

<http://dx.doi.org/10.16926/em.2024.19.05>

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An Outline of the Repertoire of Songs Created From Avant-Garde to the Present Day by Slovak Composers Based on Foreign Language Poetry

How to cite: M. Žiarna, *An Outline of the Repertoire of Songs Created From Avant-Garde to the Present Day by Slovak Composers Based on Foreign Language Poetry*, "Edukacja Muzyczna" 2024, vol. 19, pp. 111–135, <http://dx.doi.org/10.16926/em.2024.19.05>.

Abstract

This article is a follow-up to the previous paper with the title *An Outline of the Repertoire of Songs Created From Romanticism to Modernism by Slovak Composers Based on Foreign Language Poetry*. Here we are continue through the period of the Slovak musical avant-garde to the present day and provides view of the Slovak composers and their song production, with a focus on profane songs accompanied by piano for foreign-language texts written by German, Austrian, French, English, American, Israeli, Chinese, Italian, Polish, Russian, Swedish, Armenian and Czech poets. Our aim is to sum up the above mentioned song repertoire and – consequently – to provide a view of the development of vocal foreign-text literature within the history of Slovak music, incl. the possibility of their use in the concert repertoires of singers of all vocal segments. This article is funded from the funds of the Catholic University of Ružomberok – Faculty of Education / Grant agency of the Faculty of Education / no 2/ b /2020.

Keywords: Slovak composers. From Slovak musical avant-garde to present day. Songs for voice and piano. Foreign-language text. Poets.

Submitted on: 14.12.2022

Review 1 sent/returned on: 1.08.2023/13.09.2023

Review 1 sent/returned on: 25.09.2023/13.10.2023

Accepted on: 13.10.2024

At the end of the 1950s and during the 1960s, a young generation of composers, referred to as the Slovak musical avant-garde, appeared. Four stages can be identified in their development, in which influences of the Second Viennese School, dodecaphony, punctualism, aleatoric music and serial technique, and the experimental and electroacoustic music of the so-called New Music manifested themselves.¹ They wrote songs on lyrics of Czech, Italian, Polish, German, English, Swedish, and Israeli authors, often with serious, emotive, and psychological topics. Amongst them, we can mention **Juraj Pospíšil**² (1931–2007) wrote *Three songs on Moravian folk poetry for soprano, op. 1* (folk texts, 1951), which is inspired by dodecaphony and modality of Moravian folklore; **Juraj Beneš**³ (1940–2004) shows a vocal production full of songs taken notably from Polish and Italian texts: *Vocalisez*, three songs for soprano and piano (text by Z. Herbert, 1973), *Six romances for baritone and piano* (text by K. Petrovič Prutkov, D. Kubík, 1974), *Addio...cinque canzoni per contralto e pianoforte* (text by J. Beneš, 1975), *Il sogno di Poppea*, 7 canzoni per soprano e pianoforte sopra “L’incoronazione di Poppea” di Claudio Monteverdi e Giovanni Francesco Busenello (text by G. Francesco Busenello, 1984), *Intolleranza per soprano* (text by various authors, 1987), *Quattro identificazioni per soprano* (text by J. Beneš, 1988). Together with operas, the aforementioned texts form a very significant part of his production. In his works, he applies his own conception of creation of characters and facts, where the epic action and the musical course are autonomously developing. For example, in his song cycle *Il sogno di Poppea*, he enters direct dialogue with Monteverdi’s opera, by quoting arias (or parts of arias); and the single songs describe the psychological development of Poppea and her relationship with the other characters of the opera.⁴ In these songs, his musical language evolves from diatonic and minimalist serialism to the application of

¹ Ľ. Chalupka, *Avantgarda '60, "Slovenská hudba"* 2000, no. 1–2, pp. 79–80.

² He was born in Olomouc. He studied at the Town Institute of Music in Olomouc, at Janáčkova Academy of Music and Performing Arts in Brno (composition – V. Petrželka), and at the Academy of Performing Arts in Bratislava (composition – A. Moyzes and J. Cikker). Since 1955 he worked as teacher in the Conservatory in Bratislava and at the Academy of Performing Arts in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/595-juraj-pospisil> [access: 20.10.2021].

