

## 1 NOMINATION FORM

## 2 INTERNATIONAL MEMORY OF THE WORLD REGISTER

### 1.0 Checklist

Nominees may find the following checklist useful before sending the nomination form to the International Memory of the World Secretariat. The information provided in italics on the form is there for guidance only and should be deleted once the sections have been completed.

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|--------------------------|---|
| <input type="checkbox"/> | Summary completed (section 1)   |
| <input type="checkbox"/> | Nomination and contact details completed (section 2)  |
| <input type="checkbox"/> | Declaration of Authority signed and dated (section 2)   |
| <input type="checkbox"/> | If this is a joint nomination, section 2 appropriately modified, and <b>all</b> Declarations of Authority obtained  |
| <input type="checkbox"/> | Documentary heritage identified (sections 3.1 – 3.3)  |
| <input type="checkbox"/> | History/provenance completed (section 3.4)  |
| <input type="checkbox"/> | Bibliography completed (section 3.5)  |
| <input type="checkbox"/> | Names, qualifications and contact details of up to three independent people or organizations recorded (section 3.6)   |
| <input type="checkbox"/> | Details of owner completed (section 4.1)  |
| <input type="checkbox"/> | Details of custodian – if different from owner – completed (section 4.2)  |
| <input type="checkbox"/> | Details of legal status completed (section 4.3)   |
| <input type="checkbox"/> | Details of accessibility completed (section 4.4)  |
| <input type="checkbox"/> | Details of copyright status completed (section 4.5)   |
| <input type="checkbox"/> | Evidence presented to support fulfilment of the criteria? (section 5)   |
| <input type="checkbox"/> | Additional information provided (section 6)   |
| <input type="checkbox"/> | Details of consultation with stakeholders completed (section 7)   |
| <input type="checkbox"/> | Assessment of risk completed (section 8)  |
| <input type="checkbox"/> | Summary of Preservation and Access Management Plan completed. If there is no formal Plan attach details about current and/or planned access, storage and custody arrangements (section 9) |
| <input type="checkbox"/> | Any other information provided – if applicable (section 10)   |
| <input type="checkbox"/> | Suitable reproduction quality photographs identified to illustrate the documentary heritage. (300dpi, jpg format, full-colour preferred).   |
| <input type="checkbox"/> | Copyright permissions forms signed and attached. Agreement to propose item(s) for inclusion on the World Digital Library if inscribed   |

# Nomination form International Memory of the World Register

## Archives of Leoš Janáček

ID Code [2016-38]

### 1.0 Summary (max 200 words)

The nomination represents a collection of documents encompassing the estate of the prominent and world-renowned 20th century composer, Leoš Janáček (1854–1928). His works rank among the most progressive compositions written in the 20th century. The collection thus bears unique testimony to the history of music and to the endeavours of a personality who was significantly ahead of his time and brought innovative procedures and approaches to musical composition.

The collection contains the entire documentary legacy passed directly from the composer and many other documents added thereto consistently even after Janáček's death. It is exceptional in its integrity and, with isolated exceptions, it contains all manuscripts of his compositions, copies of his compositions authenticated by him and galley proofs with his revision notes, his manuscripts of librettos, literary and scientific studies, his notebooks and the library with numerous volumes of fiction and scientific literature with his handwritten comments. The collection of Janáček's received correspondence, later supplemented also by items of sent correspondence, is of particular importance. This collection of manuscripts represents the core of the nomination.

This collection on his work and his views on contemporary cultural life is absolutely exceptional and its manuscript part is absolutely unique and irreplaceable.

### 2.1 Name of nominator (person or organization)

Moravian Museum (MZM)

Zelný trh 6

Brno 659 37

Czech Republic

Represented by: Mgr. Jiří Mitáček, Ph.D., Acting Director of MZM, "Director General a.i."

