

UDK 821.162.3-6 Janáček:Beran

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The Transcription of the Correspondence between Leoš Janáček (1854-1928) and Emerik Beran (1868-1940)

Transkripcija korespondence med Leošom Janáčkom (1854-1928) in Emerikom Beranom (1868-1940)

Ključne besede: transkripcija, korespondenca, Leoš Janáček, Emerik Beran

Keywords: transcription, correspondence, Leoš Janáček, Emerik Beran

IZVLEČEK

Med 21 ohranjenimi Janáčkovimi pismi Beranu, ki so bila napisana med letoma 1890 in 1928 v češkem jeziku je poleg petih uradnih dopisov napisanih za časa Beranovega pedagoškega delovanja na Orglarski šoli v Brnu, ohranjenih 8 Janáčkovih pisem in 8 Janáčkovih razglednic oziroma dopisnic. Med 21 Beranovimi pismi Janáčku, nastalih med letoma 1914 in 1928 prav tako v češčini pa najdemo 8 Beranovih pisem in 13 Beranovih razglednic oziroma dopisnic, med njimi 3 takšne, pri katerih kraj ali datum nista natančno določena.

ABSTRACT

Among the twenty-one preserved letters from Janáček to Beran, written during 1890 and 1928 in Czech, eight of Janáček's letters and eight of Janáček's postcards have been preserved, in addition to five official letters written during Beran's pedagogical work at the Organ School in Brno. Among twenty-one of Beran's letters to Janáček, written during 1914 and 1928 also in Czech, we can find eight of Beran's letters and thirteen of Beran's postcards, where in three of them, the place or time are not exactly given.

Leoš Janáček's correspondence¹ with Emerik Beran

Brno, 12th March 1890

The Director's Office of the Organ School in Brno confirms that Mr. Emerik Beran has been appointed an organ teacher as of 1889, and has been performing his job

¹ See Beran's estate of the Maribor University Library.

conscientiously and successfully. Brno, 12th March 1890. Leoš Janáček. The Director's Office of the Brno Organ School.²

Brno, 30th March 1893

The Director's Office of the Brno Organ School confirms that Mr. Emerik Beran, born on 17th October 1868 in Brno, was appointed teacher of the Brno Organ School from 1889/90 until this day (1892/93) for the following subjects: 1) Organ, 2) General Bass, 3) Choral Singing, 4) Music History. Mr. Beran is a master of organ literature, both of the great master J. S. Bach and of modern composers (Guilmont and others). He, of course, also masters the comparative material of the entire general bass music theory. He is also acquainted with the choral singing theory in addition to active choral singing, which is appropriate for all ceremonies of the Church year, and also masters the history of music literature. His rich musical knowledge and exceptional musical talent originate from his love for music. He has always endeavoured to clearly arrange the subject to be learned, which students have excelled in with very good results every year. His exemplary behaviour within the school, both towards the teachers and the pupils, has always been appropriate and kind. Brno, 30th March 1893. Leoš Janáček. The Director's Office of the Brno Organ School.³

Brno, date unknown

My dear friend, the concert programme of the Organ School seems too monotonous to me because of a large number of organ compositions. Leoš Janáček.⁴

Brno, 16th January 1896

Dear Sir, I would like to inform you that as of the 16th of the current month, at your wish, you no longer need to teach the Organ at the Organ School. This change, as well as the change of your salary, will, of course, have to be approved by the Association this week,⁵ whereof I shall inform you during the week. Yours sincerely, Leoš Janáček.⁶

² With the above-mentioned recommendation, Janáček opened the way to the employment by contract to Beran both at the Organ School and at the Czech Male Teacher Training School in Brno a little less than a month later. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAŽ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 16.

³ Janáček undoubtedly saw a capable musician in Beran. As the Organ School's Director, he entrusted several pedagogical obligations at the only higher education institute in Moravia at that time (the Brno Organ School) to Beran after he had completed his musical studies at the age of 22. The trust won by Beran with Janáček through his conscientious performance of pedagogical obligations soon grew into a close friendship. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 93.

⁴ Janáček had even consulted Beran in preparing programmes for the Organ School's concerts. Ibidem.

⁵ The Institute's Supervisory Board consisted of the highest representative of the worldly and church authorities in Brno of that time. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAŽ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 11. See also ŠPENDING, MANICA, Emerik Beran. Ein Schüler Janáčeks aus Brno, Ed. PETER ANDRASCHKE and EDELGARD SPAUDE, *Kunst-Gespräche: Musikalische Begegnungen zwischen Ost und West*, Rombach Verlag, Freiburg im Breisgau 1998, 409-414.

⁶ Beran himself could not do all the pedagogical work, therefore the organ part was taken over by the graduate students of the Brno Organ School, Gustav David (1896-1901) and Max Koblížek (1896-1913). WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAŽ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 16. See also TYRRELL, JOHN, *Janáček: Years of a Life*, The Lonely blackbird, Faber and Faber, London 2006, 253, 462.

Brno, 20th January 1896

My dear friend,⁷ I inform you about the decision of the Association for the Promotion of Church Music in Moravia dated 17th January 1896. The Association accepted your notice of termination regarding organ playing and ordered that the decision from the previous year be carried out simultaneously, according to which you no longer need to teach the Singing Class at the Organ School. I would like to inform you that you no longer have to come to the next singing lesson. The payment for the remaining lessons (Music History 1, General Bass 3) will be fixed to 11 zl., and the Association will kindly prepare the receipt of payment on 16th January 1896. Brno, 20th January 1896. Leoš Janáček, an Organ School professor.

Brno, 19th May 1908

Dear Sir, I wish you and your wife a multitude of happiness. Yours sincerely, Leoš Janáček.

Brno, 6th May 1914

I express to you my sincere condolences. I can still remember your father although many years have passed since then. I send you my regards. Yours sincerely, Leoš Janáček, a Corresponding Member of the Emperor Franz Joseph Czech Academy.⁸

Brno, 1st January 1915

Dear Mr. Emerik Beran, imperial-royal music teacher and composer in Maribor, Styria. I remember you and wish you a Happy New Year. Yours sincerely, Leoš Janáček, a Corresponding Member of the Emperor Franz Joseph Czech Academy.

Brno, 21st May 1915

My dear friend, I was pleased to receive your letter. I can feel from your letter that you have not lost your Czech soul abroad. Apply with your opera in Plzeň, at Městské divadlo na Královských Vinohradech⁹, or even in Brno. It could be promised. It is easy for me to believe that you have had enough of teaching at the Teacher Training School. I myself cried with pleasure when I had escaped from this torture chamber. You are still young and still have the time for composing! Regards from your devoted Leoš Janáček.¹⁰

⁷ Janáček had already begun addressing Beran with »My dear friend« while they were colleagues at the Brno Organ School. WEISS, JERNEJ, *The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940)*, Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 93.

⁸ Janáček expressed his condolences to Beran over the death of his father, Vincenc Beran (1833-1914). *Ibidem*, 94.

