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# On the Instrumentation of Bass and Melody Line in Leoš Janáček's Late Chamber Music (1923–1926). Similarities and Differences with Other Chamber Works of Eastern and Western Europe

*Apie bosinės ir melodinės linijos instrumentuotę vėlyvojoje kamerinėje Leošo Janáčeko kūryboje (1923–1926). Jos panašumai ir skirtumai kitų Rytų ir Vakarų Europoje sukurtų kamerinių kūrinių kontekste*

## Abstract

The aim of this article is to reveal the strategy of the construction of the bass and melody lines in Leoš Janáček's *Concertino* (1925) and *Capriccio* (1926). The following aspects are presented in detail: instrumentation of the bass line, octave doublings of the melody line within a movement, as well as the participation of the low strings and the brass section in the performance of the melody. Are these characteristics of instrumentation of his *Sinfonietta* also found in his chamber music of this time? If yes, how does Janáček instrument his motifs? Are these characteristics found in the works of other West and Central Europe composers of that time (Paul Hindemith, Arthur Honegger, Arnold Schönberg and Anton Webern), or are they only used in the symphonic and chamber music by Janáček?

**Keywords:** Leoš Janáček, chamber music, *Concertino*, *Capriccio*, instrumentation, melody line.

## Anotacija

Šio straipsnio tikslas – atskleisti bosinės ir melodinės linijos komponavimo strategijas Leošo Janáčeko kūriniuose „Concertino“ (1925) ir „Capriccio“ (1926). Detaliai pristatomi šie aspektai: bosinės linijos instrumentuotė, oktavų dubliavimas kūrinių viduje, melodinėje linijoje, taip pat žemutinio registro styginių ir varinių pučiamųjų dalyvavimas atliekant melodiją. Ar šių bruožų, būdingų opuso „Sinfonietta“ instrumentuotei, esama ir tuo pačiu laikotarpiu sukurtoje kamerinėje muzikoje? Jei taip, kaip Janáčekas instrumentuoja savuosius motyvus? Ar šie bruožai randami ir kitų to meto Vakarų ar Vidurio Europos kūrėjų (Pauliaus Hindemitho, Arthuro Honeggero, Arnoldo Schönbergo ir Antono Weberno) darbuose, ar jie naudojami tik Janáčeko simfoninėje ir kamerinėje muzikoje?

**Reikšminiai žodžiai:** Leošas Janáčekas, kamerinė muzika, „Concertino“, „Capriccio“, instrumentuotė, melodija.

## Introduction

Leoš Janáček's music is becoming increasingly popular in the last decades, his operas are regularly performed in numerous international opera houses and his orchestral works belong to the standard repertoire of the most important concert houses. Musicology is also focusing on his compositional works with greater attention than before. There are numerous publications on his stage and orchestral works that deal with the formal, thematic and motivic aspects. His chamber music has, however, been relatively ignored by music-scientists. The few analytic studies on his chamber music works concentrate on the semantic (Hermand 1994: 117–134), aesthetic (Jung 1999: 196–201), formal (Skoumal 1992; Josephson 1995: 402–420) and harmonic (Hohenegger 1998: 188–195) aspects of Janáček's music. The instrumental refinements of his orchestral and chamber

music works remain, with some exceptions (Mackerras 1982: 143–154; Mähder 1997: 67–85), largely unexplored. Although between 1881 and 1921 Janáček only wrote one chamber music work (piano trio), he wrote from 1922 until his death on 12th of August 1928 numerous works of this kind with different instrumentations.

The article presents the compositional strategies in Janáček's *Concertino* (1925) and *Capriccio* (1926): instrumentation of the bass line, octave doublings of the melody line within a movement, as well as the participation of the low strings and the brass section in the performance of the melody. Are the characteristics of his *Sinfonietta* also found in his chamber music of this time? If yes, how does Janáček instrument his motifs? These characteristics are discussed in the context of the work by other West and Central Europe composers of that time (e.g., Hindemith, Honegger, Schönberg and Webern).