### 2.2 Relationship to the nominated documentary heritage

Moravian Museum is the custodian of the archives of Leoš Janáček

### 2.3 Contact person(s)

Mrs. Simona Šindlářová

Mrs. Libuše Janáčková

### 2.4 Contact details

Mrs. Simona Šindlářová

Department of the History of Music

Moravian Museum

Smetanova 14, 602 00 Brno

Czech Republic

+420 606 078 792

[ssindlarova@mzm.cz](mailto:ssindlarova@mzm.cz)

### 3.0 Identity and description of the documentary heritage

#### 3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

Name of institution: Moravian Museum

Name of nomination: Archives of Leoš Janáček

The nominated collection contains unique documents which form compact ensembles. The collection of the composer's **musical estate** is the most important one. It contains drafts, autograph versions, copies authenticated by the author and galley proofs with author's revision notes, and as such, it documents, in an outstanding manner, the composer's entire creative process. It includes the manuscripts of Janáček's works since his youth until his last opus: e.g. drafts, autographs and copies (in these copies, Janáček revised and finalised the composition mostly before the first performance or printing; that is why these copies are often more important than the autographs themselves) of the Glagolitic Mass, Sinfonietta, as well as manuscripts of operas, for example *Her stepdaughter / Jenůfa*, *Káťa Kabanová*, *The Cunning Little Vixen*, *The Makropulos Affair* or *From the House of the Dead*. It can be said that this collection contains the essential part of the surviving autographs and copies; only a small portion is deposited in archives in Vienna, in the collection of Universal Edition, the Janáček's publisher. Hence, the collection is relatively closed, see also paragraph 6.2. Acquisition years: 1933–2015.

Janáček's manuscript estate is written in a conventional manner of the period. He used paper and a steel pen with document ink, ink pencil, etc. Most of the autographs of compositions are written on printed music paper but in the last ten years, the composer used regular writing paper, on which he drew the stave lines either by hand or using a customised stamp. He only used stave lines where musical notation was needed.

This collection includes approximately 500 items.

The collection of **Janáček's correspondence** is also a unique. The composer filed his correspondence from the 1890s to his death. It includes letters from various personalities (Vítězslav Novák, Josef Bohuslav Foerster, Jiří Mahen, Max Brod, Tomáš Garrigue Masaryk, Otto Klemperer, Fritz Zweig, Rosa Newmarch, Marie Jeritza etc.), personal letters (relatives and friends) and official letters (publishers, authorities, schools, etc.). Moreover, this collection is supplemented by letters sent by Janáček which were acquired from various estates and added to the archives. The collection of Janáček's correspondence comprises about 13,000 letters and ranks among the largest surviving letter collections of composer personalities worldwide.

Currently, no larger collections of letter originals addressed to Janáček outside the Archives of Leoš Janáček are known. The collection can thus be regarded as a relatively complete source of information on personalities who were in contact with Janáček and on their views, and therefore as an internationally significant epistolary testimony to Janáček's time, particularly to its spectrum of opinions.

Acquisition years: 1947–2015.

For letter-writing, the composer used ordinary writing paper, a blank or pre-printed visiting card (with a printed name of the composer, after 1925 also including the title DrPh.), telegrams, regular postcards and correspondence cards, and a steel pen with document ink and, in exceptional cases, plain, ink or colour pencils.

Janáček's incoming letters are written on ordinary writing paper, paper with a printed

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heading of the writer, ordinary postcards and correspondence cards, telegrams etc. They were written with document ink, by ordinary or ink pencils and typewriter. A considerable part of the incoming correspondence contains Janáček's comments and notes, draft answers or dates of his replies. These notes were written by the composer by hand using document ink or ordinary, ink or coloured pencils.

This collection includes approximately 13,000 items.

The surviving **Janáček's notebooks** from 1879 to 1928, including the few surviving wall calendars are of outstanding value. The notebooks are valuable documents of Janáček's social life and artistic process. He used them to record his impressions from his travels, to draft compositions, literary and scientific studies and lectures, but mainly he used them to write down the "speech tunes," musical and textual records of fragments of human speech, the sounds of nature and things. The notebooks thus contain approximately 4000 records of tunes which then served as Janáček's inspiration in his own work.

This collection is closed. Acquisition year: 1933.

They include hardcover notebooks containing records written by pen and ink pencil.

The exact number is 71 items. The notebooks have different formats: from about 4 x 7 cm to 15 x 22 cm. On average, they contain about 80 sheets.