⁹ The theatre was also known as the Vinohrady Theatre. It was the new Czech theatre established in Prague in 1907 in competition with the National Theatre, performing both plays and operas. Janáček submitted his opera »Osud« there. TYRRELL, JOHN, *Janáček: Years of a Life*, The lonely blackbird, Faber and Faber, London 2006, 672.

¹⁰ Janáček felt Beran's distress, which was a consequence of stronger and stronger pro-German pressures and also of Beran's long-term pedagogical work. Janáček retired in 1904, when he was only 50, and afterwards, in the pedagogical field, dedicated himself solely to teaching at higher schools. Beran was 60 when he returned to the Higher Musical School once more. WEISS, JERNEJ, *The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940)*, Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 95.

Luhačovice, 25th July 1919

My dear friend, I think that by origin you belong to us. The post of a music teacher will be announced at the Teacher Training School in the Old Brno. You have already been there; apply again at once without delay. Is there anything new with you? What is it that you are not satisfied with? Here, especially in Brno, many things have changed. Now, a conservatorium is being opened. Both the Municipal Theatre and the town itself are in our hands.¹¹ May God permit that a new life would develop in peace! I am leaving Luhačovice on Sunday for Brno. Send your application form directly to the Institute's Director's Office. With regards, your devoted Leoš Janáček.¹²

Brno, 7th July 1920

My highly appreciated friend, It has also been pointed out to me that Mr. Šlais¹³ and Miss Deyl are also at the Brno Conservatorium, where the requirements for any further teachers is being decided on according to the protocol. Unfortunately, there will be no protocol prior to the holidays, so that it could be newly studied after the holidays. There are different reasons for that. In Prague, everything is namely being done so that the Brno Conservatorium would be made second-class. I have nothing to do with the Conservatorium and have been rapidly losing any contact with it.¹⁴ I advise that Miss Deyl submit an application form to the Ministry of Education. It will be discussed if a need arises. I wish Mr. Kotih would take a permanent position. Your devoted Leoš Janáček.

Hukvaldy, 3rd January 1922

My highly estimated friend, I also wish you happiness and good health in the New Year. Years run by so rapidly, so that there is not even time for memories. Your devoted Leoš Janáček.

¹¹ Brno remained pro-German nearly until the end of World War I. In Moravian towns, the fights between the German majority and the Czech minority were the worst in the towns in Moravia in the nineties of the 19th century. The conflicts were especially grave in Brno where the Germans maintained the strongest influence with a overwhelming majority. In the provincial assembly, it was only in 1905 that the two nations decided on negotiations, which led to a partial settlement (»Ausgleich«) by changing the electoral order and a compromised arrangement on some other disputed issues. LÉBL, VLADIMÍR, *Hudba a společnost*, Ed. Ústav hudební vědy Československé akademie věd, *Dějiny české hudební kultury 1890/1945*, 1, Academia Praha, Praha 1972, 253-260. See also Ed. VILEM and MARGARET TAUSKY, *Janáček: leaves from his life*, Kahn and Averill, London 1982, 46-49.

¹² Beran did not respond to Janáček's invitation to return to his former post in Brno. He still had to work six years until his retirement and he was already quite of age. He became a citizen of the Kingdom of Serbs, Croats and Slovenes and continued his employment without any interruption at the State Men's Teacher Training School in Maribor. Practical reasons thus had priority over the mother country's call. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 96.

¹³ Jan Šlais (23rd January 1893, Prague - 14th June 1975, Brno), the violin pedagogue. After the completion of his study at the Prague Conservatorium (1913), he worked in Slovenia from 1919, first at the Glasbena matica School in Maribor, and after further training with O. Ševčík, in Prague (1920-21) and until 1946, at the Conservatorium or the Music Academy in Ljubljana. His work was a big change for the study of the violin in Slovenia. KLOPČIČ, ROK, »Šlais, Jan«, Ed. VOGLAR, DUŠAN, *Enciklopedija Slovenije 13*, Založba Mladinska knjiga, Ljubljana 1999, 60-61.

¹⁴ Janáček was so dissatisfied with the poor pedagogical situation at the Conservatorium that he even wrote in his letter to Beran that there was nothing for him to do there. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 95-96.

Brno, 9th January 1924

My dear friend, Are you homesick? Here, practically all jobs are occupied although not always with the best capacities. Especially not at this Conservatorium! I assume that you will soon retire. Will you come back then? Come here some time, at least on a holiday journey. I wish you good health in the New Year. I often remember you. Your devoted Leoš Janáček. Brno, 9th January 1924.¹⁵

Brno, 4th March 1924

My dear friend, The certificate from the Brno Organ School (with three grades completed) is deemed to be a certificate at the Conservatorium. This certificate also deems to be a diploma at vocational schools and, for the same reasons, the certificate is deemed to be a diploma at the Conservatorium. These are without exception examples of former students of the Brno Organ School who had first studied at vocational schools. With regards, your devoted Leoš Janáček, a professor of the Master Composition School, the Prague State Conservatorium.¹⁶

Brno, 26th May 1925

My dear friend, Send the score of your opera directly to Mr. František Neumann¹⁷, currently the Director of the Brno Municipal Theatre. I wish to see Venice and I will stop at your place on the way there.¹⁸ The journey is quite long. I shall see who else goes there from Prague. In Prague, we have had an international music festival.¹⁹ I can say for myself that I like listening to extremes; the others, however, did not like them. I silently yearn for this lively year. After this eventful year I'm already longing for quiet.²⁰ On 3rd June, I am leaving for Luhačovice. Best regards to you and your family. Remain in good health. Yours sincerely, Leoš Janáček.

Brno, 31st August 1925

My dear friend, I am leaving Prague for Venice on 1st September at 10 hours and 15 minutes in the evening. We are going through Maribor with an express train. Check

¹⁵ Janáček's open judgement of some professors of the Brno Conservatorium is interesting. It is obvious that Janáček assessed Beran as more suitable for the pedagogical work there. *Ibidem*, 96.

¹⁶ This is Janáček's answer to Beran's request: «I turn to you with my request, My famous Sir, so that you would, as my teacher and director, confirm this in a few words on the copy of the German original copy of the certificate (I do not have a copy of the Czech original copy).» See Emerik Beran's correspondence with Leoš Janáček, *Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number B 484 (2106 1-2)*.

¹⁷ František Neumann (16th June 1874, Píerov – 25th February 1929, Brno), a conductor and composer. After completing his studies in 1897 he conducted in Austria, Germany and the border territories of Bohemia. In 1919 Janáček recommended him as director of opera at the National Theatre, Brno. Neumann was an organizer of great energy and raised the standards of the Brno opera company – in status second to that of Prague – to a remarkable degree. ŠTEDROŇ, BOHUMÍR, »Neumann, František«, Ed. GRACIAN ČERNUŠÁK, BOHUMÍR ŠTEDROŇ, ZDENKO NOVÁČEK, *Československý hudební slovník osob a institucí*, Státní hudební vydavatelství, Praha 1965, 175.

