

Writing techniques in the 3rd movement of Leoš Janáček's *Sinfonietta*

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Abstract: *Compared to the previous two movements of the Sinfonietta, in the 3rd movement Leoš Janáček impregnates listeners' conscience with a completely unexpected instrumental colour in the military, heroic context of the work, i.e. the very special timbre of the viola d'amore. This study features a few historical references focusing first of all on the Phanariot Alexandru Ipsilanti, then on a pair of princely lovers from the Middle Ages. We will see how these characters are linked to the name, which Janáček attributes to the movement, i.e. Králové klášter (The Queen's monastery), but also to images from the composer's childhood. Beside the mentioned directions, the musicological research will enter the depths of the compositional laboratory in order to emphasise the melodic inspiration and the architectural structure of the 3rd movement of the Sinfonietta.*

Keywords: *motif; melody; Ipsilanti; viola d'amore; queen;*

Introduction

On the Christmas Eve of 1927, more precisely in the 24 December 1927 edition of the newspaper *Lidové noviny*, a daily from Brno with which he had collaborated for decades, Leoš Janáček publishes an article entitled *Moje město (My town)*. The not very long text can seem a slightly melancholy but quite realistic contemplation of moments in the childhood and adolescence spent in the Moravian capital. Although returning to the year 1866, when the composer was twelve years of age, the acts and the places are still very much alive in the author's memory and are quite suddenly followed by a leap over decades, to the day of 28 October 1918, when the unification of the Czech and Slovak lands in one state and the declaration of independence took place². Overwhelmed by the symbolic light of this day, the shadows of his childhood and adolescence recede and the city of Brno looks renewed and bright to the 73-year-old musician.

1. Old affairs with Romanian connections

For readers all over the world, especially for musicologists, Janáček's memoirs feature a few very interesting pieces of information about places that the composer portrays in the five movements of his work, *Sinfonietta*. I have already debated on the aspects related to the first two movements of the work in my previous studies³; what follows is a discussion

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² See https://ro.wikipedia.org/wiki/Istoria_Cehiei, accessed on 29 March 2023.

³ The first study is *Writing techniques in the 1st Movement (Fanfare) from Leoš Janáček's Sinfonietta* in Education, Research, Creation, periodical of the Faculty of Arts of the University «Ovidius» from Constanța, Romania; Vol. 8, No. 1-2022. The study was also taken over in the *Central and Eastern European Online Library* (<https://www.ceeol.com/search/journal-detail?id=1590>). The second study is *Writing techniques in the second movement of Leoš Janáček's Sinfonietta*. In the "Education, Research,

of the aspects related to the 3rd movement, whereas the last two sections will be treated in subsequent studies. Until then, however, I'd like to dwell on a passage from Janáček's text, which I am absolutely sure will cause supplementary curiosity to Romanian readers, maybe to others, as well. Here is the fragment, translated from the Czech-language original⁴:

You could walk from the long bridge over the Svatka⁵ river to the Viennese bridge through the court of the Ypsilanti house, on whose gate, carved in stone, was a Turk sitting crosslegged.⁶

I consider the thoroughgoing study of the respective information welcome, even if, just temporarily, the research will move off from the musicological character and focus on strictly historical questions. Consequently, I begin by saying that there is a street in Brno bearing the name Ypsilantiho, reminiscent of the Greek Alexandru Ipsilanti, born in the Fener quarter of Istanbul, who later became hospodar of Wallachia (1744-1782 and 1796-1797) and Moldavia (1786-1788)⁷. A few pieces of information about this ruler are worthy of interest.

His reigns sum up nine years and ten months of effective dominion and chronologically almost fully cover (also considering the large interruption) the last quarter of the 18th century. This interlude was among the most prosperous for the Romanian Principalities in the entire period of Phanariot reigns (1711-1821).⁸

Intelligent and cultivated, Alexandru Ipsilanti was a promoter of the Enlightenment in the Romanian Principalities, where he drafted reform projects in the fiscal, agricultural, manufacturing, commercial, postal, educational, legal fields, which led to real social progress. Moreover, he was a protector of orphans, supporter of written culture and initiator of new urbanistic constructions⁹. This is the portrait of a worthy ruler, whose achievements were fully recognised by modern Romanian historiography, including the communist period¹⁰.

Why and how he came to Brno, how long he was there for are facts that several sources record. This is what a Czech-language website writes¹¹: Moldavian ruler, politician, participant in the fight against the Turks, political prisoner of Ibrahim Pasha, arrested after escaping from Iași in 1788 by the Austrian Emperor Joseph II and imprisoned in Brno [...] Prince Ypsilanti was imprisoned in Brno between 23.6.1788 and 18.10.1791, as a state

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⁴ I did not have access to the facsimile of the newspaper *Lidové noviny* of 24 December 1927 but I found the article on the internet. See <http://www.mestohudby.cz/publicistika/clanky/moje-mesto>, accessed on 29 March 2023. Here is the original of the above-quoted fragment: "Napříč jím, od «dlouhého» mostu, přes Svatku na Vídeňku se klenul, skrz nádvoří Ypsilanti, řezdávali tak domu, na jehož bráně vytesán v kameni Turek se zkříženýma nohama".

⁵ Svatka is a river in South Moravia. See [https://en.wikipedia.org/wiki/Svatka_\(river\)](https://en.wikipedia.org/wiki/Svatka_(river)), accessed on 29 March 2023.

⁶ See Vilem Tausky & Margaret Tausky, editors & translators. 1982. *Leoš Janáček. Leaves from his life*. New York: Taplinger Publishing Company, p. 42.

⁷ Alexandru Ipsilanti (1726-1807). See https://ro.wikipedia.org/wiki/Alexandru_Vodă_Ipsilanti, accessed on 29 March 2023.