Manuscripts of **opera librettos, as well as literary and theoretical works** represent another important collection. It includes the manuscripts of Janáček's short essays, scientific studies in music theory, psychology and folklore. As regards librettos, they include copies with composer's comments, autograph versions of librettos and author's libretto proofs. Again, this collection offers an almost complete representation of surviving manuscripts.

The collection is relatively closed, as it contains the essential part of the surviving manuscripts and prints. Acquisition years: 1933–2015.

The text is written on writing paper by document ink or pencil and, in the first printed editions, it contains numerous Janáček's handwritten notes, deletions and personal suggestions on the wording of the text.

The collection includes about 400 items.

The archives also include the **documents** of Leoš Janáček and his family of various nature. It contains personal documents (birth and death certificates, school reports, recommendations, membership cards), contracts, official documents and documents for the performance of the composer's work, etc. It also include an intimate diary which the composer wrote to his friend Kamila Stösslová in last year of his life.

This collection is relatively closed, as it contains the essential part of the personal documents from the estate of Leoš Janáček.

Acquisition years: 1933–2015.

The text of the documents is written by hand, typewriter and is printed on regular paper, on forms and by prints with the use of document ink or printing.

The collection includes about 600 items.

For the study of the composer's work, the evolution of his views and critical attitudes, as well as the breadth of his interests, **the composer's library** is important. It has been fully preserved and it consists of two sections.

The first section includes fiction, poetry and scientific literature but also librettos of operas and texts of theatre plays, exhibition catalogues and travel guidebooks. The literary section of the Janáček's library includes printed books in hard cover and paperbacks with handwritten comments by Janáček by pencil and pen.

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The second section includes score editions of the works by other composers and editions of Janáček's works in his lifetime. The musical scores of Janáček's library include printed editions on ordinary paper and Janáček's handwritten notes written by pencil and pen.

This collection is closed by the composer's death.

Acquisition years: 1933–2015.

The collection includes about 1100 items.

The **iconographic collection** of Leoš Janáček which contains photographs of the composer - portraits, group photos and snapshots - is also important. It also includes photographs of the family, relatives, friends, artists and so on.

The collection is relatively closed since it contains the essential part of the iconographic estate of the composer. Acquisition years: 1933–2015.

The iconographic collection includes photographs from studios on cardboard, snapshots, negatives on glass plates and a radiograph of Janáček's right hand.

The collection totals about 1250 items.

The Archives of Leoš Janáček also contain **the composer's clippings** documenting, quite consistently, the performances of the composer's works, reviews, interviews, etc. The clipping was done both by Janáček himself and by a press clipping service. Most preserved clippings are from Czech periodicals (in particular Lidové noviny, Národní listy, Moravské noviny, Národní politika, Moravská orlice, etc.), followed by articles from German-language periodicals (e.g. Prager Tagblatt, Prager Presse, Berliner Morgenpost, Wiener Zeitung, Vossische Zeitung, Die Zeit, Frankfurter Nachrichten, Hamburger Nachrichten, Leipziger Neueste Nachrichten, Neue Züricher Zeitung, Kölner Tageblatt, Neues Wiener Journal, etc.), English-language newspapers (The New York Times, The Times) or from the Parisian Comédie, etc.

This collection is closed by the composer's death. Acquisition years: 1933–2015.

Technically, Janáček's clippings can be described as cut-out parts of printed text on newsprint, in some cases with Janáček's handwritten notes. Since the clipping was done by the composer, this collection is closed with the death of the author.

The collection includes about 1000 items.

The collection of **Janáček's programmes** of concerts and theatrical performances attended by the composer in his lifetime (e.g. programmes of world premieres etc.), many of which contain Janáček's handwritten notes is also important.

This collection is closed by the composer's death.

Acquisition years: 1933–2015.

The programmes are printed on ordinary or glossy paper.

The collection roughly includes 820 items.

The archives of the **Organ School** founded by Janáček in 1881 which he led until 1919 when the school was transformed into a conservatory form a separate ensemble. It includes class books, annual reports, test reports, reports on school-leaving exams, financial books or accounts.

This collection is relatively closed, as it contains the essential part of the documents of the Janáček's Organ School. Acquisition years: 1933–2015.