Figure 1. Janáček's *Concertino*, 3rd movement, mm. 1-12

Figure 2. Janáček's *Concertino*, 3rd movement. Listing of all appearances of the motif of m. 1

### Janáček's *Concertino* (1925) and *Capriccio* (1926)

During the premiere of his song circle *Tagebuch eines Veschollenen* (*Zápisník zmizelého*), Janáček was so impressed by the abilities of the pianist Jan Heřman that he decided to compose his *Concertino* for piano, two violins, viola, clarinet, horn and bassoon (Cohen 2010: 5) and dedicated this composition to Heřman. He described *Concertino* as a „little musical trifle“ (Ibid.: 6). Neither *Concertino* nor *Sinfonietta* or *Capriccio* are of second-rate quality due to their names. The title of this work mostly describes the playful and, in part, the dancing character of the music.

*Concertino* has four movements. The first movement is played by the piano and horn, the second by the piano and the clarinet, while the other two movements are played by the entire ensemble in different combinations. Due to the various orchestrations, many new tone-colours are constantly heard (Tomi 1995: 495–509) which have an influence on the structure of the four movements (Everett 1995: 107–114). Janáček developed certain strategies in order to structure these tone-colours in each movement. Figures 1–3 try to clarify these strategies.

A characteristic motif is constantly heard during the first (bars 1–24) and the last section (bars 60–81) of the third movement. This motif is usually four bars long and comprises of two parts (mm. 1–3 and 4). Figure 1 shows the first three appearances of this motif. In the first (mm. 1–4) and second (mm. 5–8) appearances the motif is played by the piano (mm. 1–3 and 5–7) and the first violin with the viola (mm. 4 and 8). In the third appearance, however, the end of the motif (m. 12) is played by the second violin. This motif is heard ten times in total during the first movement, usually with a different instrumentation.

Figure 2 gives an overview of the tone-colour disposition of this motif. In order to optimize the clarity of this table, the respective second and third bars of the ten motifs (every motive lasts four bars) were omitted. Above every motif is a number. The first combination gets the number 1, the second (mm. 9–12) – the number 2, etc.

Figure 3 shows a graphical representation of the sequence of all ten appearance of the motif of Exp. 2. After closer examination of this table, we get the following results:

- Janáček tries to accomplish a variety of tone-colours. Of the ten, in total, appearances, five are different;
- there is a change between new and already used combinations;
- the last appearance of a motif is a new one.

We can consider the second movement of the *Sinfonietta* in a similar way (Efthimiou 2003: 37). During this movement, four characteristic motifs can be heard. A certain number of instruments is used for the playing of each motif that differs from motif to motif. In that way, the tone-colour constellations of each motif differ clearly from one another.

The many repetitions of the motifs during this movement endanger the composition to become monotonous with respect to tone-colours.

Figures 3 and 4 show Janáček's strategy that he used in order to keep the sound varied and to avoid this monotony. During this movement, as Fig. 3 and 4 shows, new constellations keep appearing, old ones reappear, but at the end of the movement, mostly new combinations appear.

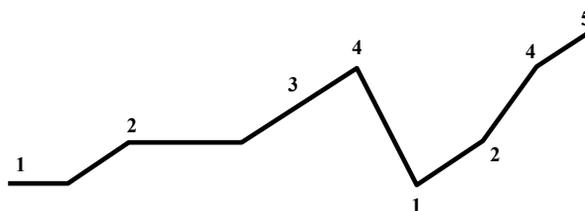


Figure 3. Janáček's *Concertino*, 3rd movement. Overview of the tone-colour constellations of the motif of m. 1 and their appearance during the movement