⁸ Matei D. Vald. 1987. „Iluminism și modernism în politica reformatoare a domnitorului Alexandru Ipsilanti”. *Revista de istorie*, tome 40, no. 10, p. 997. „Domniile sale însumează 9 ani și 10 luni de guvernare efectivă și acoperă cronologic (cu lungile întreruperi ce s-au produs) aproape în întregime ultimul pătrar al veacului al XVIII-lea. Acest răstimp a fost dintre cele mai prospere pentru Principatele Romane, din toată perioada domniilor fanariote (1711-1821)”.

⁹ This phrase concentrates aspects, which are widely debated on in Matei D. Vlad's study.

¹⁰ See the 127 footnotes of the study signed by Matei D. Vlad.

¹¹ See [Alexander Ypsilanti - Profil osobnosti \(brna.cz\)](http://www.brna.cz/Alexander-Ypsilanti-Profil-osobnosti), accessed on 29 March 2023.

political prisoner. However, he loved the city of Brno and, through his behaviour, also won the appreciation of the city's inhabitants.¹²

Additionally to the above statements, which described Alexandru Ipsilanti as the author of numerous and extremely important economic and social reforms in the Romanian Principalities, it must be said that he also asserted himself through numerous and quite convoluted political games. One of these was the one in which he sided with Austria, a fact that displeased Turkey.

On 15 January 1787, supported by Austria, Alexandru Ipsilanti becomes hospodar of Moldavia, an induction which coincided with the aggravation of the contradictions between the Ottoman Empire and Tsarist Russia. The tension eventually led to the Russo-Austro-Turkish war in the period 1787-1792. [...] In this interlude, he was, however, an adept of the policy of openly siding with Austria, as it follows from a report of the Austrian consul in Iași of 24 August 1787¹³.

Moving somewhat nearer to Janáček's memoirs, the Romanian author also states: Leaving Moldavia, Alexandru Ipsilanti wandered for four years in Austria until 1792, until which time his family was sequestered in Constantinople. In this period, he peregrinated «through the Habsburg Empire (Brünn, Vienna, etc.), becoming one of the popular figures for Austrians who were not used to Oriental attire and the Turkish chibouks. In the city of Brünn, above the entrance gate to the house in which the ruler lived there continues to stand a stone bust, inscribed *Ypsilanti Fürst V. Moldau* (dated 1788)».¹⁴

So “the Turk with crossed legs” engraved in stone in the yard of the house that Leoš Janáček was crossing in his journeys is the ruler mentioned above, Alexandru Ipsilanti, who, less through his attire and chibouk, impressed the inhabitants of Brno with his cosmopolitan attitude. In the first decades of the 20th century, the house where he lived in Brno was demolished, while the inscription featuring “the Turk” was stored up in the City museum, where it can still be admired nowadays¹⁵.

I will conclude at this the retrospective view of a character, who is part of the history of cities, such as Iași in Romania and Brno in the Czech Republic, but not before adverting to how he passed away. As a consequence of a plot against the Turks initiated by Constantin, Alexandru Ipsilanti's son,

the sultan ordered the father's imprisonment «with a chain on his neck and cuffs with iron ferrules on his feet» in the famous Edikulé (a citadel in Istanbul, o.n.) where, after 34 days of torture, [...] the old gentleman was killed on 25 January 1807 after terrible torment.¹⁶

¹² “Moldavský hospodář, politik, účastník bojů proti Turkům, politický vězeň Ibrahima Paši, po útěku z Jaffy v roce 1788 zatčen hulány rakouského císaře Josefa II. a uvězněn v Brně [...] Kniže Ypsilanti byl vězněn v Brně od 23. 6. 1788 do 18. 10. 1791 jako politický státní vězeň. Přesto si Brno velmi oblíbil, svérázností v jednání a vystupováním si také získal přezdívku Brňanů.”

¹³ See Matei D. Vlad, *op. cit.*, p. 1010. „La 15 ianuarie 1787, sprijinit de Austria, Alexandru Ipsilanti ajunge în scaunul domnesc al Moldovei, înscăunare care a coincis cu agravarea contradicțiilor dintre Imperiul otoman și Rusia țaristă. Încordarea a dus, în cele din urmă, la declanșarea războiului ruso-austro-turc dintre anii 1787-1792. [...] În acest răstimp, el a fost însă adeptul politicii de coalizare fățișă cu Austria, cum rezultă dintr-un raport al consulului austriac din Iași, din 24 august 1787.”

¹⁴ *Ibidem*, p. 1011. „Părăsind Moldova, Alexandru Ipsilanti a rămas patru ani pribeg în Austria, până în anul 1792, timp în care familia i-a fost sechestrată la Constantinopol. În această perioadă, el a peregrinat «în cuprinsul Imperiului Habsburgic (Brünn, Viena etc.), devenind una din figurile populare pentru austriecii neobișnuiți cu costumele orientale si cu ciubucele turcești. În orașul Brünn, deasupra porții de intrare a casei unde a locuit domnitorul este și astăzi un bust de piatră, având încrustată (cu data 1788) inscripția: *Ypsilanti Fürst V. Moldau*”.

¹⁵ See [Alexander Ypsilanti - Profil osobnosti \(brna.cz\)](#), accessed on 30 March 2023.

¹⁶ Matei D. Vlad. 1983, March. „Un principe illuminist și reformele sale”. *Magazin istoric* Year XVII, No. 3 (192), p. 32. „Sultanul a poruncit întemnițarea tatălui «cu lanțul de gât și la picioare cătușe cu obezi de fier» în vestita Edikulé (fortăreață din Istanbul, n.n.), unde, după 34 de zile de torturi, [...] bătrânul domn a fost omorât la 25 ianuarie 1807, după un supliciu groaznic”.

The resemblance to another martyr in the history of Romanians, Constantin Brâncoveanu, is striking.

2. Even older affairs

On the way back towards the musicological character of the research there appears a new historical dislodgement from the itinerary, whose link to the content of the study is, however, essential, as the spring can also be found in the text published by Janáček on the Christmas Eve of 1927. Therefore, since the 3rd movement in the *Sinfonietta* is called *Králové klášter* (*Queen's monastery*), I will present below a few historical facts and their connections, some of them certain, others merely probable, to Leoš Janáček and his work. In the text published on 24 December 1927 in *Lidové noviny* the composer very briefly adverts to the Augustinian monastery *Saint Thomas* of Brno¹⁷.

