

## The reception of Leoš Janáček's *Jenůfa* in Spain (2). More incidental *Jenůfas* and an overview on the Spanish reception of Janáček's operas

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This paper is devoted to the reception of Janáček's *Jenůfa* in Spain. It is presented in two main sections, including firstly the continuation of a previous paper on the same issue presented during the conference 'Janáčkiana' 2016 and edited later in its conference proceedings.<sup>1</sup> In the second section can be found a general overview on the reception of Janáček's operas in Spain.

### More incidental *Jenůfas* in Spain

*Jenůfa* was performed for the first time in Spain in 1965, with three performances at the Gran Teatre del Liceu of Barcelona offered by the Czechoslovakian National Company from Brno.<sup>2</sup> After these first incoming performances of Janáček's well-known opera, this company travelled to Spain in 1973 and 1976 to present respectively *Káťa Kabanová* and *From the House of the Dead* at the same Barcelona theatre, but also in 1978 to offer three performances of *Jenůfa* that took place on 29 April 1978 in Auditorium de Palma de Mallorca, on 11 May 1978 at the Teatro Campoamor de Oviedo within its 2nd Spring Opera Season 1977–1978 organised by Circuito Fernández-Arango in collaboration with Asociación Asturiana de Amigos de la Ópera and Universidad de Oviedo, and finally on 19 May 1978 at the Teatro Gayarre de Pamplona organised by Sociedad Filarmónica de Pamplona. These three performances of *Jenůfa* – a production with stage direction by Václav Věžník – were conducted by Václav Nosek. Some years later, *Jenůfa* was performed once again at the Teatro Campoamor of Oviedo in a production coming from the Vlaamse Opera, with stage direction by Robert Carsen and conducted in Oviedo by Chilean conductor Maximiano Valdés. These performances took place on 13, 16 and 19 December 2005 at the Teatro Campoamor of Oviedo.<sup>3</sup>

As for other incidental performances of *Jenůfa* in 2009, the already announced performance in the Valencian city of Torrent by the Chamber Opera of Warsaw was part of a tour organised by agency Sanzkonzert. These performances took place on 30 January 2009 at the Teatro Palacio Valdés of Avilés within the cycle 'Música en Escena', on 31 January 2009 in Auditorio Ciudad de León within a cycle of operas sponsored by Caja España, on 3 February 2009 in L'Auditori of Torrent within the cycle 'Òpera a l'Auditori', and finally on 7 February 2009 at the Teatro Villamarta of Jerez de la Frontera within its 13th Opera Season 2008–2009.

Finally, we should mention the two concert performances of *Jenůfa* in Las Palmas de Gran Canaria and Santa Cruz de Tenerife within the 17th Festival de Música de Canarias in 2001. The first performance took place on 13 January 2001 in Auditorio Alfredo Kraus of Las Palmas

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<sup>1</sup> FERRER LLUECA, Robert. The Reception of Janáček's Opera *Jenůfa* in Spain. In: STEINMETZ, K., D. KOZEL a kol., eds. *Janáčkiana 2016: Sborník z 33. ročníku muzikologické konference Janáčkiana 2016*. Ostrava: Ostravská Univerzita, 2017, pp. 87-91.

<sup>2</sup> Known also as Brno State Theatre, nowadays the Brno National Theatre.

<sup>3</sup> One excerpt from this production can be found in YouTube. See *Jenufa* (Leoš Janáček). In: *YouTube* [online]. 7. 7. 2011 [cit. 30. 10. 2020]. Available from: <<https://www.youtube.com/watch?v=A-LoOKitjkk>>. Channel Opera Oviedo.

de Gran Canaria, while the second was offered two days later at the Teatro Guimerá of Santa Cruz de Tenerife. The cast was formed by prominent soloists as Nancy Gustafson in the role of Jenůfa and Eva Urbanová as Kostelnička, completed by other Czech outstanding voices and the participation of the Slovak Philharmonic Choir led by chorus master Jan Rozehnal. Orquesta Filarmónica de Gran Canaria was conducted by Adrian Leaper, its chief conductor in those days.

### **The reception of Janáček's operas in Spain: a general overview**

Janáček's operas arrived in Spain for the first time in the 1960s and 1970s, after their presentation abroad in France and other countries. Jiří Zahrádka talks about a late reception of Janáček's operas in some European countries, including of course Spain. In his own words, "V zahraničních divadlech se prosadila ve dvacátých letech v podstatě pouze Její pastorkyňa a to v několika případech jako repertoárové představení. Avšak většina evropských zemí jako Francie, Itálie, Španělsko či Anglie Janáčka jako operního autora vůbec nepoznaly."<sup>4</sup> In the case of Spain, *Jenůfa* (1965), *Káťa Kabanová* (1973) and *From the House of the Dead* (1976) were performed in one of the eldest Spanish theaters, the Gran Teatre del Liceu of Barcelona, where it was produced also the first local production of *Jenůfa* (1990) twenty-five years after its first presentation in the Catalan city. Teatro de la Zarzuela of Madrid received performances of *Káťa Kabanová* (1975) and *Jenůfa* (1993), because Teatro Real of Madrid was closed in both cases during these years. As it is presented in the first section of this paper, *Jenůfa* (1978) was performed at the Teatro Campoamor of Oviedo during a tour starting in Palma de Mallorca and visiting later Pamplona. More recently, this theatre offered performances of *Jenůfa* (2005) and *Káťa Kabanová* (2010).