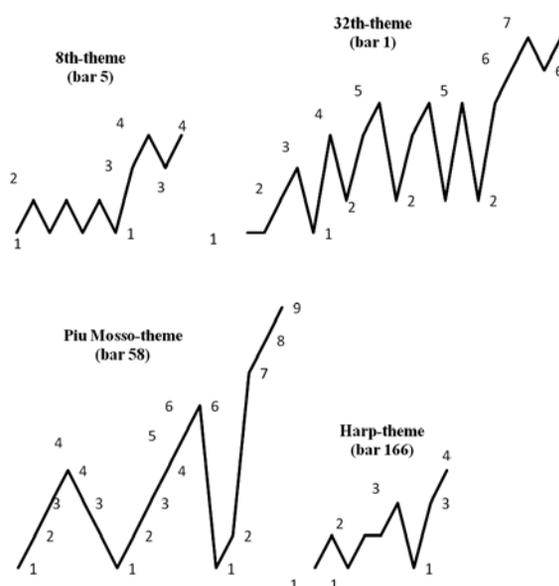


Figure 4. Janáček's *Sinfonietta*, 2nd movement. Overview of four motifs (tone-colour constellations and their appearance during the movement)

Such processes are not seldom in Janáček's orchestral and chamber music. They can also be observed in the fourth movement of the *Concertino* (Fig. 5). A motif in octaves is played by the piano in mm. 10–13, which is repeated three times in the first 23 measures (mm. 13–15, 17–19 and 21–23). This motif dominates the entire movement and appears 23 times in total.

Figure 6 summarizes all appearances of this motif with accurate bar information. This is followed by the graphical representation of the sequence of the appearances (Fig. 7). This motif is very similar to that in the second movement of

Figure 5. Janáček's *Concertino*, 4th movement, mm. 1–25

Figure 6. Janáček's *Concertino*, 4th movement, listing of all appearances of the motif of m. 10

the *Sinfonietta* or the third movement of the *Concertino*. The first tone-colour constellations are occasionally repeated (mm. 134–136, 178–180, 196–198 and 198–200), but at the end of the movement new combinations appear (mm. 207–208, 212–123). Janáček goes a step further and directs the change of the tone-colours of the motif in a certain direction. The motif is first heard in octaves (first combination), then the sound-space is reduced for a short period (unison, second combination) in order to be finally expanded (two octaves, third combination and even three octaves, fifth combination). Three (fourth combination) of sometimes seven-note chords (sixth combination) are heard at the end of the movement. Through this constant expanding of the sound-space, the entire sound of the fourth movement is intensified.

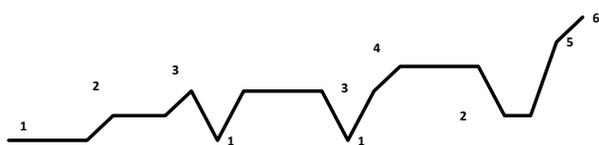


Figure 7. Janáček's *Concertino*, 4th movement. Overview of the tone-colour constellations of the motif in m. 10 and their appearance during the movement

Although *Capriccio* is one of the most interesting compositions of Janáček's final compositional period, there are, with very few exceptions (Wenhert 1986: 277–283), no analytical studies on it. The orchestration of the *Capriccio* was, at the time, unique (Flute, 2 trumpets, 3 trombones, tuba and piano with the left hand) and was composed in 1925 for pianist Otakar Hollman. The piano virtuoso was wounded in the First World War and could thus only play with his left hand. Janáček intended, among other things, to express the horror and senselessness of war through this composition (Burghauer 1979: VII).

During the second movement, a small part of the melody appears in bar 5 (Fig. 8), which only comprises of four notes. The characteristic of this melody part is the tone repetition of the second and third notes. These four notes are, in comparison to the entire melody, articulated in a different manner. In that way this melody part is highlighted. The melody part is played again two bars later by the tenor tuba and is finally repeated two times more (bars 8–9), again by the tenor tuba. During the second movement, this characteristic sequence of tones is played, in different intervals and articulations, 36 times.<sup>1</sup>

The musical score for the II. Movement of Janáček's *Capriccio*, measures 1-13. The score is written for Flauto, Trombe I. II. F, Tuba ten. B, I. II. Tromboni III., SOLO PIANO, Tuba ten., I. II. Trombi III., and Piano. The tempo is Adagio (♩ = 60). The score shows the characteristic sequence of tones in bar 5, which is repeated by the tenor tuba in bars 8-9. The piano part is marked dolce.