From St. Anne's hospital in Baker Street to the monastery in King's Street there was a constant to-ing and fro-ing¹⁸.

Even if the readers' attention is directed more towards human activity than the buildings named by Janáček, musical historiography attests that the first years of his education as a musician took place in the respective monastery, guided by Pavel Křížkovský¹⁹.

At the Augustinian Monastery, Janáček's education was in the hands of a remarkable group of priests, including the composer Pavel Křížkovský and the scientist Gregor Mendel, the father of genetics. [...] The most important musical influence on Janáček at school was Křížkovský, whose conducting he particularly admired and whose choruses (especially his settings of folk texts from František Sušil's collection) helped to inspire Janáček's earliest compositions. When Křížkovský left for Olomouc in 1872, Janáček, still in his teens, succeeded him as director of the choir at the Monastery.²⁰

On the premises of the monastery stands the church *Nanebevzetí Panny Marie* (*Dormition of the Mother of God*) and the name of the 3rd movement of the *Sinfonietta* springs from its founder, Eliška Alžběta Rejčka. During the years he spent as a chorister in the monastery choir, Janáček definitely took part in the religious ceremonies organised in the church and very likely found out about the legends surrounding the halidom, some of them having the founder as the main character. Under the equal influence of personal curiosity and the researcher's responsibility, I will sketch below a brief portrait of her.

Eliška Alžběta Rejčka, also known under the name of Elisabeth Rycheza was born on 1 September 1286 (or 1288, according to some sources) as the daughter of Przemysł II (1257-1296), duke of Greater Poland and starting with 1295 kind of Poland, and of his wife. Named Richeza, Przemysł's wife was the daughter of king Valdemar of Sweden and of queen Sophia of Denmark. In 1303 Eliška Alžběta Rejčka married Wenceslas II (1271-1305), king of Bohemia and then of Poland, with whom he had a daughter in 1305. She became a widow that same year. In 1306 the marriage to duke Rudolf of Habsburg took place, who became king of Bohemia and then of Poland. In 1307 Eliška Alžběta Rejčka becomes a widow again and, as a twice-widowed queen, she involves herself actively in the disputes for the Bohemian crown. In 1318 she settles down in Brno, where she begins an intimate relationship with Jindřich z Lipé (Henry of Lipá), a

¹⁷ See <https://www.leosjanacek.eu/en/augustinian-abbey/>, accessed on 30 March 2023.

¹⁸ See Vilem Tausky & Margaret Tausky, *op. cit.*, p. 41.

¹⁹ Pavel Křížkovský (1820-1885), Czech composer and conductor. See Nigel Simeone. 2019. *The Janáček Compendium*. Woodbridge: The Boydell Press, pp. 121-122.

²⁰ *Ibidem*, p. 1.

Czech nobleman and marshal, governor of the province of Moravia. The two actually have their own court. In 1323 she sets the cornerstone of the basilica *Nanebevzetí Panny Marie (Dormition of the Mother of God)* from Brno, founds the Cistercian monastery of nuns and the hospital on the premises of the monastery. In the meantime, she endows the church and the monastery with precious gifts. In 1329 Jindřich z Lipé (Henry of Lipá) dies and is buried in the basilica *Nanebevzetí Panny Marie (Dormition of the Mother of God)* of Brno. Immediately after Eliška Alžběta Rejčka becomes a nun at the monastery that had founded. In her turn, she dies in 1335 and is buried in the same basilica, next to her lover Jindřich. In the 18th century the monastery comes to the Augustinian monks and turns into the spiritual, scientific and cultural centre of old Brno (Staré Brno).²¹

Therefore, there are solid arguments supporting the idea that Leoš Janáček's music in the 3rd movement of the *Sinfonietta* illustrates events in the queen's life and, moreover, her feelings. Let's see how.

3. Ideas, sounds, emotions

The orchestral ensemble with whose help Janáček decides to portray *Králové klášter (The Queen's monastery)* and the queen Eliška Alžběta Rejčka is made up of piccolo flute, four flutes, two oboes, English horn, two clarinets in B flat, bass clarinet in B flat, three trumpets in F, four horns in F, three trombones, tuba, campanelli, harp, violins I and II, cellos and double basses. The violas could not miss joining the strings but a stipulation needs to be made regarding these:

In the autograph and authorized copy a single viola d'amore substituted for violas in the third movement, but in a letter to Václav Talich (27 mai 1926 [...]) Janáček recommended that all the violas should play the part²².

Jiří Zahrádka²³ stipulates two aspects about the violas in the commentary to the 2017 revised edition of the score of the *Sinfonietta*²⁴: first, that the decision to use the viola section or a single viola d'amore belongs to the conductor; second, that in a situation in which all violas are used, they will play muted. After having listened to both versions, I can express my preference towards the sound of a single viola d'amore, since I consider it is much closer to the intimate, affectionate and slightly melancholy character, which Leoš Janáček desired from the outset.

In comparison to the research of the two previous sections of the *Sinfonietta*, the foundation of the musicological analysis of the 3rd movement is even more tightly – although somewhat differently – linked to the feelings and experiences that the music conveys. Although, regarding the fanfares in the first movement and the Špilberk castle in the second, the composer makes his own emotions and spiritual processes known through the music, here he sets out to illustrate something he had not directly experienced, that is queen Eliška Alžběta Rejčka's love

²¹ The information that I have synthesised here have been taken over from various electronic sources listed in the bibliography. Unfortunately, I have identified printed sources regarding queen Eliška Alžběta Rejčka only in the Czech and Polish languages, which I was not able to consult because of the language barrier. However, I did have access to a few printed sources about the period of the 13th and 14th centuries in the history of Central Europe (Bohemia, Poland, Austria and Germany) but none of them concentrates on queens, who were only mentioned by the way, but on the deeds of kings and other male personalities.