In the end of the 1990s, Teatro Real of Madrid offered its first Janáček's opera with *The Cunning Little Vixen* (1998) during Real's first season after rebuilding, while Gran Teatre del Liceu of Barcelona offered performances of *The Makropulos Affair* (1999) in its first season after rebuilding due to a fire. In the 21st century, Gran Teatre del Liceu offered also productions of *The Cunning Little Vixen* (2001), *Káťa Kabanová* (2002), *Jenůfa* (2005), *The Diary of One Who Disappeared* (2007–2008)<sup>5</sup> and the last and more recent production of *Káťa Kabanová* (2018). Besides *The Cunning Little Vixen* (1998), Teatro Real of Madrid offered the following productions to date: *Fate* (2003), *From the House of the Dead* (2005), *The Makropulos Affair* (2008), *Káťa Kabanová* (2008), *The Diary of One Who Disappeared* (2008, 2009) and *Jenůfa* (2009).

Bullía la vanguardia en el Teatro Real. Y se adherían al proyecto las grandes referencias del foso y de la escena. Un caso elocuente es el de Robert Carsen y el sobrecogedor montaje de *Diálogo de carmelitas* (Poulenc), jalón inequívoco de la era Moral al que sucedieron broncas extraordinarias y parecidos prodigios artísticos, tanto por la rehabilitación del repertorio de Janáček –indescriptible Karita Matila como artífice de Katia Kabanova– [...].<sup>6</sup>

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<sup>4</sup> ZAHŘÁDKA, Jiří. Janáček jako "repertoárový autor" u nás i ve světě. In: NOWAK, Jan and Karel STEINMETZ, eds. *Leoš Janáček světový a regionální: sborník z 29. ročníku muzikologické konference Janáčkiana 2008*. Ostrava: Ostravská Univerzita, 2008, p. 128.

<sup>5</sup> The productions of *The Diary of One Who Disappeared* included in this research presented Janáček's song cycle always in stage versions.

<sup>6</sup> AMÓN, Rubén. *Sangre, poesía y pasión: dos siglos de música, ruido y silencio en el Teatro Real*. Madrid: Alianza Editorial, 2018, p. 258.



Other important theatres as Teatro de la Maestranza of Sevilla offered also some interesting productions of *The Cunning Little Vixen* (2004), *The Diary of One Who Disappeared* (2010) and *Šárka* (2013). The rest of performances of Janáček's operas in other Spanish cities were occasional, as in the cases of *The Cunning Little Vixen* (2002) at the Teatro Calderón of Valladolid, *Jenůfa* (2003) organised by ABAO, the already mentioned tour by the Chamber Opera of Warsaw with *Jenůfa* (2009) and another production of the same opera at the Teatro Cervantes of Málaga also in 2009, *The Diary of One Who Disappeared* (2010) in Sala BBK of Bilbao, and *Káťa Kabanová* (2014) at the Teatros del Canal of Madrid. Finally, we should not forget here the two concert performances of *Jenůfa* (2001) for the 17th Festival de Música de Canarias already mentioned in the first section of this paper, as well as the Helikon-Opera Theatre's production of *The Makropulos Affair* (2004) performed twice within the international festivals in Santander and Peralada.

In conclusion, this paper was prepared in order to complete a previous paper on the reception of Janáček's *Jenůfa* in Spain, including some new informations on the issue. In its second section was presented a general overview on the reception of Janáček's operas in Spain.

## Literature

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### Summary

This paper is set out as a second part of my own contribution on the same issue for conference 'Janáčkiana' 2016. Besides already considered big Spanish productions of *Jenůfa* – mainly offered in Barcelona and Madrid –, one can find other performances of this opera in smaller theaters and concert halls from Palma de Mallorca, Oviedo, Pamplona, Avilés, León, Torrent and Jerez de la Frontera, as well as two concert performances in Las Palmas de Gran Canaria and Santa Cruz de Tenerife within the 17th Festival de Música de Canarias. In addition,

nowadays I'm able to present a definitive overview on the reception of the rest of Janáček's operas in Spain between 1965 and 2020, a complete research to be defended soon as my doctoral thesis at the Masaryk University of Brno.

## **Der Empfang von Leoš Janáčeks *Jenůfa* in Spanien (2). Weitere beiläufige *Jenůfas* und ein Überblick über die spanische Rezeption von Janáčeks Opern**

### *Zusammenfassung*

Dieser Artikel ist als zweiter Teil meines eigenen Beitrags zum gleichen Thema für die Konferenz 'Janáčkiana' 2016 aufgeführt. Neben bereits in Betracht gezogenen großen spanischen Produktionen von *Jenůfa* – hauptsächlich in Barcelona und Madrid angeboten – kann man andere Aufführungen dieser Oper in kleineren Theatern finden und Konzertsäle aus Palma de Mallorca, Oviedo, Pamplona, Avilés, León, Torrent und Jerez de la Frontera sowie zwei Konzertauftritte in Las Palmas auf Gran Canaria und Santa Cruz de Tenerife im Rahmen des 17. Festivals de Música de Canarias. Darüber hinaus kann ich heutzutage einen endgültigen Überblick über die Rezeption der übrigen Opern von Janáček in Spanien zwischen 1965 und 2020 geben, eine vollständige Forschung, die bald nach meiner Doktorarbeit an der Masaryk-Universität in Brno verteidigt werden muss.