Figure 8. L. Janáček's *Capriccio*, II. Movement, mm. 1–13



**Figure 9.** Janáček's *Capriccio*, 2nd movement. Overview of the tone-colour constellations of the motif of m. 5 and their appearance during the movement

The listing of the tone-colour combinations (footnote 1) and Fig. 9 (graphical representation of all the appearances of the motif in bar 6) give the following results:

- there are 11 tone-colour combinations in total;
- almost all instruments perform the motif. In that way, the motif is differentiated with respect to tone-colours;
- there are many combinations with one instrument alone (combinations No. 1–4, 6–7, 10–11) and only a few with two or three instruments (No. 5, 8, 9). The motif never appears with a *tutti*;
- as it is also done in the *Sinfonietta* and *Concertino*, in this case there is an alternation between new and old tone-colour constellations. New combinations always appear at the end of the movement, as expected.

The above mentioned strategies which are used to keep the sound as differentiated as possible (see also: Efthimiou 2013: 42–43), act as a common theme in the entire late symphonic and chamber music compositions of Janáček and can be observed in the vast majority of all the movements of his works. Are these techniques, making the recurring motifs as varied as possible, only found in Janáček, or do they appear in other chamber music works by other composers as well? Are these features a characteristic trait of the early 20th century Eastern Europe or can they also be observed in the work of composers of the middle and Western Europe as well? In order to give answers to these questions, we use the same music-analytical techniques to study chamber music works by composers of the alpine area between 1920 and 1930 (i.e. the time period when Janáček composed his late works), so that we can find similarities and differences.

In the melody design not only of his *Mládí* and *Sinfonietta* (Efthimiou 2012: 31–43), but also of *Concertino* and *Capriccio*, Janáček avoids repetitions of the same tone-colours and tries to make the instrumentation of the leading voices within a movement as varied as possible. Despite the limited number of instruments (as it is typical for a chamber music work) Janáček tries to reach the maximum number of timbres within the orchestration of the various motifs. Certain motifs are presented next to each other and over time they are orchestrated with different tone colours.

## Hindemith's *Kleine Kammermusik* (1922) and Honegger's *String Quartet No. 3* (1927)

Hindemith's chamber music works belong to the most important compositions of the first half of the 20th century. He wrote many pieces with different orchestrations and influenced many composers of the next generation. There are a lot of studies concerning the orchestration (Heidenreich 2002: 153–157) and style aspects (among others Giselher 2009: 235–252) of his chamber music, however, there are no analytic studies which aim at describing the instrumentation refinements of his chamber music oeuvres.

**Figure 10.** Hindemith's *Kleine Kammermusik*, 1st movement, mm. 1–4

With the exception of his string trios and quartets, Hindemith composed relatively few chamber music works from 1920 to 1930.<sup>2</sup> His *Kleine Kammermusik* for five woodwinds (flute, oboe, clarinet, horn and bassoon) is one of the most important chamber music works of the composer. There exist many scientific studies on the meaning of the title for the compositional works of Hindemith (Haack 1977: 213–237) and the harmonic and formal aspects (Walentek 2013). Analytical studies on the compositional techniques of Hindemith with respect to the instrumentation are completely missing, however.