²² Nigel Simeone, John Tyrrell & Alena Němcová. 1997. *Janáček works. A catalogue of the music and writings of Leoš Janáček*. Oxford: Clarendon Press, p. 211.

²³ Jiří Zahrádka (b. 1970), Czech professor and musicologist, curator of the archive of the Department of the History of Music from the Moravian Museum in Brno, maybe the most important contemporary expert regarding the heritage left by Leoš Janáček. He is invited by UniversalEdition of Vienna to comment on the Czech composer's scores. See <https://www.albatrosmedia.eu/writer/jiri-zahradka/>, accessed on 31 March 2023.

²⁴ See <https://www.universaledition.com/leos-janacek-2012/works/sinfonietta-14501>, accessed on 31 March 2023.

for marshal Jindřich z Lipé (Henry of Lipá). Well known by Janáček as early as his childhood and adolescence, the monastery is not only the place where the lovers who lived centuries before found their everlasting peace, but its walls feed the composer's synesthetic imagination, in which Eliška and Jindřich play the main roles. I am fully convinced that researchers would make a mistake, should they avoid the aspects presented above. Going in this direction, the analysis that I propose will combine the objectivity imposed on any research activity, and in which scores constitute an immutable object, with the consciously assumed subjectivity departing from an attempt to permeate the composer's soul and imagination.

The architecture of the movement I discuss does not altogether take into consideration any of the usual patterns of the time, however, it is fully and harmoniously joined in an **A B C** and **Coda**-type structure. The musical motifs, three in number, do not lead towards solid individual themes but have very well-defined expressiveness. The first of these, a sensitive, warm, fast-moving one, gives out a warm, profound and unconditional feeling. By setting my imagination free, I can think about the very young queen Eliška Alžběta Rejčka's melancholy regrets about the loss of her two husbands. My thoughts can wander to her mature love, alive and ever greater for Jindřich, then to her devotion to God after donning a nun's attire, disconsolate about her love's death. I am convinced that my statements are not mere speculations, because Janáček is very likely to have desired to convey one, several, maybe all of these experiences.

2 **Moderato** (♩ = 66)

1
B.C.I. in Bb

2
Tuba

3
A.

1
V. 1

4
V. 2

3
V-la d'amore

1
Vc.

Motif 1

con sord.

mf

mf

mf

mf

mf

Fig. 01. Motif 1 (layer 1 = red; layer 2: blue; layer 3 = green; layer 4 = orange).

Should we concentrate on the compositional technique, we observe absolute simplicity consisting in four layers. In parallel octaves found at register extremities, the most important layer belongs to the melody itself at the first violin and the cello, another, playing the role of

basis, at the unison of the bass clarinet with the tuba. The viola d'amore and the harp are placed in the middle of the musical discourse, also in unison, while the 2nd violin plays a trajectory that joins the melody. Although the hierarchy of these layers is obvious, they compose a whole without any fractures.

In an architectural make-up that I shall name **a**¹ (b. 1-12) as part of an **A** (b. 1-38), the harmonies gravitate around the chord E flat – G – B flat, which makes up a canvas close to the key of E flat major, although the composer does not note any key signature. That is because, in the already consummate manner of his last creative period, Janáček imagines an always harmonically fluctuant musical discourse, found at the border between the classical tonal system and the extension it suffered in the late 19th century. Processed through transposition, extension and confinement, the first motif is immediately resumed in the same orchestral arrangement.

The image displays two systems of musical notation for measures 4-7. The first system, starting at measure 4, features a Bass Clarinet in B \flat and Tuba with a half-note melody, and an Arpa with a complex rhythmic accompaniment. The Violin 1, Violin 2, Viola d'amore, and Violoncello parts are in unison, playing a melodic line. A red box highlights the Violin 1 part with the text "Motif 1 transposed and extended". The second system, starting at measure 7, shows the same instruments. The Bass Clarinet and Tuba parts are simplified, while the Arpa and string parts continue their respective parts. A red box highlights the Violin 1 part with the text "Motif 1 transposed and narrowed".

Fig. 02. *Motif 1 resumed and processed.*

This is not overlapping polytonality, but the music of the above-mentioned structure **A** conveys the sense of a permanent metamorphosis, consisting in the juxtaposition of temporary tonal centres. The composer avoids Wagner's type of instability, in which the tension of the dissonances accumulates up to a veritable explosion, which produces a phenomenal impact on listeners, who are increasingly eager to reach the anchorage, I would even say the deliverance of consonance. Janáček's music is not conflictual in the sense of the dissonance – consonance dichotomy, but the sonic antagonism “melts” into a homogenous, very personal matter, which conveys the sensation of tonality and modulation. Bars 9-12 have both a closing role (achieved through the repetition of a few previous sounds) and the role of a modulating passage towards the apparent key of C flat major.

The a^2 segment (b. 13-38) is in fact an extension of the preceding one and does not bring any trenchant melodic, harmonic or rhythmic novelties. However, the perception of a change is obvious, owed especially to the appearance of new instrumental timbres. What Janáček does here can resemble a development of motif a^1 , with the mention that the techniques used – sequencing, confinement, repetition – are not only applied to the motif itself, but to all the levels that make up the discourse. We also distinguish a permanent fluctuation of sounds found in the low register, which together with others above make up chords suggesting several tonal centres. Each leaves room to the next with the same ease with which it appeared, in a signally consonant, not necessarily diatonic itinerary, but one dominated by calm and reverie. The processing of the musical material is minimal and easily perceivable, since the composer's intention is to maintain the magical canvas of love.

Back to the first bars of the a^2 segment, we observe that on the sonic level, that listeners are aware of as being the main, melodic one, there arises the voice of the English horn, while the long-duration notes of the horns join the harmonic level.