¹⁸ Between 3rd and 8th October 1925, Janáček attended the third festival ISCM in Venice with his spouse. At the festival, Janáček's string quartet after the Kreutzer Sonata (1923) was also performed with great success. JANÁČEK, LEOŠ, *Feuilletons aus den »Lidové noviny«*, Ed. SPIES, LEO, Breitkopf und Härtel, Leipzig 1959, 137. See also Ed. THEODORA STRAKOVÁ and EVA DRLÍKOVÁ, *Leoš Janáček: Literární dílo*, 1, Editio Janáček, Brno 2003, 566-570.

¹⁹ This was the orchestral part of that year's ISCM festival, of which the Venice festival that autumn was the chamber part. TYRRELL, JOHN, *Janáček: Years of a Life*, vol. II: *Tsar of the Forests*, Faber and Faber, London, forthcoming.

²⁰ Janáček had a very busy time. He was 70 the previous year and there were many concerts he went to - now he wanted peace and quiet. *Ibidem*.

when approximately we shall be at your place. If possible, come to the railway station. I also wrote to Mrs. Marija Vidic. Her husband is a friend of the Deputy Director. Be in good health. Leoš Janáček.²¹

Venice, 5th September 1925

My dear friend, I shall drop in Maribor on the way back. Make a piano score of your opera and send it here. This is sufficient. I know you orchestrate well.²² I have won recognition here. With regards. Zdenka Janáčková, Leoš Janáček.

Brno, 25th December 1925

My dear friend. Have you already made the piano extract of your opera? This can be easily sent. Do it in this way.²³ From Venice, the whole company took the shorter way for Brno.²⁴ I wish good health in the New Year to you and your entire family. Your devoted Leoš Janáček, Zdenka Janáčková.

Brno, 30th December 1926

My dear friend, I wish you a happy New Year. Have you already prepared the piano extract of your opera? Prepare it! With regards to all your family. Your devoted Leoš Janáček.²⁵

Brno, 12th January 1928

My dear friend, How are you? What are your sons doing, and your wife? May all of us be healthy in the New Year. Come to Brno to the 1928 cultural exhibition. I would be pleased to see you. There will be much to see and hear. Yours, Leoš Janáček.²⁶

Brno, autumn 1935

Dear Mr. Emerik Beran, I wish you merry holidays and a happy New Year. Zdenka Janáčková.²⁷

²¹ JANÁČEK, LEOŠ, Feuilletons aus den »Lidové noviny«, Ed. SPIES, LEO, Breitkopf und Härtel, Leipzig 1959, 137. See also Ed. THEODORA STRAKOVÁ and EVA DRLÍKOVÁ, *Leoš Janáček: Literární dílo*, 1, Editio Janáček, Brno 2003, 566-570.

²² Beran attended the lessons of the orchestration at the Organ School with Janáček, therefore the latter certainly knew Beran's instrumentation capabilities well. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAZ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 12.

²³ It seems that Beran chronically lacked time to compose just due to his too extensive pedagogical obligations. In spite of Janáček's persistent appeals, Beran only completed his piano extract of his only opera *Melusine* (1896) on 18th November 1928. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAZ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 95.

²⁴ The Janáčeks travelled the »long« (via Ljubljana and Trieste) route on the way there and the »short« (via Treviso) route in company with other Czechs on the way back. Ed. TYRRELL, JOHN, *Zdenka Janáčková: My Life with Janáček*, Faber and Faber, London 1997, 195.

²⁵ WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAZ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 95.

²⁶ Janáček in his reply to Beran, precisely seven months prior to his death, wrote that he would be extremely pleased if he could see him again. *Ibidem*, 97.

²⁷ The close friendship between Beran and Janáček is also revealed by the continued correspondence with Janáček's wife in the thirties. *Ibidem*.

Emerik Beran's correspondence²⁸ with Leoš Janáček**Maribor, 12th June 1914**

My renowned friend, Thank you very much for your kindness. I shall let Dr. Ipavec know that you will be so kind as to mention his work; he will certainly write you himself, too.²⁹ I have the score of the overture to the opera; I must by all means write the voices of the string cast; the other voices are prepared. The scoring is as follows: 2 flutes, 1 alto flute (its part can also be played by the clarinet in A), 2 oboes, 1 english horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 counter bassoon, 4 horns, 3 trumpets, 2 tenor trombones, 1 bass trombone, 1 bass tube, 1 timpani, 1 bass drum, 1 harp and the string band in the scope of 10 first, 10 second violins, 6 violas, 5 violoncellos and 4 contrabasses.³⁰ As soon as I write everything, I shall send you the score. I thank you once again for coordinating Dr. Ipavec's and my matters so kindly and willingly. In addition to that, I dared to send you two letters for your consideration that I issued under the pseudonym of Berow.³¹ »Lotosblume« was sung here at a concert some time ago by an opera singer Jessen from the Graz.³² With deep respect, your devoted and ever grateful Emerik Beran.³³

Maribor, 31st December 1914

I send you cordial congratulations at the New Year 1915 with deep respect. Yours sincerely, Emerich Beran.³⁴

Maribor, 17th May 1915

My renowned friend, In the cathedral here, a post of the choirmaster has been announced for the salary of 600 crowns, and most probably a free flat. He would also have the time and the possibility of teaching privately. If you have any pupil at the Organ School (a Czech – the clergy of the cathedral here is Slovene), speaking and writing German well, a good singer and mostly a good organist and if he is prepared to take this post, then please recommend him. The post will be announced around 1st

²⁸ See Janáček's archive in Oddělení dějin hudby of Moravské zemské muzeum in Brno.

²⁹ Beran tried to mediate with Janáček for the premiere staging of the operetta *Princesa Vrtoglavka* (The Dizzy Princess) by the Slovene composer Josip Ipavec (1873-1921), whose Viennese tutor during 1904 and 1905 was Alexander Zemlinsky. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAZ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 94. See also FIRKUŠNÝ, LEOŠ, *Dopisy Leoše Janáčka z archivu Družstva Národního divadla v Brně*, Ed. HELPERT, VLADIMÍR, *Musikologie 1 (1938)*, Edice Melantrich-Pazdírek, Praha-Brno 1938, 137-138.

³⁰ The overture to Beran's opera *Melusine* was published in 1957 with the Slovene Composers' Association. BERAN, EMERIK, *Predigra k operi Melusine*, Ed. LIPOVŠEK, MARIJAN, št. 1295, Edicije Društva slovenskih skladateljev, Ljubljana 1957.

³¹ Beran already started to use the nick name Berow, used especially when he published his compositions in Brno. Under the nick name Emerih Berow, he published in *Novi akordi*, in Josef Höfer's publishing house in Maribor and by himself. In later years, he regretted that he had used the nick name. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAZ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 36.

³² On 25th May 1893, Beran wrote a solo for alto and the piano, »Die Lotusblume«, on the text of Heinrich Heine and devoted it to his love muse of that time, Roza Stvrtniček. The solo was only first performed on 3rd June 1905 at the concert of the Graz opera singers Hermann Jessen and Karl Koss in Maribor. On 29th September 1907 it was published in the collection »Zwei Lieder für eine Singstimme und Pianoforte«, published by Josef Höfer's publishing house in Maribor. *Ibidem*, 69.

³³ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 422 (671).