In his *Kleinen Nachtmusik* Hindemith tries to keep the reappearing motifs as varied as possible, in a similar manner like Janáček does in his chamber music works between 1920 and 1928. Fig. 10 shows the first four bars of the first movement of Op. 24 No. 2. A specific rhythmic figure, which comprises of an eighth and two sixteenth notes,

Number of constellation	1	2	3	4	5	6	7	8	9	10	11
flute					■	■	■	■			
oboe		■	■		■	■	■		■		■
clarinet			■						■	■	
horn	■	■	■	■							
bassoon	■	■	■			■				■	■

Figure 11. Hindemith's *Kleine Kammermusik*, 1st movement. Listing all tone-colour constellations of the rhythmical motif (m. 1)

appears almost constantly. It is firstly played by the horn and the bassoon (bar 1, first combination), then the oboe also participates (bar 2, second combination) and finally the figure is again played without the oboe (mm. 3–4, first combination). The first movement is 75 bars long and thus relatively short. Despite that, however, this rhythmical figure appears 23 times. In order to avoid monotony, Hindemith tries to differentiate the tone-colours as much as possible. All five instruments participate with different tone-colour combinations in the design of this rhythmical figure.<sup>3</sup> Fig. 11 gives an overview of the eleven tone-colour constellations.

An additional factor that increases this differentiation is the density of the sound. There are combinations with one (No. 4 and 8), two (No. 1, 5, 7 and 9–11), three (No. 2 and 6) and four instruments (No. 3). Some of these combinations appear throughout the entire movement (No. 1) and some appear only once (No. 6, 8, 9 and 11). None of the combinations last longer than three bars and most of them are only one bar long.

A baffling similarity between the chamber music works of Janáček and Hindemith is shown in Fig. 12. The two composers not only use the same strategy in order to differentiate the tone-colours, but also distribute the different combinations in a similar way during the entire movement. First, the first combinations are used interchangeably, then new ones come and at the end of the movement an entirely new constellation (No. 11) appears.

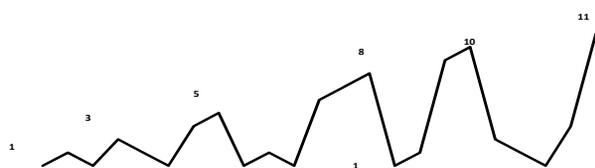


Figure 12. Hindemith's *Kleine Kammermusik*, 1st movement. Overview of the tone-colour constellations of the motif of m. 1 and their appearance during the movement

Of course, such processes are not only found in the first movement, but also in the entirety of the quintet. The fourth movement is shown as an example (Fig. 13). During the first movement a rhythmical figure dominates with an

accompanying function; in the fourth, however, the melody takes over this function and is played in the beginning in unison. This melody is played eight times in total and every appearance has different tone-colours. In order to clarify the tone-colour diversity (Fig. 13), every melody is marked with a square and the various instruments are represented with numbers (1 for the flute, 2 for the oboe, 3 for the clarinet, 4 for the horn and 5 for the bassoon).

Hindemith tries to get the most out of the tone-colour differentiations. A specific musical parameter (constant repetition of a specific motif) is found at a lower level; another, however (tone-colour differentiation), is found at a very high one. This is perhaps the answer to the question, why the two composers seem to make use of the strategy of the maximum utilization of the given options.

As expected, these strategies can be observed in the chamber music works of the same period by other composers who lived in the general alpine area. As an example here, we present the string quartet by Honegger. Up to this point, the works analyzed are dominated by the tone-colours of the piano and wind instruments, and the orchestration is almost unique; in this work we have a typical orchestration, namely string quartet.