The musical score for Figure 03 shows the first six bars (13-18) of the a^2 segment. The instruments and their parts are as follows:

- Corno inglese:** Starts with a rest in bar 13, then enters in bar 14 with a melodic line marked *mf*. A red bracket above the staff from bar 14 to bar 18 identifies a "Secondary motif, related to Motif I".
- Bass Clarinet in Bb:** Plays a long, sustained note in bar 13, then rests.
- Horn in F (2, 3, 4):** Plays sustained notes in bar 13, then a melodic line in bar 14 marked *mf*. Rehearsal marks 2.4 and 2.3.4 are indicated.
- Tuba:** Plays sustained notes in bar 13, then rests.
- Arpa:** Plays a rhythmic accompaniment of eighth notes, marked *f* in bar 13 and *p* in bar 14.
- Violin 1 and Violin 2:** Play sustained notes marked *ff*.
- Viola d'amore:** Plays sustained notes marked *ff*.
- Violoncello:** Plays a rhythmic accompaniment of eighth notes, marked *f* in bar 13 and *p* in bar 14.

Fig. 03. *The first six bars (13-18) of the a^2 segment.*

The instrument of bucolic resonance plays an itinerary derived from Motif 1 – which I have called a Secondary Motif –, having a sensitive, narrative character. The to-and-fro-ing created by the wavy arpeggios of the harp and viola d’amore leaves the medium-high register and heads towards the low-medium one, consequently the voice of the viola d’amore is replaced by that of the cellos. The single staff of the harp is now written in F clef, in unison with the cello section, which ensures adequate dynamic consistency to the *ff* nuance. The ambiance is embellished by the subtle perfume of the C flat major key.

The secondary motif passes on to the oboe, in exact transposition departing from the sound A flat (b. 20-24), then to be taken over by the violins, departing on F (b. 25-31), and by the four flutes – in a chorale in which the bass clarinet also takes part –, beginning with D (b. 32-33) and again with A flat (b. 34-35). By resuming the last bar, Janáček achieves the passage to section **B**, where we will hear Motif 2.

What follows can make us think of a medieval knight dressed in shining armour (the metallic, firm sonority of the trombones and the tuba), with his feathers fluttering by his helmet (the arpeggio volutes of the flutes and the piccolo). Could this knight be marshal Jindřich z Lipé (Henry of Lipá) himself? Very likely... Seemingly ready for a joust, he pays gallant homage (a wholly unusual grace note formula of the trombone, which I will discuss presently) to the lady he loves, none other than queen Eliška Alžběta Rejčka.

The exercise in imagination that I have just stated has its roots in the music of the **B** section (b. 39-74) of the form of the 3rd movement of the *Sinfonietta*. Entirely different from what was before, the sonority is illustrated by the timbres of the three trombones and the tuba, only completed by an itinerary made up of three flutes and the piccolo. The motif itself is composed of isorhythmic chords of the brass instruments, completed by arpeggios – parallel octaves vertically and antithetically juxtaposed arpeggios horizontally – of the woodwinds.

39 *Con moto*

Picc.

Fl. 1,2,3

Trb. 1,2,3

Tuba

Motif 2

Motif 2 repeated and with different cadence

Fig. 04. Motif 2.

The tempo is slightly faster, noted *Con moto*, without any other stipulation of character, while the dynamic aspect captures researchers' attention, definitely the performers', as well, regarding balance and dosage. The way in which Janáček conceived the nuances of this fragment can presuppose three modes of approach: of the trombones separately, of the flutes separately and the common one, of the overlapping previous two. I am saying this because the *f* emitted by three trombones and a tuba is not only twice as powerful as the *mf* of three flutes and a piccolo,

found in their least sonorous instrumental register. It is the conductor's task to decide whether they will think out the nuance separately for each level, and then the difference in intensity will be quite great, probably 4 to 1, or whether they will require that the nuance relation be 2 to 1, i.e. the *mf* of the flutes represent half of the forte of the trombones. I personally support this second version but I believe that an attempt at the first can also be taken into consideration, at least out of curiosity.

In figure no. 4 one can see that Janáček uses the same compositional means, i.e. the motivic display and then the varied repetition and sequencing, a type of thinking he maintains in the entire **B** section. Further on, in the discourse of trombone 2, there appears a very rare grace note formula for this instrument, more precisely a grace note turn.

The musical score for Figure 05 shows three staves: Trb. 1, Trb. 2&3, and Tuba. The key signature has one flat (B-flat) and the time signature is 2/4. Measure 47 is marked with *sf*. Measure 51 is marked with *p* and *rit.*. The second trombone part (Trb. 2&3) features a grace note turn in measure 51, which is a rare formula for this instrument.

Fig. 05. Grace note turn at second trombone.

Here is where a discussion regarding tempo intervenes. A little before, where section **B** debuts (b. 39), the unit for keeping time changes from half note to crotchet. However, this modification has no effect on the pulsation, which is a crotchet from the beginning. If in the first section the half note had the metronome mark value of 66 and in the second, in order for the indication *Con moto* to be observed, the crotchet should be a little faster than 132, let's say 144. At this speed, a flute or a clarinet can very easily play a turn, while a trombone can have difficulties of emission precision. Should we strictly concentrate on the musical substance and the notation, we see how, in perfect accordance with musical logics, Janáček writes *rit.* only the second time the turn appears. Maintaining the speed presupposes a phenomenal technique of the trombonist, so, in order for the first turn to be played correctly, I believe that slowing down the tempo is also necessary at bar 49. The composer continues in the segment made up by bars 55-66 by using the musical material of bars 39-46, which he transposes at an ascending minor third, repeating the first four bars with an inconsequential modification at the second trombone.

The musical score for Figure 06 shows five staves: Picc., Fl. 1, 2, 3, Trb. 1, Trb. 2&3, and Tuba. The key signature has one flat (B-flat) and the time signature is 2/4. Measure 55 is marked with *f*. The score includes annotations for "Motif 2 transposed" and "Motif 2 transposed and modified" in red. The Piccolo and Flute parts have a melodic line starting in measure 55, with a "1.2.3." marking. The Trombone and Tuba parts have a rhythmic accompaniment.

Fig. 06. Bars 55-66; ascending transposition.