³⁴ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 3079 (4580).

June of this year, and he will surely get it. I was asked to turn to you, my renowned Sir, with this request. Here, I also think of the future. The present cathedral organist, Rudolf Wagner³⁵, (a well-known and good composer – a former military and theatre orchestra conductor) is already an old gentleman, so that he could some day take over the post of the auxiliary organist. The organ there is big, modern, pneumatic, about 6 years old. I hope that you will grant my request and send us a capable man.³⁶ I have not sent the overture to the opera because, due to the war, the time was inappropriate to perform it. I would also like to ask you for a kind hint when such an opportunity appears. It is possible that the entire opera would be staged the following year. Here, I have had a lot of success. In the cathedral here, we presented the funeral march for the big orchestra and Cherubini's Requiem in aid of the Red Cross and as homage to the memory of the fallen soldiers. The orchestra consisted of the military band and the best musicians here (an excellent English horn from the Graz). The march, which was called the Symphonic Song in the present news (Grazer Volksblatt, Tagespost and Marburger Zeitung), made a deep impression, similar to the Requiem.³⁷ I conducted the orchestra myself and had immense pleasure with the implementation. A large audience was gathered in the cathedral, the honourable bishop, the clergy, the clerical staff, military officers, and others. Here, we have a very good chamber association. Together, without any efforts, we also play the most technically demanding chamber compositions. We have very good instrumentalists. As soon as I have completed 25 years – I have to teach 23 years at the Teacher Training School – I am going to retire if I get a post where I could work artistically a little and also create something. To maintain the family only with a pension seems nearly impossible nowadays. I have two healthy boys, Jaromir and Igor (brought up, of course, in the Czech manner), for whom I must provide the means.³⁸ If you happen to learn about any post, appropriate for me, please kindly inform me of it, for which I shall be immensely grateful to you. I

³⁵ Rudolf Wagner (31st August 1851, Vienna – 26th December 1915, Maribor), a composer and choir master. He attended the lower grammar school in Vienna. In 1863-69 he studied composition at the Vienna Conservatorium. He worked as a theatre and military orchestra conductor in Budapest, Olomouc, Bucharest, Mostar and Trieste. In 1881 he came to Maribor, was the theatre orchestra conductor and employed full-time as the organist in the Maribor cathedral. In 1882-85 he taught at the classical grammar school in Maribor and was the conductor of the male singing association Männergesangverein. RICHTER, JAKOB, »Wagner, Rudolf«, Ed. MUNDA, JOŽE, *Slovenski biografski leksikon 14*, Slovene Academy of Sciences and Arts and Scientific-Research Centre of the SASA, Ljubljana 1986, 658.

³⁶ Beran searched with Janáček through the final grade of students at the Organ school in Brno for those who would be prepared to work in Maribor several times. Yet, Beran's appeals to Janáček, except for some exceptions, did not bear the desired fruits. The most interesting among them seems to be Beran's study colleague at the Brno Organ School, Cyril Metoděj Hrazdira (1868-1926), who conducted at the first performance of Jenufa in the German Opera Theatre in Brno on 21st January 1904. Hrazdira succeeded Václav Talich (1883-1961) as the main conductor of the Slovene Philharmonic Society and of the Ljubljana organ conductor in the 1912/13 season. WEISS, JERNEJ, *The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940)*, Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, *Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani*, 96-97.

³⁷ The piano composition Marcia Funebre written in 1881 served the composer as a draft for the composition Grand Marcia Funebre No. 1. In concert programmes (*Marburger Zeitung*, No. 185, 24th November 1914 and *Grazer Volksblatt*, No. 628, 24th November 1914), the composition is marked as »Trauermarsch für grosses Orchester.« Cecilia's Association had to be very careful not to incur the hatred of the German side, therefore it only printed concert programmes in the German language. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAŽ BARBO, *Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani*, Ljubljana 2004, 57.

³⁸ On 7th March 1909, the first son Jaromir was born to Marija and Emerik, who was later a Professor at the Faculty of Law in Ljubljana, and on 12th September, the son Igor, who was later a fighter pilot and a lieutenant of a frigate in Šibenik. *Ibidem*, 25.

have enough of jobs at teacher training schools where I have been working from my youth until now and, due to this, my health has also been considerably damaged, and one only lives once. With cordial greetings to you, with my deep respect, your devoted and thankful Emerik Beran.³⁹

Maribor, date unknown

Renowned Sir, The announced post of the cathedral organist also requires a test. The German applications forms should be addressed to: »Das Hochwurdige Ordinariat im Marburg, Steiermark«. If you have a protege qualified for such a post, let him send the application here immediately. With all respect, your devoted Emerik Beran, Maribor, Faibergasse 3.⁴⁰

Maribor, 20th July 1916

Renowned Sir, The post has not been announced so far; as soon as it happens, I shall let you know. Your writing made me very joyous and I shall never forget my home country. In the cathedral here, we held an excellent performance of Mozart's »Krönungsmesse«. ⁴¹ It was a great success and now we are again studying one of Mozart's masses. With cordial greetings devoted to you with deep respect, Emerik Beran, a music teacher in Maribor.⁴²

Maribor, 10th July 1919

Renowned Sir, After the mediation of an acquaintance, I have permitted myself to write the following letter, addressed to you, renowned Sir. I am addressing you with a big request. In December 1918, I addressed a letter to the National Committee of the Czechoslovak Republic where I asked them if it was possible for me to begin a job in the Czechoslovak Republic under equal conditions as it depends on this whether my boys Jaromir and Igor will be able to keep the Czechoslovak Republic's citizenship. Until now I have not received an answer to my letter, therefore I would like to kindly ask you, renowned Sir, if you would be so kind and direct my request to some of your deputy friends in order to solve the matter. As you know, renowned Sir, I used to work at the Czech Teacher Training School for more than eight years, therefore I think it would not be impossible for me to come to my home country again.⁴³ I have no one I

³⁹ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number B 140 (750 1-2).

⁴⁰ Beran's letter to Janáček seems to have been written about 1915, when Beran lobbied with Janáček so that the latter would send him an organist, who would succeed Rudolf Wagner in the Maribor cathedral. See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 2408 (3909). See also note 39.

⁴¹ Instrumental music achieved its highest artistic level in the Maribor cathedral during the work of the cathedral orchestra conductor Jožef Trafenik (1913-1926). With the help of the German Philharmonic Association and the Slovene Music Association, numerous Mozart's and Haydn's masses, Cherubini's Requiem and Beran's and Foerster's church compositions were performed under his guidance. BUDKOVIČ, CVETKO, *Razvoj Glasbenega šolstva na Slovenskem I*, ZRC SAZU, Ljubljana 1992, 302-304.

⁴² See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 2481 (3982).