³ He was born in Trnava. He studied at the Conservatory in Bratislava (piano – R. Rychlo) and at the Academy of Performing Arts in Bratislava (composition – J. Cikker). He worked as a rehearsal pianist in the Opera of the Slovak National Theatre in Bratislava; then he lectured on music theory at the Department of Music Education of the Teachers’ Training College in Trnava. In 1984 he lectured on theory of music at the Academy of Performing Arts in Bratislava (Department of Theory of music). Source: hc.sk/en/hudba/osobnost-detail/34-juraj-benes [access: 20.10.2021].

⁴ Y. Kajanová, *Juraj Beneš*, [in:] *100 slovenských skladateľov*, ed. M. Jurík, P. Zagar, National Music Centre, Bratislava 1998, p. 42.

chromaticism to a harmonic concept with the use of procedures and inversions that are characteristic of his distinctive compositional style.⁵

1. ♩ = cca 76 Juraj Beneš
(• 1940)

f *mf* *mp*

Ped. →

p

So - - gni por - ta - te a volo su l'ali vostre indolce fantasia

Fig. 1. Fragment of the song No 1. from *Il sogno di Poppea* by Juraj Beneš.

Source: J. Beneš, *Il sogno di Poppea*, Slovak Music Fund Bratislava, Bratislava 1989, p. 3.

Roman Berger⁶ (1930) composed his *Wiegenlied* for alt (text by E. Gutjahr, E. Maldaque, 1991) with the words of the sad diary of Ella Maldaque, one of the

⁵ N. Hrčková, N. Adamov, S. Balaun [et al.], *Dejiny hudby VI. Hudba 20. storočia (2)*, Ikar, Banská Bystrica 2006, p. 451.

⁶ He was born in Cieszyn, Poland. After Secondary School he began studies at the Music College in Katowice (piano – M. Gabryś-Furmanikowa) and at the Academy of Performing Arts in Bratislava (piano – F. Kafenda and Š. Németh-Šamorínsky; composition – D. Kardoš). At the end of his studies, he taught piano at the Bratislava Conservatory and worked in the Sound Studio of Czechoslovak Television. He was also Secretary of the Composition Section of the Association of Slovak Composers. In 1972–1977 he was not allowed performing artistic activities. Since 1980, he worked in the Institute of Art of the Slovak Academy of Sciences and he was member

first victims of Nazism; in his composition *Monolog dla Kasandry* for mezzo-soprano (text by W. Szymborska, 2003, 2005) he used a text written by a Nobel prize laureate in poetry⁷. In his works, he uses serial, diatonic and chromatic techniques.

Fig. 2. Fragment of the *Wiegenlied* by Roman Berger.

Source: R. Berger, *Wiegenlied*, Music Fund Bratislava, Bratislava 2006, p. 2.

Due to the unfavourable conditions during the formation of the Slovak musical avant-garde in the 1970s, some composers moved abroad. They composed vocal music only marginally, preferring instead to focus on chamber music. The first composers to mention as leading figures in the promotion of New Music were **Pavol Šimai**⁸ (1930–2020), who emigrated to Sweden and wrote the cycle

of international federations, associations, and festivals. Since 2000, he is engaged only in publishing and composing activities. Source: <https://hc.sk/en/hudba/osobnost-detail/36-roman-berger> [access: 20.10.2021].

⁷ Source: <https://hc.sk/en/hudba/osobnost-detail/36-roman-berger> [access: 20.10.2021].

⁸ He was born in Levice and accomplished his generic studies and music studies in Budapest (piano – P. Kados). In 1945 he moved to Bratislava and kept studying music under Š. Németh-Šamorínsky. Since 1941 he studied at the Academy of Performing Arts in Bratislava (composition – J. Cikker). Then, he went to study at the Deutsche Akademie der Künste in Berlin (composition – P. Dessau). In 1960 he worked as a musical director in the Czechoslovak Radio in

