his struggle to remember.

These moments of disruption in *Mládí* are sudden changes in tempo coupled with an <E, Eb> sigh gesture. In each movement, the faster tempi represent the past childhood scenes while the slower tempi represent the present elderly rememberer—the sprightly affect and brisk tempo of youth become beleaguered and plodding in old age. Sudden tempo shifts play with the performer’s and listener’s sense of time; demarcating these abrupt tempo changes is a sigh gesture: semitone motion from E to Eb. As graphically depicted by Mark Sullivan in “The Performance of Gesture: Musical Gesture Then and Now” (1984, 25), sigh gestures descend in pitch over time. A sigh is “a long, deep audible exhalation expressing sadness, relief, tiredness, or similar” (OED). I will contend that these sighs disrupt the unfurling narration and relay to the listener Janáček’s vexation as he struggles to remember. Anthony Gritten and Elaine King define gesture in *Music and Gesture* (2006) as:

a movement or change in state that becomes marked as significant by an agent. This is to say that for movement or sound to be(come) gesture, it must be taken intentionally by an interpreter, who may or may not be involved in the actual sound production of a performance, in such a manner as to donate it with the trappings of human significance. This is a movement of ascription whereby x is read as y: physical movement as musical gesture, the acoustic properties of sound as aesthetically valuable. (xx)

While sigh gestures are surface level melodic material for Gritten and King, the E, sometimes enharmonically Fb, to Eb descent in *Mládí* recurs throughout the work not

only in the melodic content but at deeper levels of harmonic change, bass motion, and collectional shifts; I will call these <E, E \flat > descents structural sighs.

As if an aside breaking the fourth wall in movements one and two, Janáček's musical exasperation suspends the telling of the childhood narrative and makes the audience aware of the composer's struggle to recall. However, instead of misremembering certain details in movement three, I assert that Janáček elects to consciously forget.⁵ Two competing memories arise: the marching choristers and the marching Prussian army. A mode shift and change in affect delineate the two memories. I interpret the harmonic motion in the third movement's B sections as a manifestation of conscious forgetting; both B sections move in retrograde through the preceding modal centers of the A section at nearly half the tempo as if undoing prior harmonic motion and prior recall.

Do these misremembrances call into question Janáček's reliability as author? Wherein lies any discernable truth? W. E. B. Du Bois writes in his autobiography (1968):

Memory fails especially in small details, so that it becomes finally but a theory of my life, with much forgotten and misconceived, with valuable testimony but often less than absolutely true, despite my intention... This book then is the Soliloquy of an old man on what he dreams his life has been as he sees it slowly drifting away; and what he would like others to believe. (12-13)

Du Bois recognizes memory's failure; and thus, he seeks the reader's confirmation in "what he would like others to believe." When one is simultaneously author and

⁵ In psychology, the term is motivated forgetting: "a theorized psychological behavior in which people may forget unwanted memories, either consciously or unconsciously" (Weiner 1968, 218-19).

protagonist of a narrative, as is the case in autobiography, truth is neither entirely verifiable nor entirely discreditable. Autobiographical truth exists in a dialogic exchange between author and reader—an intersubjective truth (Smith and Watson 2010, 16).

As if playing with this intersubjective truth, I will assert that Janáček, in movement four, charges the audience with the task of remembering a first movement theme from which a discursive matrix of memories emerges: Janáček's, the performers', and the audience's. After three transformations of the first movement theme, the listener is presented with a restatement halfway through the fourth movement at exactly half the first movement's opening tempo. I interpret the audience's struggle to hear the first movement theme verbatim as a playful representation of Janáček's struggle to recreate his childhood memories exactly as they happened.

PERFORMANCE

Lastly, I will turn to the implications of performing musical memoir. While autobiography as written word establishes a two-way dialogue between author and reader in order to uphold an autobiographical truth, autobiography as music (or any other performance art) introduces an interpolator into the dialogue: the performer.⁶ What does it mean for autobiography when its telling necessitates performance?

⁶ The implications of narrative and performance have been unpacked in theatre studies. For further reading, see Dierdre Heddon's *Autobiography and Performance* (2007) and Maggie B. Gale's and Vivien Gardner's *Auto/biography and Identity: Women, Theatre, and Performance* (2009).

What is the role of the performer within the dialogic exchange between author/composer and reader/listener?

In *New Sounds, New Stories*, Meelberg explores focalization through the ideas of Bal: “there has to be a distinction between those who see and those who speak, i.e. the vision through which the elements are presented and the identity of the voice that is verbalizing that vision” (66). Therefore, Meelberg demarcates the participants in the telling of a narrative: author, narrator, focalizer, and audience. In music performance, the author is the composer; the narrator is the narrator;⁷ the focalizer is the performer; and the audience is the listener. To further unpack this concept of focalization, Meelberg turns to the writings of jazz composer and musician Carla Bley: “I write pieces that are like drawings in a crayon book and the musicians color them themselves...For the ‘coloring in’ that takes place in performance also consists of redefining those lines or alternatively redefining what it means to respect them” (67). Every performance is a new retelling of the same score; as Meelberg states, “Each performance of the same musical piece has to be regarded as a new musical narrative, a new work” (69). The performers thus become coauthors. Through the coloring inside and outside the composer’s lines, the performers determine how the music is relayed to the listener.

My fellow chamber musicians and I shaped our own narrative telling of *Mládí*. We colored inside and outside of Janáček’s lines. Approaching the work with an autobiographical intent spoke to the composer’s conception of the work as a memoir

⁷ The narrator could be a motive, an instrument, or a disembodied musical entity.

of youth. My analysis and interpretation informed our performance, and the rehearsal process informed my analysis and interpretation in a symbiosis of sorts.

Since music is a series of abstract signs without the specificity of language, the contents of the memoir can never be verified. Therefore, the performers recreate these childhood memories: either through the composer's autobiographical details and anecdotes or through their own recollections of childhood. With this performance goal, *Mládí* becomes a site of re-creation—a swirling eddy of imagination and play.

MOVEMENT I: "THE KING SENDS OUT HIS ARMY"

Movement I begins with Janáček's preferred texture: melody, ostinato, and lengthy sustained notes (Ex. 1.1). Eschewal of an expansive melodic line in favor of a concise six-measure theme stated by the oboe typifies Janáček's style. Skoumal argues that brevity and repetition integral to Moravian folk song influenced the composer's melodic framework. Consisting of a mere four pitches {F, G, A, B}, theme A thrice iterates the <A, F> descending third: m. 1, m. 3, and mm. 5-6 with a passing tone in between. The entire six-measure opening is then repeated with first and second ending; I hear this persistently recurring interval as mimicking the nagging *nyah nyahs*⁸ of a schoolyard taunt (Ex. 1.2b). In "Musical Phonology," lecture one of *The Unanswered Question* (1973), Leonard Bernstein remarks:

Research seems to indicate that this exact constellation of two notes [descending minor third], and its three-note variant [descending minor third, ascending perfect fourth], is the same all over the world wherever children

⁸ The lexigraphic representation of a common children's chant.

tease each other on every continent and in every culture. In short, we may have here a clear case of a musical-linguistic universal. (16-17)

Janáček, throughout his life, compiled journal upon journal of transcriptions, which not only consisted of Moravian folk song but the rhythms and inflections of overheard conversations and natural phenomena. While none of these journals contain this universal schoolyard taunt, Janáček's affinity for capturing the sounds of the world around him could have influenced this stylized replication of teasing *nyah nyahs*. Though embellished, theme A decidedly maps onto this universal schoolyard taunt compounded by their congruent contours: two descending thirds, a variant, and then a concluding descending third (Ex. 1.2a, Ex. 1.2b). However, the F's of Janáček's theme A forsake the minor thirds and perfect fourth of the universal schoolyard taunt in order to retain the whole tone collection, which comprises major thirds and augmented fourths instead.

After 1905 when Janáček encountered the music of Debussy, the whole tone collection featured prominently in his expanded tonal language (Austin 1966, 81); the bass clarinet's E \flat pedal and the subsequent resolution to A \flat minor in m. 7 reveal the whole tone₁ collection to be a stand-in E \flat dominant harmony, V⁺⁹(#¹¹) (Ex. 1.3). At this resolution to a second-inversion A \flat minor triad and the emergence of an implied C \flat diatonic collection in stark contrast to the prior whole tone collection, the flute enters taking up theme A (Ex. 1.4). While B \flat and D \flat are absent from the C \flat diatonic collection in measures 7-9 {C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat }, familiarity with Janáček's style invites a hearing of A \flat Aeolian, the sixth mode of the C \flat diatonic collection.

With these two statements in the oboe and the flute, Janáček establishes an antagonism between the two instruments. This rivalry is not only manifested in the longstanding struggle between dominant and tonic but also the transposition level: Janáček sets the oboe and flute a tritone apart (Ex. 1.5a, ex. 1.5b). However, the flute's statement is not an exact transposition of the oboe's. Here, I suggest that Janáček's transformation of theme A sets the first movement narrative in motion. In m. 2, the oboe, the taunter, plays two consecutive descending major seconds <B, A, G> in its adorning grace note motive, whereas the flute, the tauntee, plays two consecutive descending minor seconds <F^b, E^b, D> in m. 8. Intimidated by the oboe's imposing wider intervals, the flute withdraws from the fray with narrower intervals.

Consider kinesics, a nonverbal communication colloquially known as body language: a person assumes certain approach tendencies⁹ of movement, gesture, and posture when expressing anger or intimidation: head raised, shoulders lifted, chest expanded, stance widened, and perhaps even arms outstretched (Lhommet and Marsella 2015, 10-13). The individual occupies more physical space—enlarges the body analogous to the oboe's major seconds—to appear more domineering and powerful. A fearful person might then express avoidance tendencies: head cast down, shoulders drawn inward, chest caved, and stance narrowed. This posture similar to the flute's waning intervals portrays weakness and submission in the nonverbal exchange. I contend that, with a subtle transformation by semitones, Janáček has cast two characters for this childhood scene.