⁴³ Beran started to seriously think about applying for a job at the Brno Conservatorium after the establishment of the first Czechoslovak Republic in 1918 when he was 50. It was especially Janáček, who persistently encouraged him to apply from the very beginning, since especially after the end of the war, he continually complained about the level of the pedagogical work at the Brno Conservatorium. WEISS, JERNEJ, *The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940)*, Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) I*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 95.

could turn to concerning this matter; therefore I hope that you will kindly excuse my request. In addition to that, I hope that you and you gracious wife are healthy and that you feel good in our new and free home country. Maribor, Yugoslavia, 10th July 1919. With deep respect, devoted and grateful to you, your former student Emerik Beran, the main music teacher at the Maribor Teacher Training School.⁴⁴

Maribor, 13th September 1919

Renowned Sir, My cordial thanks for your kind warning. The post at the Teacher Training School in Brno has not been occupied yet. The writing continues. With deep respect, your devoted Emerik Beran, Maribor, Eugenova cesta 7, Yugoslavia.⁴⁵

Maribor, 31st December 1919

My cordial congratulations at the New Year 1920. With deep respect, your devoted and grateful Emerik Beran.⁴⁶

Maribor, 30th December 1920

Renowned Sir, At the upcoming New Year, I permit myself to address a cordial greeting to you. With deep respect, your devoted and grateful student, Emerik Beran.⁴⁷

Maribor, 31st December 1921

I wish you a happy New Year with my deep respect, your devoted and grateful former student, Emerik Beran.⁴⁸

Maribor, 30th December 1922

Renowned Sir, At the forthcoming New Year, I permit myself to wish you much happiness and health and, in addition to that, a lot of success in the artistic field where you have already given us so many great works. May God keep you for many, many years to be the glory of our nation. With deep respect, devoted to you, Emerik Beran, Maribor, 30th December 1922. A lot of good luck!⁴⁹

⁴⁴ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 884 (1621 1-2).

⁴⁵ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 2438 (3939).

⁴⁶ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 3044 (4545).

⁴⁷ Christmas and New Year greetings then preserve the continuity in their letter contacts until the beginning of year 1924. See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 2773 (4274).

⁴⁸ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 1793 (3294).

⁴⁹ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 3261 (4762).

⁵⁰ Matej Hubad (28th August 1866, Povodje – 2nd May 1937, Ljubljana), a composer and music pedagogue. He studied solosing and theoretical subjects (A. Bruckner) at the Vienna Conservatorium and completed his studies in 1898. In 1891 he took the post of the teacher for singing, piano and theoretical subjects at the Glasbena matica School in Ljubljana; at the same time, he was the head of the choir. After the death of Fran Gerbič, he became the school's headmaster. When the Conservatorium was established with the Glasbena matica in 1919, mostly with his endeavours, he became the headmaster and taught solosing there. In 1923-27 he was the Opera's manager. Hubad was the central personality of the Slovene musical life at the transition from the 19th to the 20th century. SIVEC, JOŽE, »Hubad, Matej«, Ed. JAVORNIK, MARJAN, *Enciklopedija Slovenije 4*, Založba Mladinska knjiga, Ljubljana 1990, 84.

Maribor, 26th January 1924

Renowned Sir, As your student, I would like to turn to you concerning a very important issue for me. With us, we have a law now, under which the so-called State music teachers, holding a certificate from the Conservatorium, are classified in the same category as State officials with a university education. Due to that, two teacher candidates will come to our institute. They used to be primary school teachers, who had attended the so-called Conservatorium in Ljubljana for a year or two. Their music capabilities are very modest as the Ljubljana Conservatorium is a young Teacher Training School, and so it the new Conservatorium in the Graz. The Glasbena Matica Music School was once equal to the »Musikverein« here, which without any doubt trains mostly dilettantes even today and will never have the same weight as for example the Conservatorium in Prague or Brno, or our old Organ School, which was taken care of by a gentleman like you and several teachers who used to train and continue to train experts. I know well the students' capabilities at the Ljubljana and Graz Teacher Training School, as I have already been asked several times to take over the theoretical teaching of these two Teacher Training Schools' graduates. In addition to the Singing School (the Director of which is Hubad⁵⁰) and the Violin Department (with Professors Šlais and Vedral⁵¹), everything is only beginning to develop. Thus this is the Music School, boasting the name of a Conservatorium. Thus I sent, for example, my student of the violoncello, Dev⁵², studying in Ljubljana, to its Conservatorium in order to train further; however, he was not admitted as he knew more than the teacher. The following example: our former pupil today, Osterc, with a composer's talent, received a year of leave as a teacher to study composition in Ljubljana; however, already after one month, he returned and told us that we have known for ages what was taught there.⁵³ And I know of several such cases. Now, I must prove that the Organ School's certificate has the same value and significance as the certificate of the Brno or Prague Conservatorium Organ and Composition Department's graduates. I turn to you with a request, renowned Sir, so that you would, as my teacher and director, confirm this in a few words on the copy of the German original certificate (I do not have a copy of the Czech original copy). Perhaps the Brno Conservatorium Director's Office, which de-

⁵¹ Josip Vedral (15th August 1872, Russia, Stavropol – 20th April 1929, Ljubljana), the violin pedagogue. After the completed study at the Prague Conservatory (1891), he played the violin in the Czech Philharmonic Society. In 1895-1929 he taught at the Glasbena matica School in Ljubljana; among other, he also conducted its choir and the string orchestra, and also taught at other schools. He brought the Czech violin school's achievements. KLOPČIČ, ROK, »Šlais, Jan«, Ed. VOGLAR, DUŠAN, *Enciklopedija Slovenije 14*, Založba Mladinska knjiga, Ljubljana 1999, 163.

⁵² Oskar Dev (2nd December 1868, Postojna, Planina – 3rd August 1932, Maribor), composer. He studied singing and harmony with Matej Hubad, and at the school Ambrosiusverein with J. Böhm in Vienna; there, he was also the choir conductor of the Slovene Singing Association. He completed legal studies and worked as a judge in Škofja Loka, Kranj and Maribor; in 1919 he established the Glasbena matica, a series of choirs and a school. He wrote a series of solos, compositions for male and mixed choirs, harmonized folk songs, especially the Carinthian ones (more than 400). RIJAVEC, ANDREJ, »Dev, Oskar«, Ed. JAVORNIK, MARJAN, *Enciklopedija Slovenije 2*, Založba Mladinska knjiga, Ljubljana 1988, 241.