For the records, bound forms filled by hand with an ink pen or pencil have most often been used. To a considerable extent, the forms were completed by Leoš Janáček by hand. The collection roughly includes 800 items.

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### 3.4 History/provenance

The Archives of Leoš Janáček cover the period between 1933 and 2015. The year 1928, in which Leoš Janáček died, closed the life and work of the composer. However, his widow Zdenka handed over his estate to the founder and first head of the Music archives (today Department of History of Music) of the Moravian Museum, Prof. Vladimír Helfert, only in 1933. Documents that were incorporated to the Archives of Leoš Janáček after the composer's death, i.e. after 1933, come thus mostly from his own estate as well as from inheritances of other eminent personalities, purchases in antiquarian bookshops and in auctions.

The personal estate of the composer, handed over to the museum by Zdenka Janáčková in 1933 and building the core of the newly created Archives of Leoš Janáček, has been divided into two parts by Prof. Vladimír Helfert. One part – Janáček's library, study and the composer's work – has been deposited in the museum archive, the other part represented mostly by the extensive correspondence, has been ordered by the then students of the Course of history of music at the Masaryk University. During World War II when Czech universities were closed Janáček's correspondence was locked up behind university walls. This second part of the composer's estate was added to the Archives of Leoš Janáček only by Helfert's successor, Prof. Jan Racek, after the re-opening of Czech universities and the subsequent revision of the several thousand letters collection in 1947.

Since the 1950s, the archives have been completed with materials from other personal estates and purchases in antiquarian bookshops and auctions. These are documents coming not directly from the composer's estate (those had been handed over to the archives by Janáček's wife Zdenka) but concern the personality of Leoš Janáček and sometimes bear his manuscript traces. There are e.g. photographs of Leoš Janáček, score drafts, autograph versions and authorized copies of his compositions, etc.; in the majority of cases however, it is correspondence written by Janáček's hand that had been held in personal belongings of the addresses and could be handed over to the Archives of Leoš Janáček only after their death. Most of these documents have been acquired as donations from individuals and institutions, a small part by purchase in auctions or antiquarian bookshops.

The origin of the archival documents is clearly traceable in the Book of Accessions of the Department of the History of Music of the Moravian Museum (see also paragraph 3.2).

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## 4.0 Legal information

### 4.1 Owner of the documentary heritage (name and contact details)

Name	Address	
Czech Republic represented by the Ministry of Culture of the Czech Republic	Ministry of Culture, Maltézské nám. 471/1, 118 00 Prague 1, Czech Republic	
Telephone	Facsimile	Email
+420 252 085 371	+420 224 318 155	<a href="mailto:dita.limova@mkcr.cz">dita.limova@mkcr.cz</a>

### 4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

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Name	Address	
Moravian Museum, Department of the History of Music	Zelný trh 6 659 37 Brno Czech Republic	
Telephone	Facsimile	Email
+420 515 910 485		<a href="mailto:hudebni@mzm.cz">hudebni@mzm.cz</a>

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### 4.3 Legal status

Provide details of legal and administrative responsibility for the preservation of the documentary heritage

All collections in the Archives of Leoš Janáček are owned by the Czech Republic. Their custody has been entrusted to the Moravian Museum which is liable to the Czech State for the assets placed in its custody and for the professional care thereof. The Ministry of Culture of the Czech Republic serves as the management and coordination authority on behalf of the State.

Because the Moravian Museum is a state entity co-financed from the state budget, the collections are covered by the Decree of the Ministry of Finance of the Czech Republic no. 270/2010 Coll. on the Inventory of Assets and Liabilities, to which the Ministry of Culture issued a Guideline for the Implementation of Decree No. 270/2010 on the Inventory of Assets and Liabilities on 15 November 2011.

Since the archives are included in the collections of the Moravian Museum which are officially registered by the Ministry of Culture in the Central Register of Collections (collection of the Moravian Museum, Field 24 – Other – History of Music, No. of sub-collection 1353), the archives and all parts thereof are also subject to the provisions of Act No. 122/2000 Coll. on the Protection of Collections of Museum Nature, as amended, which set forth, *inter alia*, the rights of custodians or owners of the collections registered in this manner and their obligations, including the protection and processing of these collections and keeping records thereof. Details are set out in the Guideline of the Ministry of Culture of the Czech Republic on record-keeping and inventory-taking procedures of collection items and on adding image information to characterize the collection in the Central Register of Collections and on the amendment to Act no. 122/2000 Coll., as amended, of 28 March 2014. Moreover, they are covered by the following documents of the Moravian Museum: The Memorandum of Association, the Guideline for Acquisition of Collections, the Depositary Rules and the Research Rules.