of 12 songs known as *Mitt Fröding-diarium. Värmland 25 juli – 6 augusti 1972* for soprano or mezzo-soprano (1972) and 3 songs like *Babbelfoni* for mezzo-soprano (1984) in which he used a more restrained musical language; and **Ladislav Kupkovič**⁹ (1936–2016) who emigrated to Germany and returns to tonal composition in vocal production in his works: *Recitative by: Kurt Tucholsky: Mein Nachruf* (text by K. Tucholsky, 1990) and *Three songs* for contralto (texts by F. Hebbel, 1996). The influence of electronic and electroacoustic music on the formation of a special compositional style is exemplified by **Yehoshua Lakner**¹⁰ (1924–2003) who wrote *Morning Song a Day is Gone* (1949), *Bein Arba'im Bayam – Dämmerung beim Meer* (text by D. Levinson, 1959), *Morning song* (text by Elisheba, 1959); **Honorát Cotteli**¹¹ (1941–2014) who wrote *Herbswind* for baritone and piano (text by M. Krüger-Oestreich, 1998); **Viera Janárčeková**¹²

Bratislava and cooperated with ensembles such as SLUK, Lúčnica, Mladé srdcia. Then, he worked as programme adviser at the Studio of Short Film in Bratislava and as teacher in the Bratislava Conservatory. In 1968 he migrated to Sweden, where he worked as piano technician and tuner, musical reviewer of the magazine Göteborgs Handels- och Sjöfartstidning, and pedagogue at various schools of music in Södertälje, Arvika, Stockholm and at the Gothenburg University. Source: <https://hc.sk/en/hudba/osobnost-detail/681-pavol-simai> [access: 20.10.2021].

- ⁹ He was born in Bratislava. He studied at the Bratislava Conservatory (violin under A. Vrtel'), at the Academy of Performing Arts in Bratislava (violin under M. Jelínek; conducting under Ľ. Rajter). Since 1955, he was member of the KAF string trio (L. Kupkovič, J. Albrecht, M. Filip) and member of the "Lúčnica" ensemble orchestra. He also worked as conductor of a Hungarian folk music ensemble and as member of Slovak Philharmonic orchestra (1st violin section). Since 1961 he acted as concert master in the Army Arts Ensemble in Bratislava. Since 1965 he worked as freelance composer. In 1969–1970 he participated in a scholarship programme in Berlin. In 1971–1974 he worked in Cologne. In 1973–2001 he was teacher in the Hochschule für Musik und Theater in Hannover. Source: <https://hc.sk/en/hudba/osobnost-detail/232-ladislav-kupkovic> [access: 20.10.2021].
- ¹⁰ He was born in Bratislava, but in 1941 he emigrated with his parents to Palestine, where he studied under Ö. Pártos, F. Pelleg, A. Boskovič. In 1952 he moved to the USA and studied under A. Copland. Since 1950 he worked as teacher at the Rubin Musical Academy in Tel Aviv. In 1959 he worked in the Electronic Music Studio in Cologne with Mauricio Kagel and Karlheinz Stockhausen. In 1963 he moved to Switzerland, where he worked in the Zürich Conservatory. Source: <http://www.composer.ch/D-Set/set.htm>. [access: 20.10.2021].
- ¹¹ He was born in Banská Bystrica where he studied at the Secondary School and music school (violin – J. Tichý). He kept studying violin at the Conservatory in Brno and Bratislava. In 1959 he became a member of the symphonic orchestra of the Czechoslovak radio in Bratislava, Slovak Philharmonic, and State Opera in Banská Bystrica. In 1967 he emigrated to Switzerland where he worked as member of the City Theatre ensemble in Sankt Gallen. Later on, he played in the Zürich Opera and taught music in the Zürich Conservatory. Source: I. Šimig, *Za Honorátom Cottelim...*, "Vedecký časopis AFA - Ad fontes artis" 2017, no.1, pp. 31–33.
- ¹² She was born in Svít. She studied in the Conservatory in Bratislava (piano) and at the Academy of Music and Drama in Prague (piano – I. Štěpánová-Kurzová; cymbal – Z. Růžicková). Then she worked in concert activities as a soloist, recording for radio and record companies. In 1972 she moved to Germany where she taught piano at the Professional Church School in Rottenburg. She led autodidactic study of composition. She composed and cooperated with important per-