The coda of section **B** (b. 67-74) again emphasises the technique of motivic containment, first at the trombones, then at the flutes, where repetition is also added. The analysis of the entire **B** section thus unearths four segments, identical from the point of view of the musical substance, however, different in duration: 8 bars (the display of Motif 2) – 8 bars (the chorale of the trombones, the appearance of the turn) – 12 bars (Motif 2 transposed, slightly modified and extended) – 9 bars. If this schema seems complicated, the audition is a pleasant and motivating one for listeners’ imagination.

The volutes of the flutes and the piccolo lead towards a short remembrance of Motif 1 (b. 75-77), in fact of queen Eliška Alžběta Rejčka and of her love. The composition technique maintains the four initial levels, but these suffer some transformations. The melody is now entrusted only to the first violins, divided in octaves and conquering the register of the 3rd octave; the second violins join the first ones in the same register; the fundament is ensured by the four flutes, while the harp and the viola d’amore close in on the register of the violins. In the following example, the colours of the levels are the same as in Figure 1.

Fig. 07. The return of Motif 1 (b. 75-77).

This is a short interlude of a sentimental character, which delineates sections **B** and **C** of the 3rd movement of the *Sinfonietta*. Starting here, beside researching the musical motifs and their meaning, the analysis of the musical discourse will also concentrate on the system of bars with a direct influence on the tempo. I have already begun discussing this aspect when, a few phrases above, I talked about the change in the unit for keeping time. From here on, the relationship between metre and tempo becomes increasingly interesting and deserves being debated on in detail.

In the development of the discourse, section **C** (b. 78-168) is the most extensive one and it is here that the most numerous musical events take place. I will begin with the matters related to metre and tempo, especially since these also indicate the segments making up the form. In order to achieve the passage from the affectionate, melancholy character of the bars, which bring Motif 1 again towards the following fragment, Janáček choses a very clever metric solution, one that is based on the principle of pulsation. This concept is not “officially” part of the theoretic category of metre, as opposed to the time unit (or unit of keeping time, as it can also be named), stipulated by the denominator of the fraction which makes up the bar. In performance practice one often ascertains that the time unit cannot illustrate the true rhythmic breath of music, as it merely is a visual, conceptual matter. A living element detached from the notation of the note durations, pulsation represents best the rhythmic vigour of the sonic itineraries, also proving its viability in transitional moments. It’s also the case here, when one passes from *Tempo I* (half note = 66) to *Più mosso* (crotchet = 144). The time unit changes, therefore, from half note to crotchet, but the latter duration, the crotchet, represents the pulsation of both bar systems and tempos, especially since Motif 3, which appears presently, begins with a quaver upbeat. Here is what the rhythmic itineraries of the sonic levels – all based on the crotchet pulsation – look like and the time-keeping version, that a conductor needs to think out:

Fig 08. *Rhythm, pulsation, keeping time.*

In the example above one can observe very clearly that the crotchet pulsation facilitates the time-keeping version and renders the small tempo acceleration, from crotchet = 132 to crotchet = 144, very comfortable.

The very careful study of the rhythm-metre-tempo triad in the fragment up to the bar 169, where we can say the Coda of the entire movement begins, reveals the certainty that the crotchet must remain a pulsation unit, despite the fact that both the bar and the time unit change. We saw that the metric system of 2/4 appears in bar 79. In bar 115 it is replaced by the 2/8 one and, according to logical rhythmic thinking – of dividing the crotchet into two quavers –, the concrete result would be a twice faster speed. However, Janáček wishes to keep the tempo, consequently he notes *L'istesso tempo*, and, for things to be very clear, also writes that the quaver (in the 2/8 metric system) is equal to the crotchet (in the previous metric system of 2/4). Therefore, the pulsation continues to have the metronomic mark value of 144, although the note value is now the quaver, not the crotchet (which has 72 metronomic impulses per minute).

Fig. 09. *Rhythm, tempo, pulsation, time keeping.*

The composer's choice of shorter note durations I think can be justified firstly through his wish of suggesting a quickening of the tempo, which will take place in bar 146, once the entire music reaches a climax. Secondly, in the already mentioned bar the metric system of 2/8 is maintained with the tempo indication of *Prestissimo*. Without further ado, this means that the quaver remains the metric/time-keeping unit and we ascertain that the tempo quickens by very little, without reaching what is called "extremely fast"! But Janáček knows that a great question mark can arise here, so he clears the situation in the best of fashions: after *Prestissimo* he notes between parentheses the indication that the crotchet has 152 impulses per minute, which means that the pulsation returns to the duration of crotchet, while the speed increases twofold. Logically, the time-keeping unit returns to the duration of the crotchet.

Fig. 10. *A change in tempo, pulsation and time keeping.*

After this discussion concentrating more on the conducting sphere and the technical solutions used in order to decipher the composer's rhythmic message, let's return to the spiritual, ideational, aesthetic side of the music that Janáček composed for section C from the 3rd

movement – whose name I mention again, *Králové klášter* (*The Queen's monastery*) – of his *Sinfonietta*. While the preceding two sections – and, implicitly, motifs – depicted queen Eliška Alžběta Rejčka (section **A**, Motif 1) and her lover, marshal Jindřich z Lipé (section **B**, Motif 2), I tend to believe that in section **C** (b. 78-145) one speaks about one of the battles that the marshal led. Motif 3 has war-like particular features, it leads our imagination towards the appearance of a lofty, fearless fighter certain of victory. Trombone 1 is the bearer of a simple melody, which uses a small sequence in order to orient itself ascendingly in a dotted binary rhythm (dotted crotchet followed by a quaver, dotted quaver followed by a semiquaver). Regarding the note durations, we observe what in counterpoint is called diminution, i.e. halving the durations, a technique, which can be associated to a progression towards the high register. Janáček does not use the turn any longer but brings in its place two sounds with a duration of a thirty-second-note.

78 *Più mosso* (♩ = 144)

E. H.

Cl. in B♭
1&2

Trb. 1

Trb. 2&3

Tuba

V. 1

V. 2

V-la

Vc.

Cb.