Any export of documents from the Archives of Leoš Janáček is possible only for a fixed period of time on the basis of a special permit issued by the Ministry of Culture of the Czech Republic in accordance with the provisions of the above Act on the Protection of Collections of Museum Nature, as amended.

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### 4.4 Accessibility

Describe how the item(s) / collection may be accessed

All access restrictions should be explicitly stated below:

- 1) Because of their rarity and fragility, the autographs of the nominated collection are physically available only in the study room of the Department of the History of Music of the Moravian Museum under the supervision of the staff of the study room, upon prior request only and with protective gear. Secondary sources are lent for on-site examination to registered scholars in accordance with the Research Rules of the Moravian Museum. The scholarly community includes both professional and lay pub-

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lic, artists and university students.

- 2) Currently, over 95% of autographs and authenticated copies of compositions, notebooks and correspondence have been digitised. Digitisation of other collections of documents is under preparation (the remaining part of the correspondence, literary and scientific studies and documents). All digitised documents may be accessed online in the study room of the Department of the History of Music of the Moravian Museum as its capacity permits.
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#### 4.5 Copyright status

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Describe the copyright status of the item(s) / collection

Moral rights of Leoš Janáček arising from Act no. 121/2000 Coll., Copyright Law, as amended, expired in 1998, 70 years after the author's death. However, in the case a number of works, moral rights of librettists (e.g. Max Brod as one of the librettists of the opera *The excursion of Mr Brouček to the Moon* or Ota Zítek as one of the librettists of the opera *Šárka*), authors of literary originals (e.g. Petr Bezruč, author of the poem *The Seventy Thousand*, Maryčka Magdónova, etc.) and authors of photographs (e.g. Jan Mikota) persist and certain moral rights are extended by new critical editions (e.g. *The Excursion of Mr Brouček to the Moon*, *Šárka*) or, alternatively, by co-authorship of music (e.g. completion of the opera *From the House of the Dead* by Břetislav Bakala and Osvald Chlubna, completion of the third act of *Šárka* by Osvald Chlubna, etc.).

Some documents from the nominated collection are works in the public domain, both in terms of moral rights and in terms of property rights, in accordance with Act no. 121/2000 Coll., on Copyright and Rights Related to Copyright and on Amendment to Certain Acts, as amended.

Hence, a certain part of the nominated collection represents works in the public domain which, due to their ownership by the Czech Republic, may be published pursuant to the Act No. 89/2012 Coll., the New Civil Code 2014, as amended, only with the consent of the Moravian Museum.

However, according to the Act no. 121/2000 Coll., Copyright Act, as amended, no one may, not even in the event of death, claim authorship of the nominated works and, since the works are not anonymous, the author of each work must always be indicated. The Act also provides that these works may only be used in a manner that does not decrease their value.

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#### 5.0 Assessment against the selection criteria

##### 5.1 Authenticity.

The origin of each artefact from the Archives of Leoš Janáček is clearly traceable in the Book of Accessions of the Department of the History of Music of the Moravian Museum (for details, see par. 3.1). The nominated set of documents consists of documents with clearly demonstrable provenance as part of the gift from the single heiress of Leoš Janáček (see par. 3.1) or from later purchases. They include the composer's manuscripts of compositions, librettos for musical drama works, literary and scientific studies, personal notes, handwritten comments in books, photographs of the composer, the family and the relatives, as well as of artists who often dedicated their portraits to Janáček (for more detail, see par. 3.1). The nominated part of Janáček's library also originates from his estate and it contains volumes with his own handwritten inscriptions and comments. The nominated set also includes original documents with personal data, contracts, etc. Also the clippings come from the composer's estate: Janáček himself cut them out or have them sent in by the press clipping service.