⁵³ Slavko Osterc (17th June 1895, Veržej – 23rd May 1941, Ljubljana), the leading ideologist of the music novelties during both wars in Slovenia. During 1910 and 1914, he received the bases of the music education with Beran at the State Male Teacher Training School in Maribor. Beran also gave music lessons to Osterc outside school lessons and made him self-confident for the future composer's work. Writers of Osterc's biography emphasize the significance of Beran's pedagogical work for Slavko Osterc's initial music development. ŠPENDAL, MANICA, *Muzikološki zbornik XXXI (1995)*, Ed. RIJAVEC, ANDREJ, *Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani*, 25-30.

veloped from our school, could also do this (which can be confirmed on a separate sheet).⁵⁴

I would like to kindly ask you, renowned Sir, to be so kind and grant my request if this is, of course, possible for you. If you would be so kind and expose this problem at the right place, I will arrange here, at the Conservatorium Director's Office that you will be reimbursed for the entire cost. This matter is of extreme importance for me because if I do not submit this certificate, I shall be included in a lower category, which would present a big financial loss for me and my family.⁵⁵ Anyway, I have already suffered a loss of nearly 50,000 crowns, consisting of the head teachers' right, obtained in Vienna several months before the »coup d'état« with great efforts, which was taken from us and we were only left the title of the main teachers. At the same time, other teachers were left with this right. We were degraded to mere teachers of skills. All protests and similar activities were unsuccessful. The salary I receive at this moment is only sufficient for about one third of the month if we live extremely modestly; therefore I have to help myself and also teach elsewhere. In the Music School here, I teach the violoncello, and I also give private lessons (32 hours per week). Even my wife, who used to be a teacher, must help herself with teaching, and all this together, is only enough to maintain myself and my family with the utmost modesty, without any maid, of course. Inns, cafes or entertainments, of course, come in the last place. The biggest mistake was that upon the overthrow I did not personally ask for a post in my home country but only in writing. Our biggest enemies, the Germans, were taken over by the Republic; I myself know of cases where we, good Slavs, are condemned to live abroad. Even now, I would go at once if taken. I am fed up with these eternal fights and the humiliation here.⁵⁶ I wish that my boys, Jaromir and Igor,

⁵⁴ At the graduate's wish, after 1919, a certificate of the equal value of was subsequently written on the diploma in the first Czechoslovak Republic. Thus it was subsequently written on the back side of Beran's certificate from the 1887/88 academic year that, according to the Czechoslovak Constitution, the Organ School's diploma had an equal value as the Prague State Conservatorium's diploma. Beran received the certificate of the equal value of the diploma on 17th March 1924 at the Embassy of the Czech embassy of the Czechoslovak Republic in Ljubljana. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAŽ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 11.

⁵⁵ After Janáček's mediation and acquisition of certain documents, Beran was classified on the highest level that could be achieved by secondary school teachers, that is on the fourth level of the first category. University teachers with no less than 20 years of service, directors of national museums, national and university libraries, and central drama and opera theatres in Belgrade, Zagreb and Ljubljana were also classified in this category. Ibidem, 35.

⁵⁶ Beran's dissatisfaction, which is most probably due to ever stronger German ideological pressures with regard to »everything of Slav character«. Beran as a decided Pan Slavist was, in principle, against everything German. In spite of German pressures, he professed his Czech origin and that his ideas had always belonged to the Czech nation. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 94-95. Beran never renounced his nationality. His son Jaromir thus wrote in his letter dated 24th September 1986 to the editorial board of Enciklopedija Slovenije: »I deem my father to be a Czech composer. He himself never expressed the tendency that he would be deemed to be a Slovene composer.« In 1918 a passport of the Kingdom of Serbs, Croats and Slovenes was issued for Beran. On 5th March 1926 the Maribor Town Hall awarded him the right of citizenship. Beran was a Member of the Slovene Composers' Club, the predecessor of the Slovene Composers' Association as the Club asks him on 20th May 1931 in its letter to settle the membership for the previous year. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAŽ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 25. Thus it would be difficult to agree with the mark German, whereby Beran is marked by Ludvík Kundera in his book on Janáček's Organ School. KUNDERA, LUDVÍK, *Janáčková Varhanická škola*, Nakladatelství dobré knihy v Olomouci, Velehrad 1948, 83-85.

good and talented students, who are among the best students of the present grammar school, would keep the Czechoslovak Republic's citizenship. Therefore, renowned Sir, I hope that you will kindly grant my request. I do not want to be immodest, but I can tell you that your pupils have always known more than the Organ Department's graduates from the Prague Conservatorium, which I can easily prove, as a young Prague Conservatorium graduate is employed here. But as we have never caused a disgrace to our teacher and we have always behaved respectfully towards him, my name also has a good reputation. Maribor, 26th January 1924. With deepest respect, your devoted and grateful former student, Emerik Beran. Maribor, Koroščeva ulica 7.⁵⁷

Maribor, 29th December 1924

Renowned Sir, At the New Year, I permit myself to address my most cordial greetings to you. I have read about celebrations of your 70th birthday in magazines. At the same time, I therefore wish you from the bottom of my heart: »Na mnogaja leta!« (»On many Years!«) With deep respect, your former student, devoted to you, Emerik Beran.⁵⁸

Celje, 2nd February 1925

Renowned Sir, I permit myself to send you a cordial greeting from the Beethoven solemn concert. I kiss the hand of the gracious wife. With deep respect, your devoted Emerik Beran, conductor, Marija Beranova.⁵⁹

Maribor, 12th May 1925

Renowned Sir, Forgive me because I have not yet sent you the music. As those are manuscripts, I did not dare to send them by mail, therefore I asked the General Consul, Dr. Beneš, to send the compositions officially through the Ljubljana Consulate. The General Consul said that he would do it with pleasure; however, he cannot guarantee that the Consul's acts would not be lost at the post office; therefore, he did not advise me to send the manuscripts by mail, but to give them to an acquaintance travelling to the republic. Although our people here often travel home and back, I have been waiting for such an opportunity in vain up to now. Renowned Sir, I would like to send you something bigger, namely the opera.⁶⁰ This score has 900 pages and therefore I must be attentive and take care it will arrive in absolute safety as a lot of work was invested in it. And now, renowned sir, I kindly ask you to kindly inform me when you go to the music festival to Venice through Maribor so that I could be waiting for you and your gracious wife at the railway station. I have been looking forward to you showing us a great honour and to stop with your gracious wife, as you have promised

⁵⁷ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number B 484 (2106 1-2).

⁵⁸ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 1087 (2138).

⁵⁹ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 3174 (4658).

⁶⁰ After the composition of his only opera *Melusine* in 1896, Beran had consistently endeavoured to have it staged and had sent the opera to various addresses, but was refused each time. Beran thus asked Janáček in his letters from that period several times whether a premiere of his opera could be staged in Plzeň, where he had achieved great success as a composer during his work in Brno. However, it is not clear from the correspondence whether Beran indeed sent *Melusine* to Janáček. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJÁŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 94-96.

me. I kiss the hand of the gracious wife, and I sign this letter with deep respect for you, your devoted Emerik Beran.⁶¹