Motif 3

3-1

3-2

1.2. *mf*

83

Motif 3-2 slightly extended and repeated

Repeated motif

pizz

sf

Fig. 11. Motif 3.

With slightly modified orchestration, the music in the previous example is repeated twice, with an identical Motif 3, which is entrusted firstly to the trombone, then to the bass clarinet, the cellos and the double basses. Then, in a short unison fragment (b. 109-114), the viola and three horns play the Motif 3 extended by a few bars and starting from the sound D flat. We arrive to bar 115, where the composer notes a double bar and changes the metric system from 2/4 to 2/8. I will not resume the discussion about metre, I believe it has been sufficiently clearly explained above, but I must state two aspects: on the one hand, that here – i.e., in bar 115 – the aural and visual sensations belong to a new formal make-up; on the other hand, that there are factors supporting this statement, while others contradict it. The visual argument is made up of the double bar and the measure change, while our hearing does not perceive dotted durations anymore, but groups of equal durations answering to each other. In reality, the fragment contained by bars 115-121 has a transitional role, which strengthens the opinion of a different formal make-up.

Fig. 12. Bars 115-121, only horn 1 and the bass clarinet (the strings and two clarinets are added in the original score).

However, are there not other factors, as well – maybe one other?... – supporting the statement, because the transition that I was just talking about leads us towards a return of Motif 3, which contradicts, of course, the existence of a new musical structure, different in means and ethos. Beginning with an upbeat in bar 123, we hear again the melodic-rhythmic make-up from bars 78-82. It is firstly played by the oboes in unison in an ascending melody which features the scale in tones – could this be that other supporting factor I was mentioning a few lines above? –, a technique frequently used by the Czech composer. In the itinerary joining the strings we observe once again the diminution (halving) of the note durations, now from semiquavers to thirty-second-notes.

Fig. 13. Motif 3 in the tone scale and the diminution of the note durations.

In the above example I emphasised a rhythmic-harmonic nucleus made up of clarinets, horn, violins and viola, to which Janáček attributes the mission of sonic “platform”. Through perpetual repetition, this comes to support both Motif 3 and the following five bars, still dominated by the scale in tones. If the itinerary in tones of Motif 3 covers the interval of perfect ninth (from E flat in the 2nd octave to F in the 3rd octave), the one displayed by the unison of the piccolo, the flutes and oboes covers precisely a perfect octave (from D flat from the 2nd octave to C sharp from the 3rd octave – b. 127-131). The composer’s intention of leading us towards a culmination, in which sonic tension is unleashed, is a certainty. Until there, there are two steps left, which Janáček decides to take through the technique of sequencing, consequently he resumes Motif 3 twice. The first time (b. 131) it departs from the sound B and is kept for only a few intonations of the scale in tones, the colour being that of the bass clarinet, trombone 3, cellos and double basses, combined with the “platform” now made up of the piccolo, flutes, oboes, clarinets, horn 1, violins and viola. The second time (b. 139), Motif 3 is entrusted to the metallic and permeating sonority of three trumpets in unison, with a development which precisely resumes its first display by the trombone, only an octave higher.

I will now return to a previous discussion in order to formulate a personal conclusion regarding the existence or inexistence, within section C (b. 78-145), of two structural segments:

- Yes, there are two segments:
 - The first one (b. 78-114) has – mainly, but not only – the mission to display;
 - The second one (b. 115-145) has – mainly, but not only – the mission to process;
- No, there is one large segment (b. 78-145), which uses the same musical material, Motif 3.

Even if it can be interesting, the discussion about the small elements of the form does not decisively influence the course of the analysis, which now heads towards the moment of culmination (b. 146-168), when the explosion of all tension accumulated hitherto takes place. My imagination flies towards the moment of a battle, which the army led by marshal Jindřich z Lipé wins. The tempo reaches the highest speed (*Prestissimo*), while the chords of the horns and the trumpets, tackled periodically by trombone chords, seem to illustrate people and horses in metallic armour. The rhythm is made up of the repetition by the brass instruments and the bass clarinet of a binary formula, with a first short note and a longer dotted second, while the violins and the violas answer in counterpoint. The paroxysmal nuances are joined by accents in *sf*, while the elements of the musical discourse, taken together, make up an extremely vigorous and suggestive sonic image. A careful look at the score reveals a structure made up of four segments, more precisely 6+6+6+5 bars, their sum being repeated. If the first segment displays, the second and third are nothing else than strict sequences of the former, displayed a tone lower. We will clearly see the exposition and the first sequence in the following chapter.

Segment 1

146 *L'istesso tempo* (♩ = 152)

B. Cl. in Bb
Hr. in F 1,2,3.
Trp. in F 10,11,12
Trb. 1,2,3
Tuba
V. 1
V. 2
V-la

Segment 2

152

B. Cl. in Bb
Hr. in F 1,2,3.
Trp. in F 10,11,12
Trb. 1,2,3
Tuba
V. 1
V. 2
V-la

Fig. 14. The first two segments of the culmination, with strict exposition and sequencing.

The last segment, that of five bars (164-168) again brings to attention a few volutes of the flute and the piccolo on the sonic basis ensured by a chord of the trombones and the tube.

We are thus led towards the last section of the form of the 3rd movement from Leoš Janáček's *Sinfonietta*, which we can consider a Coda (b. 169-184). Its make-up faithfully maintains the previous thinking, is therefore subject to the ideas – equally, compositional techniques – of return, repetition and sequencing. Should we speak of the return, we observe how a seven-bar fragment (169-175) reminds one of the previous musical motifs: firstly Motif 2, belonging to marshal Jindřich z Lipé, then Motif 1, of the queen Eliška Alžběta Rejčka.

The musical score for the Coda (measures 169-184) is presented in a multi-staff format. The tempo is marked 'Moderato (♩ = 66)'. The score includes parts for Flute 1, 2, and 3 (Fl. 1,2,3), Oboe 1 (Ob. 1), Trumpets 1, 2, and 3 (Trb. 1,2,3), Tuba, Arpa (Harp), Violin 1 (V. 1), Violin 2 (V. 2), Viola (V-la), and Violoncello/Double Bass (Vc. Cb.).