Fig. 14 shows the first 23 bars of the first movement of the third string quartet by Honegger. The bars marked with a square (mm. 1–2, 7–8, 15–16, 17 and 21–22) include a characteristic motif which appears many times during the movement (20 times). Exp. 15 summarizes all the appearances of this motif. For clarity, only the respective final section of the subject is noted. If Exp. 15 viewed from an overarching perspective, the following results are obtained:

- the motif is present during the entire movement. Only between the bars 97 and 141 does the motif not appear;
- the motif is not only played by one instrument (mm. 22, 25, 31, 59, 146 and 153) but also by two (mm. 2, 8, 94, and 96), three (m. 17) and four (m. 16);
- when the motif is played by more than one instrument, many interval combinations appear:
  - in the fourths (m. 94);

The image displays a complex musical score for five instruments, likely a string quartet. It is divided into several sections. The top section is titled 'Schnelle Viertel (♩=152)' and includes markings for 'fasi ten' and 'ff'. The middle section features 'a tempo' and 'langsam' markings, with dynamics like 'mf' and 'pp'. The bottom section includes 'accel.' and 'a tempo' markings, with dynamics like 'ff' and 'pp'. The score is annotated with various performance instructions such as '1', '2', '3', '4', '5' for different parts, and 'sofort weiter' at the end.

Figure 13. Hindemith's *Kleine Kammermusik*, 4th movement

The image shows a musical score for a string quartet, specifically the first movement of Honegger's String Quartet No. 3, measures 1-23. The score is for Violin I, Violin II, Alto, and Violoncello. It begins with the tempo marking 'Allegro 1/4=63'. The score includes various dynamics such as 'pp', 'pp sempre', 'arco', and 'cresc.'. There are also markings for 'pizz.' and 'arco'. The score is annotated with a circled '1' and a box around a specific passage in the Alto part.

Figure 14. Honegger's String Quartet No. 3, 1st movement, mm. 1-23

- in the sixths (m. 96);
- in one octave (mm. 2 and 8);
- in two octaves (mm. 16 and 17);
- there are many appearances of the motif in an imitating way (mm. 61–63, 64–67, 69–71, 84–86, 88–89, 141–143 and 157–159). A. Honegger tries to reach the maximum in tone-colour differentiation there too:
  - not always do the same instruments play these imitating variances of the motif. Sometimes they are played by two (mm. 69–71, 84–86, 88–89 and 157–159), three (mm. 61–63) or four (mm. 64–67 and 141–143) instruments;
  - even when the number of instruments is the same, Honegger tries to exchange the order of the instruments (for example: mm. 64–67: Vc – Vla – Vln. 2 – Vln. 1 / mm. 141–143: Vln. 1 – Vln. 2 – Vla – Vc – Vln. 1);
- the motif is played 20 times in total. From 20 appearances, 16 (m. 2 is correlated with m. 8, 22 with 31, 25 with 73, 146 with 163) are different.

Such processes are not only found in Honeggers chamber music, but also in his entire symphonic oeuvre (Efthimiou 2012: 225–236). It appears that the pursuit of

this tone-colour differentiation in the instrumentation of reappearing motifs is a phenomenon which is in no case unique in Janáček, Hindemith or Honegger's works. Apart from that, this technique is not only used in Eastern side of middle Europe, but in the entire European space of the inter-war period.

### Webern's Quartet, Op. 22 (1930), and Schönberg's Suite, Op. 29 (1925)

All works analyzed until now are structured in a completely different manner than the works by composers of the second Vienna School after 1921–1923. Webern's Quartet Op. 22, is (with the exception of his string trio Op. 20) his only chamber music composition from the second decade of the 20th century, which was composed by utilizing the technique of Dodecaphony. There are many analytical studies on this composition, which mostly focus on the use of the dodecaphonic technique. Analytical studies which consider the work from an instrumentation point of view are almost nowhere to be found. The same is true for Schönberg's Suite Op. 29, although both works belong to the most important compositions of the two composers between 1923 and 1930. Figures 16 and 17

The figure displays a musical score for Honegger's String Quartet No. 3, 1st movement, highlighting the motif of m. 2. The score is arranged in three systems, each with four staves representing the instruments: Violin I, Violin II, Viola, and Violoncello. The first system covers measures 2 through 67, with specific appearances of the motif marked at measures 2, 8, 16, 17, 22, 25, 31, 59, 61-63, and 64-67. The second system covers measures 69-71, 73, 84-86, 88-89, and 94. The third system covers measures 96, 141-143, 146, 157-159, and 163. The motif is shown in various octaves and instrumentations, such as Sext (six instruments) and Terz (three instruments).