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## 5.2 World significance

The nominated collection represents an exceptionally complete documentation of the work of one of the most important composers in the world history of music. Leoš Janáček is now regarded as one of the most important composers of the 20th century. Although he was born in the middle of the 19th century, his work is viewed as the most progressive music written in the 20th century music history and he was well ahead of his time. Compositions like Sinfonietta and the Glagolitic Mass whose lyrics are in Old Church Slavonic, rank among the gems of world music literature. Janáček was primarily a composer of operas and most of his nine operas are now among the pillars of the repertoires of opera houses around the world. Let us just mention the operas *Her Stepdaughter / Jenůfa*, *Káťa Kabanová*, *The Cunning Little Vixen*, *The Makropulos Affair* or *From the House of the Dead*, a number of which draw upon prose or literary dramatic works turned to librettos by Janáček himself. Chamber music is of crucial importance, with the String Quartet (no. 1) after Tolstoy's 'Kreutzer Sonata' or the String Quartet no. 2 called *Intimate Letters* forming a base thereof.

The collection deposited in the Archives of Leoš Janáček constitutes an exceptionally well-preserved set of documents documenting the life and the work of this prominent world composer and, as regards its integrity and diversity; it is completely unique even globally. In this respect, it is one of the rare examples of an all-embracing documentary "approach" to a creative personality in his or her full complexity. Without the documents deposited in the Archives of Leoš Janáček, it is not possible to work on musical monographs of the composer and on partial studies but especially on critical editions of the composer's works which represent the most authentic versions of the compositions.

The documents in the archives also represent an invaluable source of information about musical and cultural history in general in the important period of the second half of the 19th century until around 1930. As a matter of fact, Janáček was exceptional not only as a composer but also as an internationally recognised theorist, folklorist and intellectual, therefore the nominated collection is one of the basic sources of information for the understanding of a wide range of cultural and historical themes perceived through the prism of this versatile creative personality. The loss of these completely unique documents would be a tragedy for the world music culture, not only in terms of art history and as a valuable source for contemporary interpretation for Janáček's works but also as a source for the understanding of the leaven of the said period as such.

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## 5.3 Comparative criteria:

### 1 Time

The nominated set of documents includes documents that reveal Janáček's activities that were crucial for the political and cultural history. Since Janáček was a personality who significantly profiled himself not just by his work but also by his cultural and political activities, the collection is an irreplaceable testimony to the history of the society in the second half of the 19th century and the first third of the 20th century and to its avant-garde music. Along with all its originality, Janáček's musical, literary, theoretical, cultural and organizational work documented by the nominated collection is evocative of the creative leaven of the turn of the 19th century. In particular Janáček's music work documents the contemporary search for inspiration beyond the traditional areas of the past periods, such as folk arts, speech, prose and literary drama. Therefore, some documents from the Archives of Leoš Janáček also document the growing interest in the Slavic culture which, in the context of the emancipation of the European Slavic nations, also constituted a projection of Slavic solidarity. As shown by the nominated collection, in the case of Janáček, this was expressed by his interest in Russian literature as an inspiration for his musical works (Dostoevsky, Tolstoy, Ostrovsky) or the ancient history of the Slavs (The Glagolitic Mass).

In terms of the period of their origination, the nominated documents also testify to the onset

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of cultural self-confidence of the small nations which, in the period under review, emancipated themselves culturally and politically after the WWI, i.e. they are evocative of a more general historical trend in the early 20th century which could also be seen in the case of the Czech nation.

The nominated collection also includes documents from the composer's folklore collecting activity which is important not only for his own work and for musically innovative approaches but ethnolinguistically.

Since the nominated collection also documents Janáček's international contacts, contacts with prominent personalities, festivals, opera houses or publishers, it also serves as a source of information not only about the composer activities but also about the institutional and organisational aspect of the cultural life of his time. However, the essential thing is that the collection reflects, in detail and on an unprecedented scale, the personal and creative life of one of the world's most important composers in culturally turbulent times and the disintegration of powerful empires after the WWI.

## **2 Place**

Janáček spent most of his life in Brno whose musical and cultural life he greatly influenced by his tireless organising, conducting and teaching activities.

During Janáček's life, the city of Brno was a culturally important place due to its multinational character (with mainly Czech, German and Jewish residents), cultural and political situation, developed industry conducive to extensive patronage, progressive architectural construction, etc.