⁹ These ideas stem from approach-avoidance conflict as originated by psychologist Kurt Lewin.

The oboe and flute become the avatars of the whole tone and diatonic collections, respectively (Monahan 2013). These two instruments and collections are at odds in a sort of children's game in movement one; I envision a game of *král vysílá své vojsko*¹⁰ (a Czech variant of red rover). In this game, two opposing teams face each other in two parallel lines; alternating turns, a team sends *its own* member (which differs from the American version) to break the linked hands in the opposing team's line. Before a member charges the adversarial chain of hands, the team leader (king) shouts a taunt that names the charging teammate (army). Therefore, in mm. 1-6, the oboe sends out its whole tone army; in mm. 7-9, the flute sends out its diatonic army though intimidated by the oboe's taunt. However, the oboe, aware of the flute's timidity, interjects in mm. 10-12; as the two kings shout their taunts and the armies exert equal force in the game (a tie), the pitch collection comprising these three measures shifts to A Lydian dominant (Ex. 0.1). Janáček utilizes this scale, the fourth mode of the E melodic minor pitch collection, as a substitute dominant in mm. 10-12. Compare Eb⁷, the dominant of the overarching Ab minor tonality, and A⁷, the seventh chord constructed from A Lydian dominant: these two seventh chords separated by the distance of a tritone also share a tritone {G, C#/Db}. With these common tendency tones, one chord can stand in for the other in the procedure known as tritone substitution.¹¹ Therefore, the subV⁹ of mm. 10-12^a propels a return to the i₄⁶ in m. 7

¹⁰ “*Král vysílá své vojsko*” is Czech for “the king sends out his army.”

¹¹ Tritone substitution is one of the most common chord substitutions found in jazz; however, there are examples from the common-practice period such as the conclusion to Schubert's String Quintet in C major.

via the first ending. Such chords will be labeled henceforth as subV⁷ to indicate the tritone substitution and the dominant function.

I have suggested that the melodic minor pitch collection represents a tie between the two teams in this red rover-like game; the whole tone₁ and the C_b diatonic pitch collections share only three common tones {C_b, D_b, E_b}, whereas the E melodic minor pitch collection shares five common tones with either (Ex. 1.6). In example 1.6, I have aligned the common tones between the three collections. Therein, the melodic minor collection is an aural hybridization of the diatonic and whole tone; the first five scale degrees of the melodic minor scale {E, F_♯, G, A, B} sound similar to the diatonic Aeolian mode, whereas the last five scale degrees of the melodic minor scale {G, A, B, C_♯, D_♯} sound similar to a whole tone scale.

In the second ending (Ex. 1.7), Janáček shifts from the substitute A⁷ to E_b⁷ finally arriving on the diatonic dominant harmony; this move from A⁷ in m. 11^b to E_b⁷ in measure 12^b entails two semitone shifts, A to B_b and E to E_b, while G and C_♯/D_b remain the same, which appeals to Janáček's affinity for parsimonious voice leading. The V⁷ chord then launches the performers and listeners further into the fray of the children's game.

The competitive frenzy persists in mm. 14-26 as exclamations rapidly ricochet around the ensemble: the horn enters with a fragment of theme A in m. 14, which is then passed to the bassoon in m. 19. With the horn's and bassoon's statements of the theme A fragment, the pitch collection shifts to diatonic or whole tone, respectively. Thereby, the instruments join sides: the horn states the partial taunt melody within

B \flat Locrian, a mode of the flute's C \flat diatonic collection, while the bassoon states the first measure of the fragment within the whole tone₁ collection allying with the oboe.

Furthermore, the fourth measure of the oboe's opening melody (Ex. 1.1) becomes a motivic through line throughout the movement: these one-measure interjections in the bass clarinet and oboe in mm. 14 and 21, respectively, further contribute to the buzzing excitement of children at play. An ascending scalar motive emerges in mm. 17-18 in the flute, oboe, and clarinet, which whirls from instrument to instrument in mm. 21-30 (Ex. 1.7, ex. 1.8). Meanwhile, the collection shifts from A \flat melodic minor in mm. 20-22, to whole tone₁ in mm. 23-24, to A \flat melodic minor once more in m. 25, and finally to octatonic_{0,1} in m. 26. The appearances of diatonic, whole tone, and melodic minor throughout this movement continue to represent both kings' taunting shouts. I will return to the appearance of the octatonic collection in part two of the movement one analysis.

Partway through the movement with the flute in the lead, the oboe, in mm. 39-50 (Ex. 1.9), retaliates in a final gambit while the bassoon sustains a trill and the horn and bass clarinet toss the opening ostinato back and forth. On the precipice of loss to diatonic, the oboe, nearly admitting defeat, states its first taunt melody fragment in A \flat Aeolian. However, vying for the return of whole tone₁, the oboe insistently shifts the collection with each subsequent iteration of the theme A fragment. The initial descending interval compresses with each restatement from minor third <F \flat , D \flat > in m. 39, to major second <C, B \flat > in m. 42, and lastly to minor second <A \flat , G> in m. 45. The oboe's slurs also compress: two three-measure slurs,

two two-measure slurs, and two one-measure slurs. These features in tandem manifest the oboe's vehement insistence on whole tone₁ and ferocious hunger for victory. In mm. 48-50, the oboe succeeds as the collection finally shifts to whole tone₁ with intervening chromatic passing tones in the flute. As in the first six measures, the whole tone collection here has a dominant function, a secondary dominant of the submediant, which provides the means for a modulation to E major, enharmonic \flat VI in the overarching A \flat minor tonality. The oboe's final G \flat , while outside whole tone₁, solidifies the dominant function enharmonically spelling the diatonic dominant seventh chord: {B, D \sharp , F \sharp , A}. The oboe's triumphant retaliation forces a member of the opposing team into desertion: the horn. Betraying the diatonic collection, the horn pledges fealty to the oboe with a seven-measure cadenza comprised entirely of the whole tone₁ collection (Ex. 1.10). I will return to the horn's cadenza in part two of the movement one analysis.

The childhood game and the competition between diatonic and whole tone resolve in the movement's final section. Measures 114-119 (Ex. 1.11) consist of one-measure alternations between descending fourths and descending thirds; the composite of the descending fourth measures is C \flat diatonic while the composite of the descending third measures is whole tone₁. The competitive frenzy is palpable as the kings shout back and forth with each measure. In m. 120 (Ex. 1.12), the flute enters with theme A in A \flat melodic minor—a tie at that moment in the game. However, no longer intimidated by the oboe with this iteration, the flute states the adorning grace note neighbor figure as two consecutive whole tones <F, E \flat , D \flat >. Thus emboldened,

the flute assumes the lead until the end of the movement. While there are hints at whole tone₁, the kinetic V⁹ [F^{♯9}] chord in measure 159 (Ex. 1.13) and the resounding {C_b, E_b} dyad in the final measure herald the winner of *král vysílá své vojsko*: the C_b diatonic collection.

MOVEMENT I: DISRUPTION

In part one of the movement one analysis, I laid out the narrative of the childhood game between oboe and flute; in part two, I will turn to the ways in which Janáček breaks in upon this unscrolling narrative. Like Abbate, I will zero in on the moments of disruption: the moments in which the listener becomes aware of the narrative's telling.

Returning to m. 26 (Ex. 1.7), the octatonic collection appears seldom throughout *Mládí*; I posit that this collection arises in the moments of immense frustration for the reminiscing composer. The collection's overwhelmingly diminished quality¹² and the frenetic ascending scalar quintuplet gestures in the horn and upper woodwinds lend themselves to an affect of frustration—perhaps even outburst. Janáček intrudes upon the narrative's unfurling to reveal his frustration at misremembrance.

Propelled by the whirs of octatonic_{0,1}, the horn, bassoon, and bass clarinet continue the ascending scalar motive while the upper woodwinds trill in strident unison in mm. 27-30 (Ex. 1.8). Over a four-bar acceleration, this motive is transposed

¹² The octatonic collection can be parsed into fully diminished seventh chords separated by a second.

down with each iteration. Throughout *Mládí*, Janáček restates measures, motives, or even entire sections down by a second; I assert that in these transpositions Janáček depicts the act of remembering and ultimately the pastness, which allows for diegesis. In and of itself, memory is a complex, multilayered mental faculty; therefore, in an art medium, which only exists in its passage through time, representing this abstract concept proves the utmost challenge. As a keen listener constantly fascinated by his surrounding aural landscape, Janáček turns to a naturally occurring phenomenon: the echo. A remnant of the past, an echo comprises an initial sound and its ensuing reverberations like a crack of lightning and the consequent rumble of thunder—a brazen shout down a dark, dank cave that calls back in a soft familiar voice. Due to the natural attenuation of sound waves, an echo decreases in volume and sometimes pitch at varying degrees depending on the distance between the initial sound event and the place of reverberation—especially if the distance changes in the duration of the echo.¹³ Therefore, I suggest that Janáček repeats each motive down a step as if delaying the present moment of hearing further and further from the original acoustic event. With each reverberation, the listener recalls the measure before and then the measure before that—analogous to the composer recalling his own past events. After all, memory is a moving target: while remembering things past, the remembering subject is constantly moving further in time from the event of the target memory.

¹³ The Doppler effect is the change in frequency or wavelength of a wave in relation to an observer who is moving relative to the wave source (Giordano 2009, 421-424).

With each transposition down by major second in mm. 27-29, the horn, bassoon, and bass clarinet appear to outline a descending whole tone₁ scale with the first note of each ascending gesture <Cb, A, G>; however, with the final transposition down a minor third to E instead of the expected F in m. 30, Janáček strays from the established pattern and the whole tone₁ collection. F here would have allowed for a near complete descending whole tone₁ scale as the cascading motion arrives at Eb in m. 31 (Ex. 1.14). However, this defiance of expectation brings about and even underscores the motion from E to Eb, which I have deemed a structural sigh straddling the two sections and, as I suggest, encapsulating Janáček's vexation at his memory lapse.