(1941–2023) and her *Dve piesne/Two songs* (text by P. Hebbel), *Avalókitešvara*; i.e. four songs for baritone and piano (text by U. Holbein, 1983), *Drei Hölderlinlieder* (text by U. Hölderlin, 1983), *Drei Chansons für Mascha* (1985), *Sieben chinesische Lieder* for soprano/tenor (1986); and **Oľga Kroupová**¹³ (1966) composed 2 songs as *Mephisto-Lieder* for baritone and piano (text by J. W. Goethe, 1998), 5 songs as *Morgenstern-Lieder* for soprano and piano (text by Ch. Morgenstern, 1997), and *Fünf Michelangelo-Lieder für Bass und Klavier* (text by Michelangelo, 2001).

Fig. 3. Fragment of the song *Herbstwind* by Honorát Cotteli.

Source: H. Cotteli, *Herbstwind*, The State Scientific Library, Literary and Music Museum, Banská Bystrica, sign. 00331.1562.0, p. 2.

In the 1970s and the 1980s, the works of a subsequent group of composers depart from the avant-garde and return to the musical legacy of the classics of the first half of the twentieth century (L. Janacek, B. Martinů, A. Honegger, I. Stravinsky, B. Bartok, S. Prokofiev, D. Shostakovich) by advocating simplicity, elements of

sonalities in the field of music in Europe and in Slovakia. Source: <https://hc.sk/en/hudba/osobnost-detail/797-viera-janarcekova> [access: 20.10.2021].

¹³ She was born in Bratislava and studied at the local Conservatory (composition – J. Pospíšil), at the Academy of Performing Arts (composition – I. Hrušovský and Miro Bázlik), and at the Liszt Academy in Budapest (composition – J. Sopron). She attended studies of electronic composition under Z. Pongrácz and a stage in the Hungarian Radio electronic studio. In 1994 she completed her post-graduate studies at the Hochschule für Musik in Detmold, Germany (composition – M. Christoph Redeln). Since 1996 she worked as free-lance composer living in Detmold, incl. editorial cooperation with several publishing houses. Source: <https://hc.sk/en/hudba/osobnost-detail/498-olga-kroupova> [access: 20.10.2021].

polystylism and synthetic classical music, minimalism and neo-Romanticism.¹⁴ These composers include **Hanuš Domanský**¹⁵ (1944) and its cycle *Son et lumière* for soprano (text by Z. Bieńkowski, 1969), influenced by music of Leoš Janáček and Igor Stravinsky; and **Igor Dibák**¹⁶ (1947 – 2021) and his 5 songs miniatures as a cycle *John Gracen Brown's Lyrics* for soprano and piano, op. 68 (text by J. Gracen Brown, 2001), with influence of impressionism.

II.

Adagio

The musical score is for a song titled "No II." from the cycle "John Gracen Brown's Lyrics" by Igor Dibák. It is marked "Adagio" and is in 4/4 time. The score consists of a soprano line and a piano accompaniment. The lyrics are "The smal-lest path leads to the hig-hest hill." The piano part features complex chordal textures and arpeggiated figures. The soprano part has a melodic line with some grace notes and a final flourish. Dynamic markings include "p" (piano), "sfz" (sforzando), and "f" (forte).

Fig. 4. Fragment of the song *No II.* from *John Gracen Brown's Lyrics* by Igor Dibák.

Source: I. Dibák, *John Gracen Brown's Lyrics*, Music Fund Bratislava, Bratislava 2002, p. 3.

¹⁴ Source: <https://www.scribd.com/document/392393139/Dejiny-slovenskej-hudby> [access: 23.09.2024]. p. 17.

¹⁵ He was born in Nový Hrozenkov. He studied at the Conservatory in Brno (composition – J. Duchoň; piano – J. Sháněl) and at the Academy of Performing Arts (composition – D. Kardoš). Since 1970 he worked as deputy director of the Concert Section of the Slovkoncert art agency; then he became chair of the Section of Composers at the Association of Slovak Composers, chair of the Slovak Music Fund Committee, and chief editor of the Department of Symphonic and Chamber Music and Opera of the Slovak Radio in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/976-hanus-domansky> [access: 20.10.2021].