The period until 1918 was marked by very interesting cultural, political and geographical changes. At the turn of the 20th century, Brno was a two thirds German town but since the 1870s, the Czech minority began to strive for emancipation. Janáček, as an important and respected figure, greatly contributed to this emancipation. In 1881, he founded the first music school in Moravia; he published the first Czech music periodical in Moravia; as a conductor, he started an era of Czech concert activities; he was at the origin of associations such as the Russian Circle or the Club of the Friends of Art; he exerted great influence over the Cooperative of the Czech National Theatre in Brno.

After 1918, with Brno becoming prevailingly Czech, he stood at the foundation of important cultural institutions such as the Brno Conservatory. In the 1920s, Brno became a very dynamic, modern and prosperous city, which was reflected not only in cultural activities but also in new progressive architectural construction (e.g. Villa Tugendhat inscribed in the list of UNESCO World Cultural Heritage sites; large-scale functionalist social housing developments). In Brno, almost all Janáček's operas, symphonic and chamber music were premiered. The nominated collection reflects all these facts about the intellectual history of Brno either by the fact that these documents at least originated in Brno or that they are pertaining to the cultural life in Brno and to the local cultural and educational institutions or figures. The importance of the Archives of Leoš Janáček also lies in its location. The building which accommodates the Department of the History of Music of the Moravian Museum and where also the Archives of Leoš Janáček are deposited, used to house the Organ School founded by Janáček from 1906 to 1919; later, it became the Brno Conservatory and remained there until 1945. The sponsor of Janáček's school, the Union for the Promotion of Church Music in Moravia, commissioned the construction of a small house in the garden for Janáček as the school director where he lived from 1910 until his death in 1928. Here, he also wrote most of his works. After his death, his widow Zdenka Janáčková used to live in the house until her death in 1938. Today, it houses the Leoš Janáček Memorial with the original furniture of the composer's study and an exhibition. Hence, the Archives of Leoš Janáček are also exceptional by their location in an authentic setting where the composer lived and worked.

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### 3 People

Janáček, as a world-renowned artistic personality (he was awarded the first honorary doctorate from Masaryk University in Brno, he was a member of the Prussian Academy of Arts in Berlin and the recipient of the Order of Belgian King Leopold, etc.) had contacts with prominent cultural, scientific and political European personalities such as Richard Strauss, Arnold Schönberg, Béla Bartók, Pietro Mascagni, Henry Cowell, T. G. Masaryk, Antonín Dvořák, Karel Kovařovic, Josef Suk, Dušan Samo Jurkovič, Max Brod, Karel Čapek, Josef Čapek, etc. These relationships can be studied not only in the composer's correspondence and in the memories, columns and notes which are part of the archival collection. From among its notable units, let us highlight the extensive correspondence with Max Brod from the years 1916 to 1928, mainly relating to the translation of the composer's work into German.

In this light, the correspondence as part of the nominated set of documents testifies to the artistic thinking of its time and the views of a fairly wide spectrum of prominent figures of contemporary life ranging from politicians, writers and musicians to architects.

### 4 Subject and theme

The set of musical manuscripts testifies to the totally original musical language that relies not only on contemporary musical trends but, in the first place, is defined by the experience in the field of folklore and the study of human psychology in "speech tunes." Janáček used this experience mainly in the musical drama genre. In this respect, the nominated documents provide quite exceptional information about this artistic process.

Psychological and social themes are the main pillars of Janáček's operas. In his works, he addresses the problem of autonomous freedom and refusal of social prejudice and injustice even at the cost of self-destruction. Janáček's works, such as *Jenůfa*, *Káťa Kabanová* or *From the House of the Dead*, rank among the most remarkable operas in the context of world operatic art. For example, *Káťa Kabanová*'s powerful impression on the audience is documented by the story from the performance of the opera at the festival held by the International Society for Contemporary Music in 1924 in Prague. Romain Rolland who was in the audience immediately wrote to his friend Henry Prunières: "Janáček is a great dramatic musician. This is beyond all doubt, it seems to me. I think he is unrivalled in this area in present day Europe." Janáček can thus be regarded as a composer of real and captivating operatic drama. In this sense, his work is a turning point in the operatic genre.