After the hastening whirs of octatonic_{0,1} and the arrival on Eb in m. 31, the B section begins with a tempo marking of *Meno mosso* ♩ = 72 (Ex. 1.15). This tempo is exactly half of the A section tempo: *Allegro* ♩ = 144. I assert that this abrupt tempo shift after a destabilizing *accelerando* represents the temporal shift from the present of things past to the present of things present: from the remembered object to the remembering subject. This is the moment of disruption in which the listener becomes aware of the senescent rememberer. A change in affect likewise contributes to this temporal shift from childhood to old age: the agitated bassoon quintuplets and the pervasive Fbs, which grate against the sustained Ebs, create an overwhelmingly somber soundscape. The sprightly affect and the brisk tempo of the A section become beleaguered and plodding in the B section—the youthfulness of the past memory becomes the senescence of the present rememberer. Over the disconcerted rumbles of

the bassoon, the oboe and clarinet begin theme B in m. 32 in unison with an $\langle E\flat, D\flat \rangle$ melodic sigh—a consonance to dissonance atop the sustained $E\flat$ s in the horn and bass clarinet—manifesting Janáček’s anguish. While the $E\flat$ centrality within this octatonic_{0,1} collection implies a dominant harmony within the overarching $A\flat$ minor tonality, the bassoon’s adjacent $\{G\flat, G\}$ complicate the mode of the V, or perhaps v, chord. As the duetting instruments diverge in m. 33, the bassoon’s accompaniment transforms into a composite of consecutive semitones $\{G\flat, G, A\flat\}$; this chromaticism obscures the concurrent collection—octatonic_{0,1}, $A\flat$ Aeolian, $A\flat$ melodic minor? However, the bassoon’s accompaniment transforms once again to the $C\flat$ diatonic collection in m. 34 as the duplicitous dominant $E\flat$ harmony resolves to a second inversion $A\flat$ minor tonic harmony over which the oboe and clarinet sigh once more. While the initiating sigh moves from consonance to dissonance, these grating suspensions in m. 34 balance the melodic arc of theme B as each return to a consonant chord tone. Additionally, the clarinet takes up the descending $\langle F\flat, E\flat \rangle$ sigh gesture in its melodic suspension drawing the previously background gesture into the foreground.

For the second moment of disruption in the first movement, let us return to the horn’s cadenza in mm. 51-57 (Ex. 1.10). The horn betrays the diatonic collection and sides with whole tone₁. The cadenza consists of diminishing rhythmic values with each measure: from dotted-eighths, to eighths, to quadruplet-eighths, to sixteenths. Furthermore, m. 52 is marked with an *accelerando*, which intensifies the divisional

acceleration; however, m. 54 is marked *rubato ad lib.*, and m. 57 is marked with *ritardando*. In the horn's cadenza, Janáček destabilizes the pulse with three conflicting tempo markings, which ultimately obscure the performers' and the audience's sense of time. The horn's cadenza arrives at E major in measure 58 as theme C begins in the bassoon (Ex. 1.16). As new thematic material emerges, the tempo shifts as does the temporality from remembered object to remembering subject.

Theme C in the bassoon comprises three measures of jaunty staccato ascending fourths and a three-measure slur that arrives on an accented implied dominant; all the while, the other five instruments oscillate between tonic and supertonic chords in a playful offbeat accompaniment. After a restatement of these six measures via simple repeat, an echo commences; measures 61-63 are then restated down a half step in measures 64-66 with swapped voicing in the oboe and flute. This repetition and transposition down by half step bring about yet another $\langle E, E_b \rangle$ descent, a structural sigh. After the initial half step, the transpositions persist at the whole step outlining half of the whole tone₁ collection: $\langle E_b, D_b, C_b \rangle$. The first echo preceding theme B began with B while the second echo preceding theme C ends with C_b , enharmonically B; the first echo ends with an $\langle E, E_b \rangle$ descent arriving at theme B while the second echo begins with an $\langle E, E_b \rangle$ descent with the onset of theme C. Therein lies a symmetry between the two echoes. Considering this shared descending half step as a connector between the distant echoes, the pitches nearly outline a whole tone 1 scale: $\langle B, A, G, F, E_b, D_b, C_b \rangle$. The E, swapped for F, suggests, however, the E melodic minor collection with an absent F^\sharp : $\langle B-A-G-F^\sharp-E-D^\sharp-C^\sharp-B \rangle$. Perhaps then

the melodic minor collection serves a dual purpose: not only as an intermediary between whole tone and diatonic collections in the game but between past and present.

After the C \flat statement, another descent by whole step to A should seemingly sustain the echo; however, winding chromaticism emerges in the bassoon, which also crop up in the oboe in a canon at the eighth note. This chromaticism disrupts the echo representing an agitation within the act of remembering.

After the first echo in mm. 27-30, the anguished melodic sighs of theme B commence in the oboe and clarinet atop agitated quintuplets and sustained Ebs; likewise, after the echoes of mm. 58-84, Janáček thrice iterates transformations of theme B in mm. 85-101 (Ex. 1.17) atop rippling accompaniment borrowed from theme C. Theme B comprises three parts: an initial sigh and wide descending leap, a rising motion, and a concluding sigh (Ex. 1.18a). Each transformation elaborates the initiating sigh with frenetic eighths and sixteenths before descending an octave or a sixth (Ex. 1.18b, Ex. 1.18c, Ex. 1.18d). The intervening rising motion is brief in the first two transformations; the third transformation has a more drawn-out stepwise ascent. The first transformation completes the motivic triptych with an elaborated concluding sigh in mm. 89-91 adorned with passing tones, appoggiaturas, and elaborating leaps. Transformation two, however, completely forgoes a concluding sigh, whereas transformation three slows via *ritardando* in mm. 101 into its concluding sigh gestures in mm. 102-109 (Ex. 1.18).

During the third transformation's decelerating rising motion in the oboe and clarinet, the collection shifts in mm. 99-101 to octatonic_{1,2}. Once again, the octatonic symbolizes Janáček's immense disillusionment at recall failure. However, the final pitch in the clarinet's ascending scalar motion, E \flat , is outside the octatonic_{1,2} collection. The E \flat supplants the expected E \sharp obfuscating the sigh gesture and leading to the movement's dramatic climax and loudest dynamic level, *ff espressivo*, in mm. 102-109 (Ex. 1.19).

Measures 102-105 consist of a <G, F \sharp > melodic sigh in the oboe elaborated by a tritone leap down to C, trills in the flute and clarinet, transformations of the previous section's ostinato in the horn and bass clarinet, and a sustain in the bassoon. In addition to the melodic dissonance of the tritone in the oboe's elaborated sigh <G, F \sharp , C>, the simultaneous adjacent semitones when combined with the persistent flute trill {F \sharp , G, A \flat } obscure the pitch collection and manifest Janáček's frustration in the retelling with things forgotten. I have labeled this A \flat split-seventh. The collection then shifts from the A \flat ₇^{♯7} to the fifth mode of E \flat melodic minor while the oboe's elaborated sigh gesture shifts down by semitone <F \sharp , F \natural , B>—an echo. The fifth mode of E \flat melodic minor implies a secondary dominant, V⁷/V in A \flat minor, which leads to the return of theme B untransformed and its E \flat Phrygian sonority in m. 110 (Ex. 1.20). The echo of shifting the sigh gesture down by semitone would portend <F, E, B \flat > in m. 110; however, the downbeat E \flat once again supplants the expected E \sharp . While the tempo and melody, barring a staccato thirty-second note, have remained the same

in mm. 110-113 as compared to mm. 32-35 (Ex. 1.15), the accompaniment and dynamics transform these sighs from anguish to resignation. The agitated rumblings of the bassoon quintuplets are replaced by playful theme C interjections in the bass clarinet while chordal motion in the horn and bassoon supplant the E \flat sustains that lent themselves to the overwhelming Phrygian soundscape. Lastly, Janáček reduces the previous *mezzo forte* dynamic to *piano*. The frustration and consternation from the first statement of theme B have become resignation and acceptance as the audience finally hears the melodic <F \flat , E \flat > sigh in measure 113. Janáček has accepted that there are things irretrievable. As W. E. B. Du Bois writes, “Memory fails especially in small details;” movement one is the “[s]oliloquy of an old man on what he dreams his life has been as he sees it slowly drifting away; and what he would like others to believe” (12-13). Therefore, Janáček, with the return of theme A in the final section of the movement from measure 114 to the end, composes “a theory of [his] life” (12-13). As Daniel L. Schacter proposes, “memories are records of how we have experienced events, not replicas of the events themselves” (1996, 6). Janáček concedes to the failure of retrieval—the failure to replicate the events exactly as they happened and instead offers an interpretation of the past as relates to the present seventy-year-old self.

MOVEMENT II: MISCHIEF IN THE MONASTERY

In 1865 at the behest of his father, an eleven-year-old Janáček attended the choir school in Brno’s Abbey of St. Thomas under the tutelage of the choirmaster, Pavel Křížkovský. While Janáček as an adult reflected on his time at

the choir school with joy and gratitude, he also described the austerity of monastic life:

Lonely, and constantly watched over, we stood in moments of melancholy, by the barred windows. From the prelate's garden, tiny bluish birds used to fly over to peck up what we had crumbled up for them...these friends of ours were freer. (trans. Zemanová 2002, 16)

Janáček and his fellow students maintained a rigorous daily routine at the monastery studying, practicing, or rehearsing for nearly all of the waking hours:

The day started at five o'clock with prayer and study until seven, when mass was sung. After breakfast, school continued until lunchtime, and the afternoon timetable included a walk and further study. Between six and seven there was an hour of singing practice, followed by supper and a short period of free time. (Zamanová 2002, 16)

However, a self-proclaimed trouble-maker, Janáček often found himself in the midst of playful pranks and mischievous antics; I interpret the second movement of *Mládí* as a precocious, young Janáček disrupting the solemnity of monastic life with light-hearted jests and mischievous pranks.