Key features of the score include:

- Motif 2:** A seven-bar fragment (measures 169-175) is highlighted in red. It is first introduced in the woodwinds (Ob. 1 and Trb. 1,2,3) and then in the strings (V-la and Vc. Cb.).
- Motif 1:** A motif is highlighted in red in the English horn (Ob. 1) starting in measure 176 and extending to measure 184.
- Dynamics:** The score uses various dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano).
- Performance Instructions:** 'con sord.' (con sordina) is indicated for the strings, and 'a3' (third octave) is marked for the flute.
- Tempo and Meter:** The tempo is 'Moderato' with a quarter note equal to 66 beats per minute. The meter is 2/4.

Fig. 15. Motif 2 and Motif 1 in the Coda.

The fragment up until the end (b. 176-184) repeats Motif 2, after which, with the English horn in the foreground, it sequences Motif 1, which it also extends by two bars, in order to impose a cadence of the major chord with the tonic on E flat. The symbolic side presents to us the characters at the end of their existence, embraced in melancholy, almost pious love.

4. Conclusions

The 3rd movement - *Králové klášter (The Queen's monastery)* in Leoš Janáček's *Sinfonietta* is a musical page which, beside the in-depth study built as a consequence of serious documentation, challenges researchers to a few exercises in imagination. The technique is neither new, nor uncommon, since Janáček himself proceeded thus in his analyses of a few symphonic poems by Antonín Dvořák: *Vodník (The Water Goblin)* op. 107²⁵; *Polednice (The Noonday Witch)* op. 108²⁶ și *Zlatý kolovrat (The Golden Spinning Wheel)* op. 109²⁷.

Here is what John Tyrrell says about Janáček's method of analysis:

In his symphonic poems Dvořák had derived many of his melodies by taking Erben's lines of verse and «setting» them as if for voice (words are often written into Dvořák's autograph score). What is extraordinarily perceptive of Janáček in his analyses as that he seems to have realized this intuitively, often quoting the Erben poems together with the music that he sensed had been derived from them; in the final two analyses he even underlaid Erben's words to Dvořák's tunes.²⁸

Therefore, in the above pages I have proposed two parallel approaches: an analytical one and an imaginative one, the latter being influenced by the research of a few historical sources and by the article published by the composer in 1927. No one should wonder about the short incursion in Romanian history at the beginning of this article, because the name of Alexandru Ipsilanti cannot leave a Romanian researcher indifferent, even if he is a musician. In order to formulate the statements about the feelings of the characters in the Middle Ages I used my own sensitiveness; I let myself be permeated by Janáček's music, then I discerned my aesthetic sensations, which I expressed in words. Naturally, this endeavour is deeply subjective and can be completed – not contradicted! – by other researchers' similar experiences, which would only bring added value to the knowledge of this wonderful musical page and its composer.

Regarding the musicological analysis, this concentrates on the musical architecture and compositional techniques with the aim of demonstrating the suppleness of the motific edifications and changes, the flexibility of the chromatic thinking, the freedom, gusto and the expressiveness of rhythms, the strictness being melted by the breath of inspiration. The only apparently less discussed aspect is that of harmony, but that is only because the verticality is the result of melodic development and not the other way around. We hear cadences similar to

²⁵ The analysis is entitled «České proudy hudební. Dr. Antonína Dvořáka *Vodník*, symfonická báseň pro velký orchestr, op. 107» («Czech musical currents: Dr. Antonín Dvořák's *The Water Goblin*, symphonic poem for large orchestra, op. 107»). It was published in the magazine *Hlídky*, no. XIV from 1897, pp. 285-292, bearing the number XV/152 in the catalogue of Janáček's works (JW, from Janáček Works). See Nigel Simeone, John Tyrrell & Alena Němcová, op. cit., p. 390 și <https://www.digitalniknihovna.cz/mzk/periodical/uuid:779eb770-d475-11e4-ae4e-5ef3fc9ae867>, accessed on 21 April 2023.

²⁶ The analysis is entitled «České proudy hudební. Dr. Antonína Dvořáka *Polednice*, symfonická báseň pro velký orchestr, (op. 108)» («Czech musical currents: Dr. Antonín Dvořák's *The Noonday Witch*, symphonic poem for large orchestra (op. 108)»). It was published in the magazine *Hlídky*, no. XIV from 1897, pp. 454-459, bearing the number XV/153 in the catalogue of Janáček's works (JW, from Janáček Works). See loc. cit.

²⁷ The analysis is entitled «České proudy hudební. Dr. Antonína Dvořáka *Zlatý kolovrat* – Zd. Fibich: *Hedy*, opera, op. 43» («Czech musical currents: Dr. Antonín Dvořák's *The Golden Spinning Wheel* – Zdeněk Fibich: *Hedy*, opera, op. 43»). It was published in the magazine *Hlídky*, no. XIV from 1897, pp. 594-604, bearing the number XV/154 in the catalogue of Janáček's works (JW, from Janáček Works). See op. cit., p. 391 and <https://www.digitalniknihovna.cz/mzk/periodical/uuid:779eb770-d475-11e4-ae4e-5ef3fc9ae867>, accessed on 21 April 2023.

²⁸ John Tyrrell. *Janáček: Years of a life. Volume II (1914-28) Tsar of the forests*, Chapter 17: *Janáček: and programme music*. Faber and Faber. E-book acquired on kobobooks.com.

those of Classicism, but these are completed by the harmonies specific to the scale in tones and by a few modal catenations. In a masterful manner, the Czech musician includes harmony in the entirety of his music, from which the affectionate, loving, portly, bellicose, melancholy and even resigned expressions of the melody come to the fore.

The analysis of the 3rd movement, *Králové klášter* (*Queen's monastery*) from Leoš Janáček's *Sinfonietta* is a veritable spiritual joy, which completes the delight produced by the audition – preferably a repeated one – of the entire work, one of the most expressive, interesting and successful symphonic creations of the 20th century.

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