In other operas, such as *The Cunning Little Vixen* or *The Makropulos Affair*, Janáček tackles the issue of finiteness of human existence. Janáček's male choirs from the early 20th century have a radical social focus: *Maryčka Magdónova*, *The Seventy Thousand* and *Halfar the Schoolmaster* on poems by Petr Bezruč which soon gained worldwide acclaim.

In that respect, the nominated documents represent outstanding evidence of the penetration in music of social themes typical of the culminating era of industrialisation. Janáček stood at the very beginning of socially conceived opera with an emphasis on the psychology of the characters, thus opening the way to e.g. Alban Berg (*Wozzeck*, *Lulu*) or Dmitri Shostakovich (*Lady Macbeth of the Mtsensk District*).

### 5 Form and style

Janáček's manuscript estate is written in a conventional manner of the period. He used paper and a steel pen with document ink, as well as an ink pencil, etc. Most of the autographs of compositions are written on printed music paper, but in the last ten years, the composer used regular writing paper, on which he drew the stave lines either by hand or using a customised stamp. He only used stave lines where musical notation was needed.

The composer's autographs have quite exceptional aesthetic qualities and their reproductions are often used not only because of their documentary value but also as graphic illustrations and not only in musicological literature.

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Highly emotional and, at first glance, almost illegible writing, accompanied by a number of rescripts and deletions document the composer's creative process. Records of "speech tunes" taken down by the composer since 1897 not just in notebooks but also on pieces of paper are also impressive artistically, just as his handwriting in handwritten correspondence, comments in books etc.

#### **6 Social/ spiritual/ community significance:**

Currently, the nominated documentary collection has enormous symbolic importance to the community of the Brno citizens because of its integral and undeniable link to both its modern cultural history and the greatest cultural personality whose life and, to a large extent, work was linked to the city and its inhabitants (the reverence for Janáček is documented, inter alia, by the names of prominent cultural institutions in the city, such as the Janáček Theatre, the Janáček Academy of Music and Performing Arts in Brno, etc.).

From an international point of view, the nominated archival collection is of timeless importance to the professional community of historians of culture as a source of information about the cultural leaven especially in the first third of the 20th century in the field of culture and on the exchange of ideas and opinions among members of the international intellectual elite in the period under review.

Similarly, the nominated collection is invaluable to the international community of music historians and musicologists, as it is the most important ensemble of resources about the personality of Leoš Janáček as an avant-garde composer and theoretician. They involve primary documents on pioneering works of musical culture and on internationally revolutionary works of the musical drama genre such as the first use of a prosaic text as an opera's libretto (*Jenůfa* 1894–1903).

### **6.0 Contextual information**

#### **6.1 Rarity**

The nominated collection as a whole represents a unique collection of authentic documents pertaining to the life and work of Leoš Janáček and also to the time and place where he lived and worked. It constitutes one of the most comprehensive composer archives in general. Its uniqueness is also given by the fact that its core is formed by Janáček documents that cannot be found anywhere else; this is especially true of the collections of manuscript documents handwritten by Leoš Janáček.

The contents and scope of the nominated collection (see par. 3.1) best documents the exceptional nature of the Archives of Leoš Janáček. It permits to follow the composer's work from drafts to the final shape of the work ready for performance or for printing, and the evolution of his views on social and artistic transformation of the society of his era.

#### **6.2 Integrity**

The integrity of the nominated collection is mainly due to the fact that the composer spent his entire creative life in Brno and moved only once whereby losses that usually occur when moving house were largely avoided. The entire archives are exceptionally complete also because they were handed over to the current custodian in relatively complete sets mainly by direct heiress of Leoš Janáček. Hence, the archives were never dispersed with subsequent attempts at their reassembly. This applies to all parts of the Archives of Leoš Janáček including the nominated collections, i.e. the correspondence, manuscripts of musical compositions, librettos, studies, notebooks, books with handwritten inscriptions and notes by Leoš Janáček, photographs, documents, etc. Therefore, the only items missing in the nominated collection are the autographs destroyed by the composer himself or copies addressed to the publisher (Universal Edition Wien).

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