Figure 15. Honegger's String Quartet No. 3, 1st movement. Listing of all appearances of the motif of m. 2

The image shows the first ten measures of the first movement of Webern's Quartet Op. 22. The score is for four instruments: Violin (Geige), Clarinet (Klarinette), Tenor Saxophone (Tenor-Saxophon), and Piano (Klavier). The tempo is marked 'Sehr mäßig' with a quarter note equal to approximately 36 beats. The key signature has one flat (B-flat). The score includes various performance instructions such as 'mit Dämpfer' (with mute), 'pizz.' (pizzicato), 'arco' (arco), and dynamic markings like 'pp', 'p', 'sf', and 'p'. The piano part features a complex rhythmic pattern with many sixteenth notes. The string parts have a more melodic and harmonic focus.

Figure 16. Webern's Quartet Op. 22, 1st movement, mm. 1–10

The image shows measures 8 through 13 of the first movement of Schönberg's Suite Op. 29 (1925). The score is for six instruments: Violin I (kl. Kl.), Violin II (Kl.), Bassoon (Bs. Kl.), Oboe (Og.), Trumpet (Br.), and Piano (Klav). The key signature has one flat (B-flat). The score includes various performance instructions such as 'arco', 'pizz.', and dynamic markings like 'sf', 'p', 'mf', and 'cresc.'. The piano part features a complex rhythmic pattern with many sixteenth notes. The string parts have a more melodic and harmonic focus.

Figure 17. Schönberg's Suite Op. 29 (1925), 1st movement, mm. 8–13

demonstrate how differently structured these two works are, in comparison to the previously studied compositions.

In Janáček, Hindemith and Honegger's works the different voices are partly doubled, played in octaves or both. In the two works by Webern and Schönberg, however, we have a totally different picture. Every instrument plays only a fragment of the melody line every time, no twelve-tone row is played by only one instrument (the inserted arrows in Fig. 16 and 17 clarify this) and there are almost no doubling or parts played in octaves of the melody line. It is actually difficult to define which instrument plays the main and which the secondary voices.

Webern and Schönberg's chamber music works (1925–1930) leave the listener under the impression that they are significantly otherwise structured than the works of Janáček, Hindemith and Honegger. The reasons for that are not only found in the music structure itself (dodecaphony). Schönberg and Webern's chamber music is, in view of the instrumentation of the melody line, constructed differently, as Fig. 16 and 17 show us.

## Conclusions

It is striking that composers from different backgrounds, who write works for different performers from different areas, select similar processes in order to create the sound of their compositions. Composers between 1920 and 1930, who come not only from the Czech Republic (Janáček) but also from the alpine area (Honegger), try to instrument ever occurring motifs in a similar way. Janáček does not make practical use of the instrumentation techniques used by composers of western and central Europe, but develops strategies in order to make the entire sound of his music as varied as possible, just like his colleagues in other European regions. The use of such motifs shows that composers from both Eastern and Western Europe share similar compositional ideals. Janáček's chamber music oeuvre does not differ with respect to the instrumentation of such motifs from the works of Honegger and Hindemith.

The compositional techniques, and not the geographical region, play the most important role in the making of the sound of a chamber music work. Schönberg and Webern's chamber music from the same period proves that the moment twelve-tone techniques are included, the instrumentation changes. Ever occurring motifs are either not included anymore or they are instrumented in a completely different manner. Composers of the second Vienna school understand perfectly well that instrumentation and structure are very closely related, something which is clearly shown in their chamber music works.