Movement two is a theme and variations; the theme establishes the austerity of life in the monastery while metric dissonances in the ensuing variations represent the rowdy high jinks of Janáček and his peers. Furthermore, a ritornello intercedes between each variation; the ritornello consists of an <E, Eb> structural sigh, which momentarily disrupts the telling of the childhood scene and shifts the temporality to the remembering subject. The ritornello breaks in upon the unfolding variation as a moment of narration: *one time I...and then another time I...and so forth.*

Movement two begins with a statement of the theme by the bassoon and bass clarinet in unison (Ex. 2.1). The Andante tempo and the plodding tenuto quarter notes

conjure the laborious tedium of Janáček's daily studies. The theme also comprises the Db Aeolian mode, the enharmonic sixth mode of the E diatonic collection. Modality along with the monodic instrumental unison hints at plainchant with which Janáček would have become acquainted as a monastery chorister (Skoumal 1992, 16). In mm. 4-6, the oboe states the theme with harmonies realized in the clarinet and horn after which the bassoon and bass clarinet in unison partially state the theme again in mm. 7-8. Present in seven of the first eight measures, the plodding quarters permeate the soundscape; I interpret this constant trudging as the repetitiveness of the students' daily regimen: prayer, study, practice, rehearsal, repeat.

After the thrice-stated theme, the ritornello begins in the upper woodwinds in m. 9 (Ex. 2.2). The ritornello divides into two two-measure abridged statements of the theme first in E major and the second in Eb major, a near-verbatim transposition down by a semitone. Here, the <E, Eb> structural sigh lifts the veil from the remembered childhood scene to reveal the senescent rememberer; throughout the second movement as each ritornello intervenes between the variations, I understand this ritornello as Janáček narrating the recalled mischievous antics. A peculiar metric feature of each ritornello is the $\frac{17}{16}$ time signature, which allows for a descending scalar figure in the horn and then the bassoon disrupting a sense of time for the listener. I hear these staccato descents as chuckles from the amused composer breaking in upon the unfurling childhood antics. During the second statement in Eb major, a chromatic alteration Gb in the bassoon's guffaws prompts a collectional shift to whole tone₀. In the first movement, the whole tone collection acted as an ersatz

dominant and antagonist to the diatonic collection; in the second movement, the whole tone collection functions similarly: an ersatz secondary dominant and a disturbance of the monastic diatonicism. Each ritornello concludes with the whole tone₀ collection and prompts the telling of a scene of children's raucous horseplay. The bassoon's last two sixteenth notes of m. 10 through m. 11 along with the sustained notes in the flute, clarinet, and bass clarinet imply a B \flat +⁹, which provides a pivot in the modulation to the ensuing A \flat minor. Atop the E \flat dominant in mm. 14-15, the oboe begins a winding chromatic figuration, which forecasts the approaching ostinato; the accelerando also obfuscates the consistent pulse (as do the measures of $\frac{17}{16}$) and shifts the temporality from that of the remembering subject to the remembered scene of mischief.

In m. 16 (Ex. 2.3), the Più mosso first variation begins; as in the first movement, the faster tempi of the variations represent the boundless energy of youth contrasting the slower tempi of the ritornelli. The theme is presented by the flute marked *mezzo forte espressivo*. While the flute's transformed theme maintains the quadruple meter of the opening, the clarinet's ostinato establishes a triple meter in the grouping of its figuration. Notationally, the clarinet's ostinato fits snugly into the overarching common time meter though the triplet-eighth division conflicts with the simple meter. The ostinato's pitch content establishes a pattern of four repeating pitches <G, B \flat , B \flat , G \flat >. This motivic grouping over mm. 16-17 establishes an aural perception of the G as a metric stress (Ex. 2.4). Performers could emphasize the first triplet-eighth of each triplet group; however, this would be antithetical to the implied

meter, which invites emphasis on the first, fifth, and ninth triplet eighth notes of the measure. This accentual pattern engenders a conflict between the interpretive metrical layer of three within the overarching quadruple meter. Harold Krebs deemed such aural conflict metric dissonance: “[t]he metrical state arising when interpretive layers do not sound together” (1999, 29). More specifically, this type of metric dissonance is known as grouping dissonance in which notes group together into a pattern that establishes an interpretive meter in conflict with the notated meter (Krebs 1999, 31). This type of metric dissonance does maintain, however, some alignment of articulation: the 4:3 metric dissonance of the first variation aligns at the start of each measure.

The flute’s plodding quarter-note theme embodying the solemnity of monasticism is disrupted by the clarinet’s and oboe’s rambunctious ostinato, which represents the escapades of the young students at the monastery’s school. Details of these disruptive behaviors abound in Janáček’s recollections. In a feuilleton entitled “For a Few Apples,” Janáček describes an expedition in which he and a few peers raided the convent garden for the forbidden fruit; however, Kryžkovsky, the choir director, waited for them with a lit candle and greeted each one with a slap (Tyrell 2006, 55). On another occasion when relatives came to check on their nephew, Kryžkovsky opened the door to the child’s room to reveal little Leoš doing handstands and performing other irreverent antics (Tyrell 2006, 56). There were also more serious incidents in which Kryžkovsky was several times obliged to seek the aid of Janacek’s guardians in order to master his stubbornness and even save him from

expulsion (Tyrell 2006, 56). Within each variation as the theme is disrupted by a metrically dissonant ostinato, I envision Janáček performing these irreverent antics.

However, a dismantling of the ostinato takes place near the end of each variation; I read this disassembly as the seventy-year-old composer struggling to recall the details of his tomfoolery. The structural sigh of the ritornello intervenes showcasing Janáček's frustration in misremembrance and prompting another childhood story. In the first variation when the theme returns to the flute and the ostinato to the oboe in m. 32 (Ex. 2.5), the oboe makes only partial statements of the ostinato through m. 37. In m. 38, the orchestration shifts. Until then, one instrument maintained the theme and another the ostinato; however, the flute takes up the ostinato in m. 38 against the unison statement of the theme in the bassoon and bass clarinet in mm. 38-39. The theme is then stated by the oboe, clarinet, and horn in mm. 40-42 while the truncated ostinato persists in the flute. Here, the interpretive metrical layer is nearly imperceptible against the dominance of theme statements in quadruple meter. When we performed this movement, the flute player emphasized the first note of each triplet group to further quell the interpretive metrical layer. This waning ostinato signifies Janáček's inability to recall the remainder of the childhood scene.

A *ritardando* and a final statement of the theme in the bassoon bring about the ritornello in m. 44; the alternating pattern of metrically dissonant variations and ritornelli persists to the end of the movement. The second variation begins in m. 49 (Ex. 2.6). The metric dissonance at first glance appears to be the division of the half-

note pulse: the triplet quarter notes of the ostinato against the eighth notes of the upper woodwinds. However, the G major dominant-tonic resolution in m. 53 on the fifth triplet quarter note encouraged my chamber ensemble to interpret the ostinato as a triple meter, with emphasis on the first, third, and fifth triplet quarter notes (Ex. 2.7). This performance decision intensifies the metric dissonance, which creates two conflicting meters instead of conflicting divisions. The third variation, which begins in m. 78 after another iteration of the ritornello, likewise fosters a metric dissonance between the ostinato's triple meter and the theme's duple meter (Ex. 2.8). Although the half note pulse divides into three triplet quarter notes, the ostinato is grouped into three pairs of descending intervals per measure in the clarinet and bassoon, which emphasizes the first, third, and fifth triplet quarter notes of the measure creating an interpretive triple meter in conflict with the oboe's duple meter (Ex. 2.9).

The fourth variation returns to the first variation's material at the ritornello tempo, which leads to the final iteration of the ritornello and the movement's close (Ex. 2.10). However, this final ritornello iteration is stated in D \flat and then C as opposed to the <E, E \flat > structural sigh. After the iteration in C and a brief hint of whole tone₁, the three-measure coda slides back up to D \flat major. The movement's opening D \flat Aeolian soundworld is transported to D \flat major; the plodding tedium of monastic life becomes resplendent nostalgia—perhaps, a sigh of contentment.

MOVEMENT III: "MARCH OF THE BLUEBIRDS"

In Berlin on March 17, 1924, Janáček attended a performance of *Jenůfa* under the baton of Erich Kleiber; while there, he also toured Sanssouci, the estate of the

eighteenth-century Prussian King Frederick the Great. He summarized his impressions of this trip in an article entitled “Berlín” in the daily newspaper *Lidové noviny* (Ex. 3.1a). In the article, he recalls the occupation of Brno by Prussian troops in 1866 when he was a student at the monastery:

During the 1866 summer holidays, Monastery Square was crammed with Prussian troops. Tin drums whirled and over them high piccolos squealed. Ferocious music. Even today, it is still buzzing in my ears. (1)

Along with this recollection, Janáček includes a seven-measure snippet featuring the piccolo, glockenspiel, and snare drum meant to musically represent the infiltrating Prussian army (Fig. 3.1b). Frederick the Great, a patron of music and an amateur flautist and composer, inspired the other excerpt for flute and piano in the article (Fig. 3.1c). Janáček expanded these small fragments into a piece for piccolo and piano entitled *Pochod Moddráčků* (“March of the Bluebirds”) dated May 19, 1924 (Ex. 3.2). The inscription at the top reads: “Young singers from the Queen’s Monastery whistle with joy. They are as blue as bluebirds!” Janáček and his fellow choristers donned blue jackets for every performance and were thus nicknamed “bluebirds.” Janáček has repurposed the militaristic marching Prussian troops melody as the joyous whistling of the marching bluebirds; and while slightly altered, the Frederick the Great excerpt features in the B section. He then elaborates this musical miniature further in the third movement of *Mládí*.