¹⁶ He was born in Spišská Nová Ves. He studied in the Conservatory in Žilina (piano – E. Šupková; conducting – J. Valach and Josef Staněk) and at the Academy of Performing Arts (composition – J. Cikker). At the end of his studies he worked in the Head Department of Music Broadcast (HDMB) of the Czechoslovak Television in Bratislava; then he became director of the Elementary Art School in Bratislava-Rača, editor for Slovak Television, and professional assistant at the Department of composition and conducting of the Academy of Arts in Banská Bystrica. Source: <https://hc.sk/en/hudba/osobnost-detail/298-igor-dibak> [access: 20.10.2021].

Vítězoslav Kubička¹⁷ (1953) wrote cycle *O dolce nota, op. 169* (Four songs based on Michelangelo's texts for soprano/mezzo-soprano and piano, 2005) with simple ostinato and repetitive accompaniment, fragmentation of the phrases, and a melody of the vocal part that was typical for him.

The image shows a musical score for a song. It consists of two systems of staves. The first system has a soprano staff and a piano staff. The soprano staff has a treble clef and a key signature of two flats. The piano staff has a grand staff (treble and bass clefs) and the same key signature. The tempo is marked as 130. The piano part has a repetitive eighth-note pattern in the bass clef. The vocal part has lyrics in Italian. The second system continues the music, with a change in time signature to 2/4. Dynamics like mf and mp are indicated.

Fig. 5. Fragment of the song *O carne, o sangue* from *O dolce nota, op. 169*, by Vítězoslav Kubička.

Source: V. Kubička, *O dolce nota, op. 169*, <http://www.newmusicforkids.org/> [access: 20. 10. 2021].

Iris Szeghy¹⁸ (1956) composed a cycle of 8 songs: *Hesse Splitter* for soprano/tenor (text by H. Hesse, 2006, 2009), *Drei Appenzeller – Lieder für Stimme*

¹⁷ He was born in Bratislava where he studied at the Conservatory (composition – J. Pospíšil) and at the Academy of Performing Arts (composition – J. Cikker). At the end of his studies he worked as music editor of the Slovak Radio in Bratislava; at the same time he was programme director of the Experimental Studio of the Slovak Radio and organiser of contemporary chamber music concerts. Later on he worked as teacher at the Church Conservatory in Bratislava. Since 2010 he acts as free-lance composer. Source: <https://hc.sk/en/hudba/osobnost-detail/458-vitazoslav-kubicka> [access: 20.10.2021].

¹⁸ She was born in Prešov and studied at the Conservatory in Košice (composition – J. Podprocký; M. Reiterová), at the Academy of Performing Arts where she obtained her master study degree (composition – A. Očenáš) and aspirant degree (composition – I. Hrušovský). At the end of her studies she attended several research fellowships in Budapest, Warsaw, Stuttgart, San Diego, New York, Amsterdam, Hamburg, and Künstlerhäuser Worpswede (Germany). In 2001 she got a composition commission of the Pro Helvetia Foundation bound with the two-month residence in Künstlerhaus Boswil in Switzerland. Since 1991 she worked as free-lance artist. Source: <https://hc.sk/en/hudba/osobnost-detail/37-iris-szeghy> [access: 20.10.2021].

und Klavier on folk poetry (folk texts, 2010), characterised by lightness, colourfulness, and lyrism in the musical expression.

The works of the postmodern composers of the 1980s and the 1990s follows the musical tradition, the compositional directions and techniques of the composers of the second half of the twentieth century in their use of elements of minimal and repetitive music with new simplicity, music of older musical periods (new Romanticism), rock, jazz and ethno, and other styles.¹⁹ This compositional style is represented by **Peter Martinček**²⁰ (1962–2021) who wrote cycle of 3 songs: *Seltsame Lieder I. für höhere Stimme und Klavier* (texts by H. Suso Walteck, P. Rosegger, F. Blei, 1989), 4 songs: *Seltsame Lieder II. (romantische) für niedrige Stimme und Klavier* (text by author, 2002) and the composition *Revelation of. St. John for tenor* (text by author, 1994), also defined by the composer as a mono-opera. In his production we can find a typical Neoromantic style with simple melody and some elements of minimalism²¹.