Maribor, 8th August 1925

Renowned Sir, I permit myself to point out the following invitation in the event that you know any of our people, who might be interested in this town. Now it is already a little late, but I think that if the request arrives a little later, this cannot do any harm, as I am also myself in the Glasbena Matica's Committee. The session where this matter will be decided on, will be held sometime at the beginning of autumn. I also wrote about this to Director Kunc. The invitation, published in the magazine »Glasbena vzgoja«, reads as follows: »Glasbena Matica in Maribor invites applications for the post of the violin teacher in aid of the School. A completed Conservatorium and teacher's practice is required. Those applicants who are also capable of conducting will have an advantage. The application and the certificate with personal and if possible official annexes must be sent to the Glasbena Matica Committee in Maribor until 14th August this year. The salary shall be assessed in the same manner as that for State officers of the same level with a 10 per cent supplement. The work shall commence on 15th September this year.« I add to all this that an individual may easily make his living with such a salary, if he lives modestly. This year, there were 7 students for playing the violoncello at the Glasbena Matica School where I myself teach, if you wish to know. It was the same in the last school year. Some of them already work with Glasbena Matica's symphonic concerts. At the last symphonic concert, Dvořák's symphony »Z Nového světa« (From the New World) I also helped to teach because the Headmaster Topič fell ill. This year, Haydn's »Creation« and Beethoven's »Pastoral« will be performed. From among my former pupils, one is engaged throughout the year as a soloist of the music at Rogaška Slatina and the second as a secondary school leaver at Sušak. The first, the son of the collector and editor of Slovenian folk songs, the court councillor Oskar Dev, desired to further train the violoncello at the Ljubljana Conservatorium, which I myself advised. He was allegedly told at the test that he knew more than the Professor, as Councillor Dev himself informed me. In Ljubljana, there is a shortage of violoncellists and other instrumentalists in general. As the Slovenian composer Adamič⁶² himself acknowledged to me, the Conservatorium does not nearly do anything in this respect. This is more a school of singing, and playing the piano and the violin where the excellent Professor Šlais teaches. Similarly, the opera, which has four anticipated posts for the violoncello, only has two violoncellists of average quality. I think that the violoncello graduates from the Brno or Prague Conservatorium would easily keep their posts there. As this will certainly be of interest to you, renowned Sir, I enclose the report on the concerts of the pupils of the Ljubljana Conservatorium, as well as the

⁶¹ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 4001 (6067).

⁶² Emil Adamič (25th December 1877, Ljubljana, Dobrova – 6th December 1936, Ljubljana), a composer and conductor. He received his music education first at the school of the Ljubljana Glasbena matica and partly by himself, in 1911-12 he studied at the Trieste Conservatorium, and in 1922 passed the State examination at the Conservatorium in Ljubljana. Until his retirement in 1932, he taught music at the Teacher Training School and at the classical grammar school in Ljubljana. Adamič is one of the most important Slovene composers in the first decades of the 20th century. SIVEC, JOŽE, »Adamič, Emil«, Ed. JAVORNIK, MARJAN, *Enciklopedija Slovenije 1*, Založba Mladinska knjiga, Ljubljana 1987, 7.

final examination programmes of our Teacher Training School from this year and the previous year. I hope that the renowned Sir and his gracious Madam had a good rest in Luhačovice, and we are very sorry that we did not meet on your way to Venice.⁶³ Both my wife and I were looking forward to having the honour to greet you and your gracious wife in Maribor. A bow from my wife. Recently we had a sad loss in our family as my wife's mother died. I kiss the hand of your gracious wife, and I sign this letter with deep respect for you, your devoted Emerik Beran. Maribor, 8 August 1925.⁶⁴

Maribor, 30th December 1925

Renowned Sir, At the New Year I permit myself to address to you and your gracious wife our most cordial congratulations. May God keep you and your gracious wife healthy and happy for many years to come. In addition to that, I permit myself to cordially congratulate you on your success in Venice and in Brno, and for the order you received, one which you deserve fully with your useful and restless work in the cultural area.⁶⁵ I would like to thank you very much for the postcard from Venice. We were very sorry that you did not stop here on your way back with your gracious wife. My wife and I, and also Mr. Engineer Vidic were looking forward to that very much. I would like to submit my opera, if possible, without the piano extract, or else I do not know how to complete the matter. Her, I have nearly 35 hours of teaching per week; I did not even have so many hours in Brno; however, this is necessary as it is impossible to maintain the family with the salary I receive at the Teacher Training School, namely 3150 Din per month. In addition to that, also my wife teaches at the craft school. Otherwise we could not manage. At the end, I permit myself, renowned Doctor, to inform you of one other matter. The cathedral office here wishes to sell a choral book from the 16th century, which is in my opinion very precious. This regards one of those huge books from which the entire choir sang, as was common in previous centuries. The book contains masses of Orlando [di Lasso] and others, and in addition, also choral songs and similar, printed in the mensural notation of big notes. I believe that this would be a very interesting item for the Conservatorium archive, universities or for the museum and therefore I permit myself to inform you of this fact. Renowned Sir, please receive congratulations from us at the New Year and our most cordial greetings. I kiss hand of the gracious wife, and my wife kindly greets her. Signed with deep respect, your grateful Emerik Beran.⁶⁶ With kind regards, Marija Beranova.

Place and date not indicated

Renowned Sir, I permit myself to announce my arrival to Brno and already look forward to being given the opportunity to personally thank you for the great honour

⁶³ The Janáčeks travelled the «long» (via Ljubljana and Trieste) route on the way there but for some reason the plan to meet Beran on his way to Venice went wrong. Maybe Janáček got the time wrong (or that Beran did). It is possible that Janáček's plan went wrong because he insisted on going via Pisek to see Kamila Stösslová and that this was not clear when he told Beran. Ed. TYRRELL, JOHN, *Zdenka Janáčková: My Life with Janáček*, Faber and Faber, London 1997, 195.

⁶⁴ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number D 837 (6101 1-4).

⁶⁵ Upon the awarding of an honour's doctorate to Janáček, awarded to him on 28th January 1925 by the Masaryk University in Brno, Beran visited Brno on Janáček's invitation for the last time. WEISS, JERNEJ, The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940), Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 96.

⁶⁶ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 3988 (6000).

you have shown me by inviting me to the promotion. With deep respect, your devoted and grateful Emerik Beran.⁶⁷

Venice, 24th July 1926

Renowned Sir, We permit ourselves to send you and your gracious wife a cordial greeting from Venice. I have heard and read a lot about Venice, but I can only see now what magnificent ancient culture reigned there. We are all enthusiastic. I am very sorry that I could not go with you to the music festival taking place there. We were on holiday in Koper, and now we have also made a trip here so that our boys would see and know some of the world. We hope that you and your dear wife feel well. We sign with deep respect, your devoted Marija and Emerik Beran.⁶⁸

Maribor, 30th December 1927

Renowned Sir, At the New Year I permit myself to address my most cordial congratulations to you and your gracious wife. With deep respect, your devoted Emerik Beran and wife. Maribor, 30th December 1927.⁶⁹

Warsaw, date unknown

I greet you from the Slavonic ground. Emerik Beran.⁷⁰

Ljubljana, 27th December 1932

Most esteemed gracious Madam, At the New Year we send you our most cordial congratulations. May God keep you in good health and happiness for many years to come. We thank you for your congratulations at birthdays and the New Year, and I would like to ask you to forgive me that I did not write you first as I should have. We are, thank God, healthy, our older son is a graduate of law, and the younger one is a student of the Military Academy in Dubrovnik. I still work at the State Conservatorium and the Glasbena Matica School and if I managed to perform my opera, I would be perfectly satisfied.⁷¹ In this respect I spoke to the Director of the opera in Brno, Sachs, and the conductor of the choir, Balatka⁷². The Director Sachs was very restrained, from

⁶⁷ The conclusion can be made that this is Beran's answer to Janáček's invitation to attend his awarding of the Honorary Doctor's Degree at the Masaryk University in Brno (awarded to him on 28th January 1925 by the Masaryk University in Brno). That indicates also Janáček's ascribe on the envelope (answered 8.2.1925). See *Oddělení dějin hudby of Moravské zemské muzeum in Brno*, Janáček's archive number A 1209 (2419 1, 2). See also note 65.