The movement begins with a sustained B \flat in the horn over which the bassoon and bass clarinet begin a lively accompanimental figure (Ex. 3.3); the *pianissimo* dynamic and the staccati under slurs capture the light-footed marching of young

choristers. These opening six measures imply the seventh mode of C \flat diatonic, B \flat Locrian, and ultimately a ii^{o7} sonority within the overarching A \flat minor tonality. As more instruments join the marching accompaniment in m. 7 (Ex. 3.4), the piccolo begins the joyous whistling melody in D \flat Dorian borrowed from *Pochod Moddráčků* and the journal article “Berlín.”

In m. 15, the oboe and bassoon initiate a canon at the octave set apart by a measure (Ex. 3.5). The light-footed offbeat accompaniment swaps for trudging ascending quarter notes passed back and forth between the flute and bass clarinet; these ascending fifths <E \flat , B \flat > and the clarinet’s {E \flat , F \flat } trill conjure an E \flat Phrygian soundscape, which is darkened by the grating chromatic passing tones in the bassoon’s and oboe’s canonic material. The ascending fifth accompaniment in mm. 19-21 shifts up a semitone to <F \flat , C \flat > while the canonic material concludes on an E $\flat\flat$ in the bassoon and oboe; the F \flat centricity and the E $\flat\flat$ chromatic alteration imply F \flat Lydian dominant, a substitute V⁷/V in A \flat minor.¹⁴ This prompts the return to E \flat Phrygian as the canon resumes in the bass clarinet and horn. Once again, there is the <E/F \flat , E \flat > structural sigh, which disrupts the unfolding of the childhood scene. I interpret the canon as a manifestation of two competing memories: one the marching choristers and the other the marching Prussian troops—one desired memory at odds with a resurfacing unwanted memory. “March of the Bluebirds” then

¹⁴ This harmony could also be interpreted as an enharmonic respelling of the Ger⁺⁶ in A \flat minor.

takes on a double meaning: not only did Janáček and his fellow choristers don blue jackets but the Prussian army did as well (Ex. 3.6).

In m. 28, the oboe takes up the piccolo melody in the midst of the unison accompaniment of the flute and clarinet (Ex. 3.7). The accompaniment abandons the light-footedness of the offbeat eighth notes, and instead, the accompanimental ascending quarter notes persist from the canonic material. This heavier accompaniment assumes the trudging left-right march of army troops as the ascending intervals climb higher into the tessitura every four bars intensifying both eight-measure phrases. The accompaniment also clashes with the oboe's melody throughout: a minor second on the first beat of m. 31, a tritone on the first beat of m. 32, a major second on the first beat of m. 33, and so on. The trudging quarter notes trample over the oboe's melody. The sustained notes and trills in the horn, bassoon, and bass clarinet imply an F \flat Lydian modality as opposed to the prior D \flat Dorian.

The previous joyous whistling melody of the piccolo has likewise transformed after the canonic material when taken up by the oboe. While the piccolo remains entirely diatonic, the oboe's chromatic alterations momentarily imply non-diatonic pitch collections. The most striking of these alterations occurs in mm. 34-35; in the parallel location in the piccolo's melody, an E \flat occurs on the downbeat of m. 13 whereas an F \flat occurs on the downbeat of m. 34 in the oboe (Ex. 3.8a, Ex. 3.8b). The competing {F \flat , E \flat } duality from the canonic material manifests in the melodic transformations. The F \flat ultimately supplants the E \flat . I interpret this as the traumatic memory of oppression and violence superseding the joyous memory of youthful

naïveté. Janáček vividly captures the sudden Prussian occupation of Brno: “The Klášterní náměstí filled with Prussians. As if they’d descended like black swarms” (trans. Tyrell 2006, 52). Furthermore, an E $\flat\flat$ and D $\flat\flat$ in m. 34 shifts the collection in mm. 32-35 away from C \flat diatonic to whole tone₀, which grates against the surrounding F \flat Lydian. The antagonistic whole tone collection from movements one and two continues to oppose the overwhelmingly diatonic pitch material in movement three; this terrifying memory from Janáček’s formative years has invaded his mental space just as the Prussian troops invaded the monastery square and the non-diatonic whole tone collection invades F \flat Lydian.

In m. 44 (Ex. 3.9), the canonic material returns *verbatim* in the bassoon and oboe as well as the bass clarinet and horn; however, the accompanimental motives and orchestration have altered slightly, such as the {A \flat , B \flat } bassoon trill in mm. 52-57. This trill and the bass clarinet’s sustained A \flat eschew the {F \flat , E \flat } duality from the prior canonic section and bring forward the movement’s first sounding of A \flat Aeolian, the tonic in the overarching A \flat minor key, at the conclusion of the A section.

The B section begins in m. 58 (Ex. 3.10) after a *G.P.*; the B section consists of the melody in the oboe, sextuplet accompaniment in the clarinet, and sustained notes in the bassoon. The oboe’s melody draws from the B section of *Pochod Moddráčků*, an elaboration of the Frederick-the-Great-inspired excerpt from Janáček’s “Berlín” article (Ex. 3.11a, Ex. 3.11b, Ex. 3.11c). If the A section depicts the traumatizing occupation of Brno by Prussian troops, then the B section melody inspired by a Prussian king stands in stark contrast. However, let us turn to the manner in which

the key areas of the B section relate back to the A section's modalities (Ex. 3.12). The A section begins in B \flat Locrian as the bassoon and bass clarinet establish the light-footed marching of young choristers; the piccolo's joyous whistling melody encompasses D \flat Dorian. The canon toggles between E \flat Phrygian and F \flat Lydian dominant while mm. 28-43 center on F \flat Lydian with hints of whole tone₀ in the oboe. The return of the canonic material once again toggles between E \flat Phrygian and F \flat Lydian dominant with a resounding A \flat Aeolian to conclude the A section. The flute's and clarinet's ascending <F \flat , C \flat > leap, which concludes the A section in m. 56, becomes the oboe's anacrusis to the B section in A \flat major. The course of the ensuing chromatic mediant modulations is F \flat major, D \flat major, and B \flat major. The B section's key motions are the reverse of the A section's modalities barring the canonic material. The B section appears to undo the centric motions of the A section. I thus interpret the B section as a manifestation of the psychological behavior *motivated forgetting*. Psychologists consider motivated forgetting a defense mechanism: an unconscious or conscious coping technique used to reduce anxiety arising from unacceptable or potentially harmful impulses (Schacter, Gilbert, and Wegner 2001, 482). The B section lifts the veil from the marching scenes and reveals the composer's attempt to suppress the memory of Brno's invasion. At the B section's conclusion, the upper structure {D, F, A} of the B \flat ^{Δ7} in mm. 78-79 slides down by semitone {D \flat , F \flat , A \flat } to sound the movement's opening B \flat ^{ø7} in mm. 80-81; the B section returns to the

movement's opening harmony prompting the return of the opening material in m. 82 as if the movement has started over barring a tied-over note in the horn.

The return of the A section represents the composer's attempt to remember the marching choristers without the intrusion of the unwanted memory of the Prussian troops. However, in m. 96, the canonic material returns; the unwanted memory resurfaces. This prompts the return of the B section in yet another attempt of motivated forgetting. The final A section remains entirely diatonic; the joyous whistling melody of the marching bluebirds is recalled without the intrusion of the Prussian occupation.

MOVEMENT IV: A NARRATIVE OF REMEMBERING

While I have constructed three narratives of youth and senescence for the first three movements of *Mládí*, I interpret the final movement of this chamber work as a playful representation of the act of remembering. Throughout this musical memoir, Janáček toggles between the remembered object and the remembering subject—between the reimagined past and the reimagining present; in his seventieth year, the elderly composer struggles to recall these target childhood scenes and thus interpolates into each movement representations of misremembrance. He disrupts the unscrolling of the childhood scenes with a structural sigh, <E, Eb>, and a sudden shift in tempo. Movement four plays on this act of remembering, or perhaps misremembering, through motivic transformation.

The opening ten measures of the movement present the listener with the first motivic transformation (Ex. 4.1). The bassoon and bass clarinet establish an ostinato

amidst an articulated Db horn drone; this accompaniment establishes a Db^7 sonority, which is V^7 in the overarching Gb major tonality. In m. 4, the flute enters with transformation D , which is a transformation of the taunt—theme A—from the first movement (Ex. 4.2a, Ex. 4.2b). Both themes begin and conclude with a descending third, which I have labeled as motive x . Between these thirds, there is a leap, elaborated by an arpeggio in the fourth movement, and a mostly stepwise return to the descending third; I have labeled these intervening motives y_1 and y_2 , respectively. Both movements begin with the dominant seventh sonority; the flute even shifts from Gb diatonic to the whole tone_1 collection in mm. 7-10 barring an $\text{A}\sharp$ chromatic passing tone, which gestures back to the opening whole tone_1 collection of movement one. The accompaniment consists of common tones between the two collections $\{\text{Db}, \text{F}, \text{Cb}\}$ in order to toggle seamlessly between Gb diatonic and whole tone_1 . The opening of the fourth movement is a playful representation of misremembrance; features of the theme are only partially recalled: the dominant sonority and motivic semblance. The audience is presented with the transformed taunt theme as though unable to recall the first movement theme with exactitude just as the senescent composer cannot recall the childhood scenes with exactitude in the first three movements.

The clarinet's entrance with transformation D in m. 11 (Ex. 4.3) continues to gesture back to the first movement. The clarinet maintains the whole tone_1 collection except for the passing $\text{G}\sharp$ in m. 14 and concludes with a descending third $\langle \text{A}, \text{F} \rangle$, which is the oboe's first interval in movement one; the flute reenters with transformation D in m. 18 (Ex. 4.4) with a descending third $\langle \text{Eb}, \text{Cb} \rangle$, which is the

same interval the flute first played in m. 7 of movement one. These two descending thirds are the pair of intervals from the first movement's opening twelve measures, which established the childhood game and set the narrative in motion. The fourth movement's pitch collection also shift from whole tone₁ to D \flat Lydian dominant in mm. 20-22 as the oboe and clarinet enter mimicking the flute; this shift maps onto mm. 9-12a in movement one when the collection shifts from A \flat Aeolian to A Lydian dominant. Janáček, in movement four, has replicated movement one as a blurred outline—a distant, irretrievable memory. The motives, intervals, harmonies, and collections are familiar to the listener but not identical to what came before as though the audience can only partially recall a target memory.

