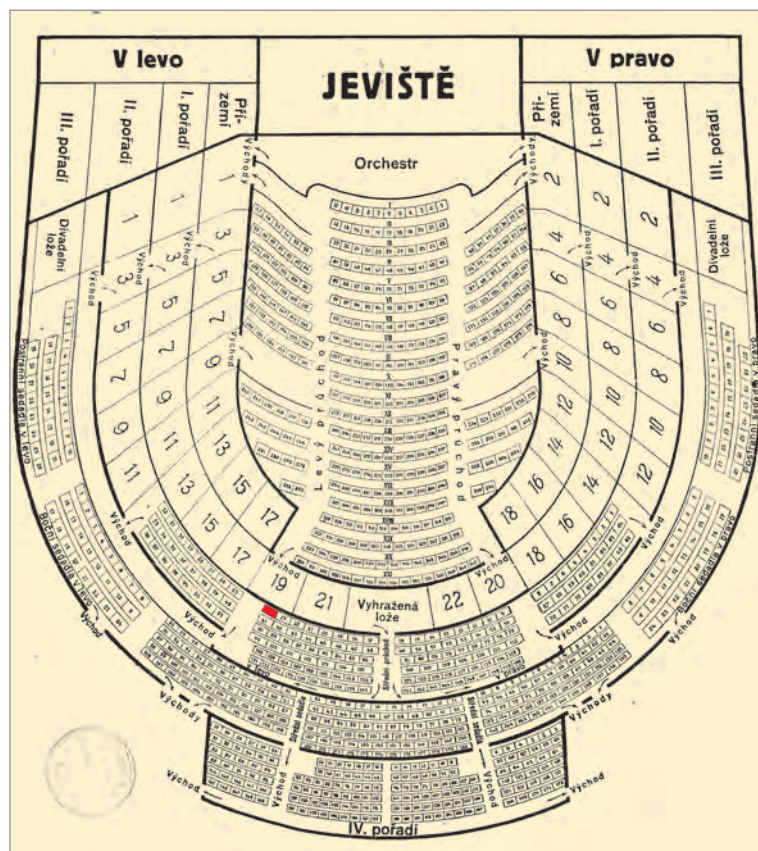


Janáček návštěvníkem divadelních produkcí Národního divadla v Brně

O Janáčkových možnostech navštívit divadelní představení v Brně v šedesátých až osmdesátých letech 19. století jsme pojednali v úvodu, a proto se nyní zaměříme pouze na české Prozatímní národní divadlo a následně Národní divadlo. Pochopitelně není možné určit všechna představení, která Janáček v Brně viděl. Můžeme pouze usuzovat z kritik, dopisů a divadelních programů, které se dochovaly v Janáčkově archivu Moravského zemského muzea.

O skladatelových návštěvách operních představení v Prozatímním národním divadle a jeho recenzní činnosti jsme pojednali v oddílu věnovaném kritice. Zdá se, že po roce 1894 již Janáček do Národního divadla příliš často nechodil. Důvodem bylo nejen jeho pracovní vytížení, ale zřejmě i nízká úroveň představení, takže skladatel raději za operními zážitky zajížděl do pražského Národního divadla. Změna nastala po roce 1918, kdy do funkce šéfa brněnské opery nastoupil František Neumann a operní produkce nabyly nebývalé kvality. Na tento moment vzpomíná Janáčkův žák Osvald Chlubna:

A kdo znal Janáčka z let dřívějších a počal jej srovnávat, nedovedl se zbavit překvapení z naprosté oddanosti a zanícenosti pro brněnské divadlo, jež od toho okamžiku vzplanulo. Ten, který skoro nevstročil do divadla, stává se téměř denním návštěvatelem, jedním z jeho největších obdivovatelů.¹



Obr. 73./ Fig. 73. Plán hlediště Městského divadla s vyznačeným místem užívaným Leošem Janáčkem při běžných představeních./ Plan of the City Theatre auditorium with the seat marked where Leoš Janáček sat during regular performances.

Janáček as a visitor to theatre productions at the Brno National Theatre

In the introduction we looked at the opportunities that Janáček had to visit theatre performances in Brno in the 1860s and 1870s, so we will now concentrate only on the Czech Provisional National Theatre and its successor, the National Theatre. Understandably, it is impossible to determine every performance which Janáček saw in Brno, but we are able to make deductions from the reviews, letters and theatre programmes which have been preserved in the Janáček archive at the Moravian Museum.

The opera performances Janáček attended at the Provisional National Theatre and the reviews he wrote have already been discussed in the chapter dedicated to his work as a critic. It would seem that after 1894 Janáček did not attend the National Theatre very often. This was due to his workload but also, it seems, the poor quality of performances, which meant that the composer preferred to travel to the Prague National Theatre for opera. A transformation was to come about after 1918, when František Neumann took over as head of opera and the productions acquired an unprecedented quality. Osvald Chlubna, Janáček's student, recalled this very moment:

Those of us who had known Janáček from earlier years could not help but be surprised by the devotion and zeal for the Brno theatre which this moment ignited in him. A man who almost never went near the theatre became practically a daily visitor and one of its greatest admirers.¹

This is not to say that Janáček never attended the Brno National Theatre before then, but it is clear that he was not a regular theatre-goer.

As far as visits to the German City Theatre are concerned, the situation is even more complicated as no evidence exists to confirm that he ever went there. It is possible that initially he may have attended some performances at the German Theatre, but by the 1890s, when relationships between Czechs and Germans were deteriorating, it is very doubtful.

It would be pointless to give a detailed list of all the performances which Janáček definitely or probably saw in Brno. Therefore, we shall restrict ourselves only to those productions which had a particular significance for him, especially when acquainting himself with the works of his contemporaries. Here he became or may have become familiar for the first time with the works of opera verismo: Mascagni's *Cavalleria rusticana* (1892), Leoncavallo's *Pagliacci* (1896), Puccini's *Madama Butterfly* (1908) and *Tosca* (1911). It seems he was also charmed by Bizet's *Carmen*, Tchaikovsky's *Eugene Onegin* (1891) and especially *The Queen of Spades* (1896), which influenced him to a certain extent.² Here he also heard his much-loved *Louise* by Gustav Charpentier (1913). During the Neumann era he saw many performances, of which we can at least mention Debussy's *Pelléas et Mélisande* (1921), and he surely didn't miss out on Strauss's *Der Rosenkavalier* (1925). He saw numerous productions of Czech operas too, primarily those by Smetana and Dvořák, but also Fibich's *Hedy* (1919), Kovařovic's *The Dogheads* (1919), Weiss's *The Polish Jew* (1920), Ostrčil's *The Bud* (1920), Zich's *The Artist's Idea* (1920), Nedbal's *The Tale of*