⁶⁸ See *Oddělení dějin hudby of Moravské zemské muzeum in Brno*, Janáček's archive number A 1646 (3147).

⁶⁹ See *Oddělení dějin hudby of Moravské zemské muzeum in Brno*, Janáček's archive number A 1289 (2570).

⁷⁰ See *Oddělení dějin hudby of Moravské zemské muzeum in Brno*, Janáček's archive number A 3285 (4786).

⁷¹ In spite of many efforts to stage it, Beran never saw the first performance of his only opera. In fact, the opera has been waiting for more than a century after its creation in the musical archives of the Maribor University Library for its premiere staging. WEISS, JERNEJ, *The forgotten correspondence between two friends: Leoš Janáček (1854-1928) and Emerik Beran (1868-1940)*, Ed. BARBO, MATJAŽ, *Muzikološki zbornik XLI (2005) 1*, *Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani*, 97.

⁷² Antonín Balatka (27th October 1895, Prague – 25th June 1958, Brno), a conductor, composer, and opera director. After graduation at the Master School of the Prague Conservatorium, he worked as the conductor and director in the Ljubljana Opera House in 1919-29, developed a broad repertoire there, and introduced Czech works. As of 1929, he was the head conductor and as of 1932, also the dramatist of the National Theatre in Brno; in addition to that, he lectured there at the Conservatorium and at Janáček's Academy of Musical Arts. He endeavoured to introduce Yugoslav music theatre works in the Czech Republic. SIVEC, JOŽE, »Balatka, Antonín«, Ed. JAVORNIK, MARJAN, *Enciklopedija Slovenije 1*, Založba Mladinska knjiga, Ljubljana 1987, 175.

which I assume that my endeavours to perform the opera in Brno would most probably be in vain. However, I still hope for more favourable circumstances – one hopes as long as one lives. As I have found out, the Opera House is currently preparing »Její pastorkyňa« of my teacher, whom I shall never forget. We all look forward to that. Gracious wife, please receive once more our most cordial congratulations at the New Year. We sign this letter with deep respect, your devoted Marija and Emerik Beran.⁷³

Ljubljana, 22nd December 1936

Most esteemed gracious Madam, We sincerely thank you for your good wishes – please forgive us that you were the first to send them. We too, gracious Madam wish your merry Christmas holidays and a lot of happiness and good health in the New Year. This year, my wife and I are celebrating Christmas alone. Our older son, Jaromir, a graduate in law, is far away at a school for reserve officers in the southern part of the country. Our younger son Igor is a commander of the military navy and also cannot come home. I had to give up the job at the Conservatorium due to illness.⁷⁴ My opera is still lying in the drawer of the writing table; probably no one will be able to hear it. Perhaps, gracious Madam, it might be of interest to you that a part of my suite (in four movements, lasting nearly 50 minutes) was taken over by »Universal-Edition« in Vienna.⁷⁵ Now they are transcribing the score of my symphony although I do not know for whom and why. Thus life goes on day after day. The only thing we have here is the excellent drama and a small but good Opera House which also staged Janáček's »Její pastorkyňa« and »Káťa Kabanová« two years ago. We hope, gracious Madam, that you feel well. We sign his letter with deep respect, your devoted Marija and Emerik Beran. Ljubljana, 22nd December 1936.⁷⁶

⁷³ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number B 1588 (9733 1, 2).

⁷⁴ A partial stroke, suffered for the first time towards the end of the 1935/36 academic year and the subsequent worse health and the doctor's prohibition, finally prevented Beran from any further pedagogical activities at both Ljubljana institutes. On 11th October 1936, he addressed a letter to the Glasbena Matica Committee where he wrote: »The school doctor Volovšek prohibited me to perform the job. Please relieve me of the job of a part-time teacher in order to avoid any sick leaves with effect as of 30th September 1936.« BERAN, EMERIK, Ljubljana, 11th October 1936.

⁷⁵ On 2nd April 1936, Beran signed the Agreement on printing the Legenda I, the first sentence of the Suite for the symphonic orchestra with the Universal Edition publishing house. The agreement lays down that Beran shall receive 15 % from each sold score and 15 % at each performance of Legenda I. At the end of the agreement, a clause is added that the agreement may be terminated should the work have less than five performances within three years following the receipt of the agreement. On 28th February 1939, Beran received a letter from the Universal-Edition publishing house whereby he was informed that they would terminate the agreement entered into in 1936 as it did not have five performances. The agreement was thus terminated and the composition Legenda I was not printed. WEISS, JERNEJ, *Emerik Beran in njegov glasbeni opus*, Diploma Thesis, Tutor: MATJAŽ BARBO, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, Ljubljana 2004, 50.

⁷⁶ See Oddělení dějin hudby of Moravské zemské muzeum in Brno, Janáček's archive number A 5418 (9739).

POVZETEK

Češka in Moravska sta skoraj tri stoletja pošiljali svoje glasbeno nadarjene sinove po svetu ter si s tem prislužili vzdevek konservatorij Evrope. Val čeških glasbenikov je v drugi polovici 19. stoletja segel tudi na Slovensko, kjer so kot glasbeni ustvarjalci, poustvarjalci in pedagogi odločilno prispevali k rasti mlade slovenske glasbene kulture in tako na prehod iz glasbeno-navdahnjenega diletantizma v postopen kvalitativen in kvantitativen dvig glasbenega dela na Slovenskem. Med slednje prav gotovo sodi Emerik Beran, ki je tudi po selitvi iz rojstnega Brna v Maribor leta 1898, prek pisemske korespondence privatnega značaja ohranil tesne prijateljske vezi s svojim nekdanjim profesorjem na Orglarski šoli v Brnu Leošom Janáčkom.

Med 21 ohranjenimi Janáčkovimi pismi Beranu, ki so bila napisana med letoma 1890 in 1928

v češkem jeziku je poleg petih uradnih dopisov napisanih za časa Beranovega pedagoškega delovanja na Orglarski šoli v Brnu, ohranjenih 8 Janáčkovih pisem in 8 Janáčkovih razglednic oziroma dopisnic. Med 21 Beranovimi pismi Janáčku, nastalih med letoma 1914 in 1928 prav tako v češčini pa najdemo 8 Beranovih pisem in 13 Beranovih razglednic oziroma dopisnic, med njimi 3 takšne, pri katerih kraj ali datum nista natančno določena.

Korespondenca med Janáčkom in Beranom ponuja dragocen vpogled v njune glasbene ambicije, odnose do drugih kolegov, delovanje takajšnjih glasbenih institucij ter kulturno in politično vzdušje časa v katerem sta delovala. Janáček in Beran sta ves čas dopisovanja (od 1890 do 1928) ohranila zelo dober odnos, njuna korespondenca pa navaja več primerov njune medsebojne pomoči pri poklicnih zadevah.