An apt analogy for this partial recall in the fourth movement is the tip-of-the-tongue phenomenon (TOT); this psychological phenomenon is the failure to retrieve a word from memory combined with partial recall and the feeling that retrieval is imminent (A. S. Brown 2012, 204). Those experiencing TOT can often recall one or more features of the target word, such as the first letter, syllabic stress, and words similar in sound or meaning; individuals report a feeling of being seized by a sense of mild anguish while searching for the word and a sense of relief when found (R. Brown and McNeill 1966, 325). This phenomenon plays out similarly in the fourth movement: the taunt theme is presented partially to the listener through three transformations until the approximate midpoint of the movement when presented exactly. Theme B from movement one, the vexed state of misremembrance, then emerges transformed into a resplendent sense of relief. The movement concludes with

a thrice-stated transformation of the y motives in $G\flat$, $F\flat$, and $G\flat$ again. The $\langle F\flat, E\flat \rangle$ sigh gesture is thwarted by sliding back up to $G\flat$; this defiance of the $\langle F\flat, E\flat \rangle$ sigh gesture at the movement's conclusion becomes a celebration of memory and life itself.

Measures 1-22 present transformation D to the listener and establish the search for the target memory, the target theme. Therein, movement four becomes a narrative of remembering: partial recall, retrieval, and relief. While transformation A 's structure replicates that of the taunt theme $[x-y_1-y_2-x]$, Transformation E , stated by the bass clarinet in mm. 23-28, eschews the concluding x motive $[x-y_1-y_2]$ (Ex. 4.2c, Ex. 4.5). The horn's statement of transformation E accelerates to the statement of transformation F by the horn, bassoon, and bass clarinet in mm. 38-42 (Ex. 4.6). Transformation F completely eschews the descending third motive with twice-iterated y motives $[y_1-y_2]$ (Ex. 4.2d). Transformations D , E , and F are stated once more in order across mm. 61-113 but through new keys and collections; the search for the taunt theme continues until m. 114.

In m. 114 (Ex. 4.7), a descending chromatic line emerges in the flute and clarinet; the trill in the bassoon and the punctuating trills in the oboe and bass clarinet imply a $B\flat^{o7}$, the vii^{o7}/V in $F\flat$, which is the persisting key from the previous statement of transformation F . The descending chromatic motion represents the remembering subject accessing the target memory—delving into the past to recreate the taunt theme with exactitude. In mm. 122-123 (Ex. 4.8), the bassoon sustains a *fortissimo* trill, which dispels any sense of pulse in the $\frac{6}{16}$ meter. Then the oboe enters in m. 124 with a complete statement of the taunt theme amidst *forte* sustained notes

in the clarinet, horn, and bass clarinet sounding a subset of the whole tone₁ collection {B $\flat\flat$, C \flat , D \flat , E \flat }, which functions as the V⁹ of F \flat . The long sustained tied notes in the accompaniment and the absence of a rhythmic ostinato fosters a sense of suspension and timelessness; furthermore, the section is marked *Meno mosso* (♩ = 72), which is exactly half the first movement opening tempo. This manifests the pastness of the taunt theme to the remembering subject. The target memory is retrieved. While mm. 124-126 imply the whole tone₁ collection, mm. 127-131 (Ex. 4.9) as the oboe states transformation *F* consist of the C \flat Lydian dominant collection instead, which shares the preceding whole tone₁ subset {B $\flat\flat$ C \flat D \flat E \flat }. The collection shifts to D \flat Lydian dominant in mm. 132-137 as the flute takes up transformation *F*.

A series of chord changes in mm. 137-141 allow for a modulation from G \flat major to E \flat major where movement one's theme B enters transformed in the oboe (Ex. 4.10); I have labeled these as octatonic transformations. The three dominant seventh chords, which subsequently sound across these five measures D \flat ⁷, G⁷, B \flat ⁷ comprise the octatonic_{1,2} collection {D \flat , D, E, F, G, A \flat , B \flat , C \flat }; however, one pitch is absent from these transformations: E. Janáček defies the expectation for an E⁷, which would complete the quartet of octatonic transformations. Instead, the B \flat ⁷ becomes the V⁷ of E \flat major. At the parallel moment in movement one, theme B arises out of a structural sigh from <E, E \flat > after whirs of octatonic; however, Janáček evades the <E, E \flat > motion entirely in movement four after these octatonic transformations. The

composer does not break in upon the unraveling narrative; instead, the remembering subject is the listener who retrieves the target memory as the music sounds.

Theme B in movement one expresses the composer's vexation at misremembrance; however, the theme B in movement four delights in the retrieval of the target memory as the music resounds in the resplendent joy of E \flat major as opposed to the murky agitation of E \flat Phrygian. The transformed theme B concludes with a modulation back to G \flat major, which launches the movement into its celebratory conclusion.

After remembrance of the taunt theme and relief realized in the transformed theme B, the latter half of the piece comprises a reordering of transformation F , a reordering of the y motives [y_2 - y_1] (Ex. 4.11). The conclusion of *Mládí* is a celebration of a life remembered and even misremembered. Du Bois writes:

Memory fails especially in small details, so that it becomes finally but a theory of my life, with much forgotten and misconceived, with valuable testimony but often less than absolutely true, despite my intention. (12)

Instead of searching for those small details and the retrieval of a memory in exactitude, the reordering of transformation F revels in the re-creation of memories; eschewing the x motive entirely and reordering the y motives, this final transformation barely resembles the original taunt theme that prompted the movement's narrative of remembering. The work concludes with a celebration of this theory of Janáček's life.

After the statements in G \flat major from mm. 174-194, the movement modulates to F \flat major (Ex. 4.12). Throughout the work, F \flat has slipped down a half step to E \flat , a

structural sigh that breaks in upon the unraveling childhood scene to transport the listener to the remembering subject. However, Janáček defies expectation and returns to G \flat major for the final iteration of reordered transformation F and an exuberant coda (Ex. 4.13). Instead of breaking in upon the unscrolling narrative of remembering with a sigh gesture, the remembering subject is content in misremembrance—a celebration of imagination.

CONCLUSION

For the first three movements of *Mládí*, I have constructed three childhood scenes as remembered by the seventy-year-old composer. In this constructed memoir, the narrative structures toggle between two timelines: the target memory and the remembering subject. I interpret a recurring structural sigh <E, E \flat > as the remembering subject breaking in upon the unscrolling childhood scene—vexed by misremembrance in movements one and two and troubled by an unwanted memory in movement three. Movement four playfully incorporates the audience into a narrative of remembering, and the piece ultimately concludes with a celebration of memoir—a celebration of a theory of a life.

As W. E. B. Du Bois writes, “This book then is the Soliloquy of an old man on what he dreams his life has been as he sees it slowly drifting away; and what he would like others to believe” (13). *Mládí* is much the same; the chamber work is the seventy-year-old composer’s reimagining of his childhood and what he would like others to believe. In autobiographical writing, truth lies in a dialogic exchange between author and reader—an intersubjective truth. However, in autobiographical

music, performance media bring an interpolator into the exchange between composer and listener: the performer. The performer colors inside and outside the lines to communicate a narrative of the composer's memoir. The performer taps into the composer's history and their own personal history to recreate these childhood scenes; likewise, the audience bears their own personal history in relation to the performance. Lenora Champagne writes on autobiography and performance in theatre: "Why does it matter if something that happened in a performance is 'real' or invented? After all, it is real at the time, it is really happening in front of you, whether it is a representation, a reenactment, or an improvisation" (1999, 157). *Mládí* becomes a site of re-creation "where the imagination acts on what one has lived to transform it into something worthy of attention and care" (Champagne 1999, 157). In performance, a latticework of experiences emerges, that of the composer, the performer, and the listener, which coalesce to form an autobiographical truth.

MUSIC EXAMPLES

Example 0.1: E melodic minor; A Lydian dominant (fourth mode of E melodic minor)¹⁵

E melodic minor

A Lydian dominant

The image shows two musical staves. The top staff is labeled 'E melodic minor' and contains the notes E4, F#4, G4, A4, B4, C#5, and D5. The bottom staff is labeled 'A Lydian dominant' and contains the notes A4, B4, C#5, D5, E5, F#5, and G#5. A large black arrow points from the A4 note in the top staff down to the A4 note in the bottom staff.

Example 0.2: *Mládí*, III. Vivace, mm. 1-6

For the example below, the horn's lengthy tied note and the bassoon's concluding accented half note provide the centric pitch class: B \flat . Filling in the collection with the remaining pitches in the bassoon's and bass clarinet's figuration provides C \flat diatonic (sans G \flat , which sounds in m. 7). This means the seventh mode of C \flat diatonic: B \flat Locrian.

B \flat Locrian
Vivace (♩ = 160)

The image shows a musical score for measures 1-6 of Example 0.2. The score is for a woodwind ensemble. The instruments listed are Flute, Oboe, Clarinet in B \flat , Horn in F, Bassoon, and Bass Clarinet. The key signature is B \flat Locrian. The tempo is Vivace (♩ = 160). The score shows the horn's lengthy tied note and the bassoon's concluding accented half note. The bassoon and bass clarinet parts are marked *pp*. The bassoon part has a final accented half note. The bass clarinet part has a final accented half note. The score is in 2/4 time.

pp
a \flat : ii $^{\circ 7}$

¹⁵ All music examples are in C (sounding pitch).