## References

- <sup>1</sup> First combination: piano, monophonic (mm. 5 and 176), second combination: tenor tuba (mm. 7–8, 15–16, 21–23, 32–34, 44–46, 48–51, 52–54, 56–58, 63–65, 67–69, 71–73, and 75–77), third combination: first trumpet (mm. 37–43, 58–59, and 60–62), fourth combination: piano in thirds (mm. 47, 51, 66, and 70), fifth combination: tenor tuba with the first trombone (mm. 79, 85, 159–161, 162–164), sixth combination: piano in sixths (mm. 55 and 74), seventh combination: flute (mm. 86–89, 142, and 149), eighth combination: flute with the first trombone (mm. 94–97, 108–109, 121–122, and 125–126), ninth combination: tenor tuba, first trombone and piano in thirds (mm. 159–161 and 163–165), tenth combination: first trombone (mm. 174–175), eleventh: third trombone (m. 177).
- <sup>2</sup> These are: *Kleine Kammermusik*, Op. 24 No. 2, for wind quintet (1922), *Triosatz* for three guitars (1925), *Three Pieces for Five Instruments* (1925), *Eight Pieces for Two Violins, Viola, Cello and Double Bass* (1927) and *Quintet for Clarinet and String Quartet*, Op. 30 (1923, rev. 1950).
- <sup>3</sup> First combination: horn and bassoon (mm. 1, 2–3, 16–17, 32, 34–35, 42–44, and 62), second combination: oboe, horn and bassoon (mm. 2, 15, 33, 49, and 61), third combination: oboe, clarinet, horn and bassoon (mm. 14 and 60), fourth combination: horn (mm. 17–19), fifth combination: flute and oboe alternately (mm. 20–22), sixth combination: flute, oboe and bassoon (m. 37), seventh combination: flute and oboe (mm. 39–40), eighth combination: flute (m. 41), ninth combination: oboe and clarinet (m. 50), tenth combination: clarinet and bassoon (mm. 51 and 63–66), eleventh combination (m. 72).

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## Santrauka

Straipsnyje nagrinėjamos Leošo Janáčekio kūriniams „Concertino“ (1925) ir „Capriccio“ (1926) būdingos bosinės ir melodinės linijos komponavimo strategijos: bosinės linijos instrumentuotė, oktavų dubliavimas kūrinio viduje, melodinėje linijoje, taip pat žemutinio registro styginių ir varinių pučiamųjų dalyvavimas atliekant melodiją. Be to, šios strategijos aptariamos kitų to meto Vakarų ar Vidurio Europos kūrėjų – Paulo Hindemitho, Arthuro Honeggero, Arnoldo Schönbergo ir Antono Weberno – darbų kontekste.

Kūrinių „Mládí“ ir „Sinfonietta“ melodiniame piešinyje (žr. Efthimio 2012: 31–43), taip pat kūriniuose „Concertino“ ir „Capriccio“ Janáčekas vengia kartoti tas pačias tembrų spalvas ir stengiasi kiek įmanoma pajvairinti kūrinio pagrindinių balsų instrumentuotę. Nors instrumentų yra nedaug (tai būdinga kamerinės muzikos veikalui), įvairių motyvų orkestruotėse Janáčekas bando pasiekti maksimalų tembrų skaičių. Kai kurie motyvai išdėstomi vienas šalia kito ir laikui bėgant orkestruojami pasitelkiant skirtingas tembrų spalvas.

Kuriant kamerinės muzikos opuso skambesį svarbiausią vietą užima ne geografiniai regionai, o kompozicinės technikos. To paties laikotarpio Schönbergo ir Weberno kamerinė muzika rodo, kad vos tik panaudojama dvylikos tonų serija, instrumentuotė išsyk keičiasi. Nuolat pasikartojantys motyvai arba daugiau nebenaudojami, arba instrumentuojami visai kitokia maniera. Antrosios Vienos kompozicinės mokyklos atstovai puikiai supranta, kad instrumentuotė ir struktūra yra itin glaudžiai susijusios, ir šis suvokimas aiškiai atsispindi jų kamerinės muzikos kūriniuose.