Example 1.1: *Mládí*, I. Allegro, mm. 1-6b

whole tone 1

Allegro ♩. = 144

$a\flat : V+^9(\sharp^{11})$

Example 1.2a: *Mládí*, I. Allegro, mm. 1-6, oboe

Example 1.2b: universal schoolyard taunt (Bernstein 1973)

a)

b)

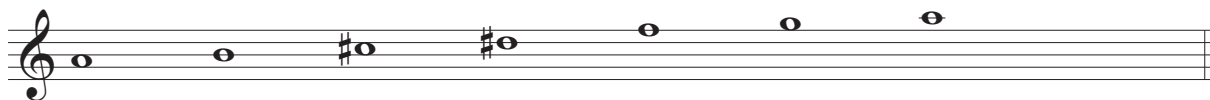
Example 1.3: whole tone₁ collection; $E\flat+^9(\sharp^{11})$

whole tone 1

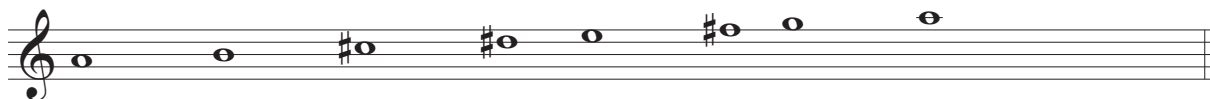
$E\flat+^9(\sharp^{11})$

Example 1.6: whole tone₁ collection; E melodic minor collection; C diatonic collection

whole tone 1



E melodic minor (A Lydian dominant)



C \flat diatonic collection



Example 1.7: *Mládí*, I. Allegro, mm. 11b-26

E mel. - (A Lyd. dom.) **Ab mel. -** **Cb diatonic (Ab Aeolian)**

11b Fl. 1 rit. a tempo

Ob. *mf* *fp*

B♭ Cl. *fp*

Hn. *mf*

Bsn. *fp*

B. Cl. *mf* *fp*

ab : subV⁷ V⁷ vii^{o7}/III

whole tone 1 **Ab mel. -** **whole tone 1** **Ab mel. - (octatonic_{0,1})**

19 Fl. *fp* *f* *f*

Ob. *fp* *mf* *f*

B♭ Cl. *p* *f* *f*

Hn. *fp* *mf* *f*

Bsn. *mf* *f*

B. Cl. *mf* *f*

III+ *p* *mf* *f* V⁷

vii^{o7}/♭VII subV⁴₂ V+⁶

Example 1.8: *Mládí*, I. Allegro, mm. 27-30 (reduced score)

C \flat diatonic
(C \flat Δ pentachord)
E melodic -
(A Lydian dom.)
D melodic -
(G Lydian dom.)
C \flat diatonic
(E Lydian)

accel.

Fl., Ob., B \flat Cl.

Hn. (8va), Bsn., B. Cl.

C \flat A G E

Example 1.10: *Mládí*, I. Allegro, mm. 51-57

whole tone₁

Hn. 1

51

accel.

rubato ad lib.

rit.

E: V⁹ (^{#11}/_{#5})

4

Ex. 1.13: *Mládí*, I. Allegro, mm. 159-166

Presto (♩ = 192) (a una battuta)

Fl. f

Ob. f

B \flat Cl. f

Hn. f

Bsn. f

B. Cl. f

B: V⁹

I

Example 1.14: *Mládí*, I. Allegro, mm. 30-31 (reduced score)

Meno mosso (♩ = 72)

2

Fl., Ob., B \flat Cl. p

Bsn. fp

E descending half step structural sigh E \flat

Example 1.15: *Mládí*, I. Allegro, mm. 31-35b

octatonic_{0,1} collection?

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Hn. *fp*

Bsn. *fp*

B. Cl. *fp*

ab: v (or V?)

9 7

1. 2.

Fl. *pp*

Ob. 2

B♭ Cl. Fb descending half step Eb

Hn. *pp*

Bsn. *pp*

B. Cl.

9-8
17-6
4

C♭ diatonic (A♭ Aeolian)

Example 1.16: *Mládí*, I. Allegro, mm. 58-75

E diatonic descending half step structural sigh **E \flat diatonic**

Un poco più mosso ($\text{♩} = 160$)

Fl. *pp*

Ob. *pp*

B \flat Cl. *pp*

Hn. *pp*

Bsn. *p marcato*

B. Cl. *pp*

E: I ii⁶ I ii⁶ I ii⁶ I ii⁷ I ii⁷ V¹¹ E \flat : I ii⁷ I ii⁷ V

T_{-1} T_{-2}

D \flat diatonic **C \flat diatonic** A collection?

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf*

Hn. *mf*

Bsn. *p*

B. Cl. *p*

D \flat : I ii⁷ I ii⁷ V C \flat : I ii⁷ I ii⁷ V

T_{-2} T_{-2} T_{-2}

Example 1.17: *Mládí*, I. Allegro, mm. 85-101

whole tone₁ A \flat harmonic minor (E \flat Phrygian \natural 3) A \flat mel. - E \flat mix. \flat 6 whole tone₁

85

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

94

C \natural Diatonic (C \natural Ionian)

octatonic_{1,2}

rit.

ESC

Example 1.18a: *Mládí*, I. Allegro, mm. 32-35 (oboe and clarinet)

Example 1.18b: *Mládí*, I. Allegro, mm. 85-91 (clarinet)

Example 1.18c: *Mládí*, I. Allegro, mm. 92-95 (clarinet)

Example 1.18d: *Mládí*, I. Allegro, mm. 96-101 (oboe and clarinet)

a) *initiating sigh* *rising motion* *concluding sigh*

b) *initiating sigh* *rising motion* *concluding sigh*

c) *initiating sigh* *rising motion*

d) *initiating sigh* *rising motion*

Example 1.20: *Mládí*, I. Allegro, mm. 110-113
 C♭ Diatonic (E♭ Phrygian)

Meno mosso ($\text{♩} = 72$)

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

p

pp

pp

p

SUS

2

2

ab: v_3^4

i 6

Ex. 2.1: *Mládí*, II. Andante sostenuto, mm. 1-8

Andante sostenuto ♩ = 72

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Bass Clarinet

p

p

Db: i

E diatonic
(D \sharp Aeolian)

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

mf

mf

mf

Db:

v i

Ex. 2.2: *Mládí*, II. Andante sostenuto, mm. 9-15

E diatonic
(E Ionian/major)

E \flat diatonic
(E \flat Ionian/major)

C \flat diatonic
(A \flat Aeolian)
accel.

whole tone₀

Fl. *mf espr.* *pp*

Ob. *mf espr.* *pp*

B \flat Cl. *mf* *pp*

Hn. *p* *dolciss.*

Bsn. *p*

B. Cl. *pp*

E: I V⁹ E \flat : I₄⁶

V⁹ a \flat : V⁺₉/V V⁷₉

12 23 23

1

p *mf* *f*

dolciss.

Ex. 2.3: *Mládí*, II. Andante sostenuto, mm. 16-20

A \flat harmonic minor
Piu mosso ($\text{♩} = 132$)

C \flat diatonic
(A \flat Aeolian)

A diatonic
(A Ionian/major)

Fl. *mf* *espr.*

Ob.

B \flat Cl. *mf*

Hn.

Bsn.

B. Cl. *mf*

ab: V $7/9$ i_4^6 subV 6_4

Ex. 2.4: 4:3 metric dissonance, variation 1

quadruple meter:

1 2 3 4 1 2 3 4

triple meter (interpretive metrical layer):

1 2 3 1 2 3

Fl. *mf* *espr.*

B \flat Cl. *mf*

Ex. 2.5: *Mládí*, II. Andante sostenuto, mm. 32-43

E diatonic
(C# Aeolian)
a tempo

Fl. *mf*
Ob. *mf*
B. Cl. *mf*
Bsn. *mf*

cresc. *accel.* *cresc.* *cresc.* *rit.*

a tempo

mf *cresc.* *t₂* *t₃*

c#: VI bII iiø⁷ V₃

A^b melodic minor
a tempo

A^b harmonic minor

Fl. *f*
Ob. *f*
B. Cl. *f*
Bsn. *f*

cresc. *rit.*

a tempo

f *cresc.* *rit.*

a#: V⁷/VII V₂

Ex. 2.6: *Mládí*, II. Andante sostenuto, mm. 49-53

Più mosso ($\text{♩} = 126$)

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
B. Cl.

f

Harmonic analysis: Eb: $V_9^{\text{add } \flat 6}$ G: I cad $_4^6$ V^7 I

Ex. 2.7: 3:2 metric dissonance, variation 2

duple meter:
1 2 1 2 (1 2)

Oboe

triple meter (interpretive metrical layer):
1 2 3 1 2 3 1 2 3

Clarinet in B♭

Bassoon

Ex. 2.9: 3:2 metric dissonance, variation 3

Oboe

triple meter (interpretive metrical layer):

Clarinet in B \flat

Bassoon

Ex. 3.1b: Excerpt from fourth column



Ex. 3.1c: Excerpt from second column



Ex 3.2: *Pochod Modráčků* (Nigel Simeone 202)

Pochod „Modráčků“^{*)}

Piccolo solo
(p. V. Sedláčkovi na památku)
věnuje
Dr. ph. Leoš Janáček.

Výskali si zpěváci z králové kláštera.
Jsou modří jak modráčci!

Allegro ♩ = 120.

*) „Modráčci“ staroběnéři muzikanti-studenti v XVII. a XVIII. století.

121

Ex. 3.3: *Mládí*, III. Vivace, mm. 1-6

B \flat Locrian

Vivace (♩ = 160)

The first system of the musical score for 'The Rose Tree' features six staves. The Flute, Oboe, and Clarinet in B \flat parts are marked with a double bar line and repeat dots at the beginning, indicating they are silent for this section. The Horn in F part plays a series of half notes: B \flat , A, G, F, E, D. The Bassoon part begins with a piano (*pp*) dynamic, playing eighth notes: B \flat , A, G, F, E, D. The Bass Clarinet part also begins with a piano (*pp*) dynamic, playing eighth notes: B \flat , A, G, F, E, D. The key signature has one flat (B \flat), and the time signature is 2/4.

Ex. 3.4: *Mládí*, III. Vivace, mm. 7-14

D^b Dorian

(picc.)

(picc.)
7
Fl. *mf*
Ob. *pp*
B \flat Cl. *pp*
Hn. *pp*
Bsn. *pp*
B. Cl. *p*
(a:.) iv $_4^6$

Ex. 3.5: *Mládí*, III. Vivace, mm. 15-27

E[♭] Phrygian
(picc.)

F[♭] Lydian dominant

15

Fl.

Ob.

B[♭] Cl.

Hn.

Bsn.

B. Cl.

f

f

f

(a^b:) V

f

subV⁷/V

E[♭] Phrygian

F[♭] Lydian dom.

22

Fl.

Ob.

B[♭] Cl.

Hn.

Bsn.

B. Cl.

f

f

f

V

subV⁷/V

Ex. 3.6: Artist's rendering of the Prussian troops' uniforms during the Austro-Prussian War of 1866
(Bruce Bassett-Powell)



Ex. 3.7: *Mládí*, III. Vivace, mm. 28-43

F Lydian

28

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

f

fp

fp

fp

fp

(a⁺:) VI

[whole tone 0]

36

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

fp

fp

fp

fp

Ex. 3.8a: *MLádí*, III. Vivace, mm. 7-14 (repeat written out), piccolo

Ex. 3.8b: *MLádí*, III. Vivace, mm. 28-43, oboe

The image displays two musical excerpts from the score for *MLádí*, III. Vivace. The top system, labeled 3.8a Piccolo, shows measures 7-14. The bottom system, labeled 3.8b Oboe, shows measures 28-43. Both excerpts feature a repeating melodic pattern in the right hand and a supporting bass line in the left hand. The right hand pattern consists of eighth and sixteenth notes, while the left hand consists of quarter notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The Piccolo part in Ex. 3.8a and the Oboe part in Ex. 3.8b are circled in green.

Ex. 3.9: *Mládí*, III. Vivace, mm. 44-57

E^b Phrygian **F^b Mixolydian**

Fl. *f*

Ob.

B \flat Cl. *f*

Hn.

Bsn. *f*

B. Cl. *f*

(a b) v

subV⁷/V

Ex. 3.10: *Mládí*, III. Vivace, mm. 58-81

2 **Meno Mosso** (♩ = 100) *riten.*

The score is for a woodwind ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.). The tempo is **Meno Mosso** (♩ = 100). The score includes dynamic markings (*p*, *mf dolce*, *pp*, *mf*) and articulations (*riten.*, *a tempo*). The harmonic analysis at the bottom indicates the following chords: A: I₄⁶, V₂⁴, I⁶, I₄⁶, V₂⁴, F: I^{♭VI}, I, V⁹, and I⁷.

Fl. *p* *mf dolce* *p* *pp*

Ob. *p* *mf dolce* *p* *pp*

B♭ Cl. *pp* *pp*

Hn. *pp*

Bsn. *pp*

B. Cl. *pp*

A: I₄⁶ V₂⁴ I⁶ I₄⁶

a tempo *riten.* *a tempo*

Fl. *p* *pp*

Ob. *p* *pp*

B♭ Cl. *pp* *pp*

Hn. *pp*

Bsn. *mf*

B. Cl. *mf*

V₂⁴ F: I^{♭VI} I V⁹ I⁷

(Ex. 3.10 continued)

70 *riten.*

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

mf *p* *pp* *p*

D: I $_4^6$ V $_2^4$ I 6 VII_4^6 | B: subV $_4^6$

75 *a tempo* *riten.* *a tempo*

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

mf *espress.* *p* *p* *p*

subV $_{5,7}^7$ (Fr $^{+6}$) I $_4^6$ *mf* V $^8 - 7$ I $_4^6$ *p* a: ii $^{\circ 4}_3$

Ex. 3.11a: *Mládí*, III. Vivace, mm. 58-69, oboe (and flute)

Ex. 3.11b: *Pochod Moddráčků*, mm. 25-38, piccolo

Ex. 3.11c: *Lidové noviny*, “Berlín,” second column excerpt, flute

Ex. 3.11a

oboe

(fl.)

ob.

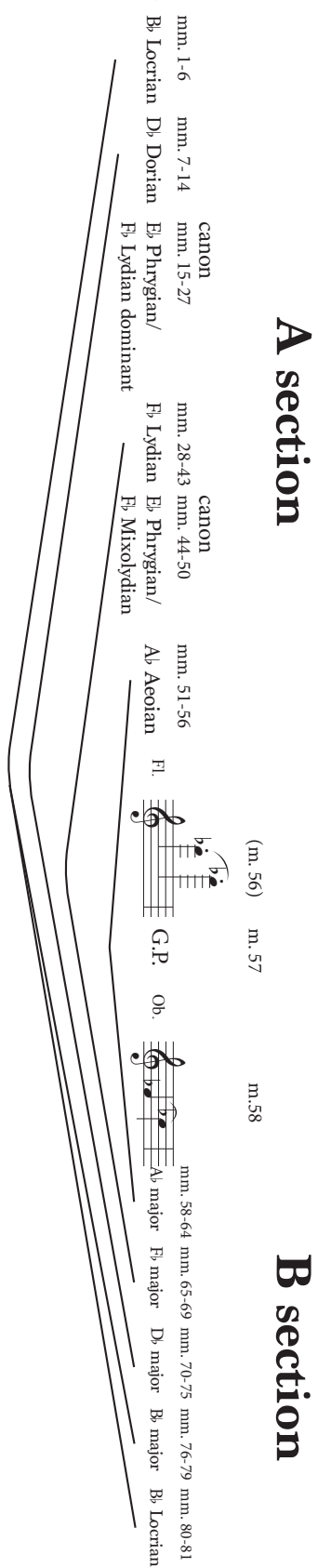
Ex. 3.11b

piccolo

picc.

Ex. 3.11c

flute



Ex. 4.1: *Mládí*, IV. Allegro animato, mm. 1-10

Allegro animato (♩ = 132)

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Bass Clarinet

mf espr.

p

pp

pp

G \flat : V 7 whole tone₁

7

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

Ex. 4.2a: *Mládí*, I. Allegro, mm. 1-3, oboe (Theme A)

Ex. 4.2b: *Mládí*, IV. Allegro animato, mm. 4-9, flute (Transformation *D*)

Ex. 4.2c: *Mládí*, IV. Allegro animato, mm. 23-28, bass clarinet (Transformation *E*)

Ex. 4.2d: *Mládí*, IV. Allegro animato, mm. 38-42, horn (Transformation *F*)

Theme A
Ex. 4.2a

Transformation *D*
Ex. 4.2b

Transformation *E*
Ex. 4.2c

Transformation *F*
Ex. 4.2d

Ex. 4.3: *Mládí*, IV. Allegro animato, mm. 11-17

(G: V₅⁷)

Ex. 4.4: *Mládí*, IV. Allegro animato, mm. 18-22

whole tone₁ | D \flat Lydian dominant

18 *f* *cresc.* 4 *rit.*

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

(G \flat : V⁷) *f* D \flat : V₂⁴⁽⁹⁾/V

Ex. 4.5: *Mládí*, IV. Allegro animato, mm. 23-28

D \flat diatonic | D \flat harmonic major

23 D \flat diatonic | D \flat harmonic major

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

B. Cl.

mf dolce *p*

mf dolce *p*

mf *p*

mf dolce espr. *p*

D \flat : V⁹ V⁹

Ex. 4.6: *Mládí*, IV. Allegro animato, mm. 38-42

Fl. 38

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

ff

ff

ff

ff

f

A: I⁶ V₅⁶ I V₅⁶ I

Ex. 4.7: *Mládí*, IV. Allegro animato, mm. 114-121

chromatic

Fl. 114

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

ff

ff

ff

sf

sf

sf

F♯: vii⁰₇/V V₅⁶

Ex. 4.8: *Mládí*, IV. Allegro animato, mm. 122-126

122 **Meno mosso** (♩. = 72) [0246] whole tone? ————— ♩. = ♩.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

f *espr.* *marc.* *sf* *ff* *sf*

V⁹

Ex. 4.9: *Mládí*, IV. Allegro animato, mm. 127-140

C^{\flat} Lydian dominant ————— D^{\flat} Lydian dominant

Fl. 127
 Ob.
 B \flat Cl. (8va)
 Hn.
 Bsn.
 B. Cl.

$\text{F}^{\flat}: \text{V}^9$ $\text{G}^{\flat}: \text{V}_2^4$

octatonic_{1,2} transformations

Fl. 134
 Ob.
 B \flat Cl. *p*
 Hn. 134 *p*
 Bsn. 134 *p*
 B. Cl. *p*

$\text{D}^{\flat}7$ G^7

Ex. 4.10: *Mládí*, IV. Allegro animato, mm. 141-151

[illegible]

Ex. 4.11: *Mládí*, IV. Allegro animato, mm. 174-178

Un poco meno mosso (♩. = 120)

174 *rit.* *a tempo*

Fl. *ppp* y_2 y_1

Ob. *p dolce*

B♭ Cl. *ppp*

Hn.

Bsn. *p dolce*

B. Cl. *p*

G♭: V⁷

Ex. 4.12: *Mládí*, IV. Allegro animato, mm. 203-217

Presto (♩. = 152)

203

Fl. *f* *espr.*

Ob. *mf*

B♭ Cl. *mf*

Hn. *mf*

Bsn. *f* *espr.*

B. Cl. *f*

F♭: I V⁷

212

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

I

Ex. 4.13: *Mládí*, IV. Allegro animato, mm. 246-262

246 *f espr.* G.P.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

256 *ff*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

B. Cl.

I

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