In 1991 **Jevgenij Iršai**²² (1951) moved to Slovakia and brought along works that are characterized by a different personal style, determined by temperament and impressiveness.²³ He composed *Four songs for mezzo-soprano* on a poem by A. Blok (1972), *The Good Gnome Song* (text by A. Matjushkin, 1975), *Theories*, cycle of four songs for mezzo-soprano (text by F. Garcia Lorca, 1978), *Vo veselom kráľovstve/Joyful Kingdom*, cycle of seven songs inspired by poems of English poets translated by S. Maršák (1978), *Silentium*, vocal cycle of four songs for bass-baritone and piano on poems by F. Tjutčev (1983), *Priateľovi/To a Friend*, vocal cycle of four songs for bass-baritone and piano on poems by

¹⁹ Source: <https://www.scribd.com/document/392393139/Dejiny-slovenskej-hudby> [access: 23.09.2024]. p. 18.

²⁰ He was born in Bratislava. When he still attended Primary School, he took private lessons under P. Pokojná. Then he continued his music studies at the Bratislava Conservatory (composition – J. Pospíšil; conducting – A. Vykydal; and piano – M. Masaryková), at the Academy of Performing Arts (composition – D. Kardoš), and at the Musical Academy of Siena (Italy) within the frame of a research fellowship. At the end of his studies, until 1998 he worked as teacher at the Bratislava Conservatory and at the Academy of Performing Arts. Source: <http://petermartincek.freepage.cz/curriculum/> [access: 20.10.2021].

²¹ J. Raninec, *Vývin tvorby a interpretácie vokálnych skladieb*, AMU, Banská Bystrica 2005, pp. 338–342.

²² He was born in Saint Petersburg. He studied in the Rimsky-Korsakov Conservatory in St Petersburg (composition – V.A. Uspenský; piano – P.A. Serebrjakov). Until 1991 he worked as piano and composition pedagogue at the Special music school attached to the Conservatory in St Petersburg. Then he became rehearsal pianist of the State Opera in Banská Bystrica, teacher at the Ján Levoslav Bella Conservatory in Banská Bystrica (composing, piano), teacher at the Department of music and aesthetics of the Matej Bel University in Banská Bystrica. Since 2001 he worked as composition pedagogue at the Academy of Performing Arts in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/389-jevgenij-irsai> [access: 20.10.2021].

²³ Z. Martináková, *Vlny úpadku a vzostupu v slovenskej hudobnej tvorbe v druhej polovici 20. storočia*, „Clavibus unitis“, 2018, no. 1, p. 225.

A. K. Tolstoy (1984), *Nastane deň/The Day Will Come* cycle of six songs for mezzo-soprano and piano on poems by Russian poets (1989), *Die Tage wollen länger werden*, seven romances on a poem by I. Bachmann for soprano and piano (1995), *Die Niemandslieder*, vocal cycle of five songs on a poem by P. Celan for bass-baritone and piano (1998), *Lost Wor(l)ds*, four songs on poems by E. Dickinson for mezzo-soprano (2007), *Was ist Kunst?*, five poems for tenor by J. Ringelnatz and J. W. Goethe (2007), *Die Zeit der Einsamkeit*, cycle of four songs for tenor on poems by P. Esslinger (2009), *We Outgrow Love*, five songs for soprano and piano and bells (text by E. Dickinson, 2010), *Len sem a tam/Nur ab*, cycle of four songs (two songs by lyrics by P. Eßlinger, and two songs in Slovak language translation by M. Carankova, 2014)²⁴; and **Egon Krák**²⁵ (1958) cycle of 3 songs as *Au jardin d'amour*, *Cycle des chansons d'après la poésie française pour soprano* (folk texts, 2001), where the composer catches in a sensitive manner the popular poetics of verses, by using simple procedures.

In the field of alternative and experimental music of the 1990s, Peter Machajdík (1961) drew attention with his song *Spring Dawn* (text by M. Hòoran, 2019). Currently, his musical language is characterized by economy with material and restraint with methods, sustained sounds, and inconspicuous melodic motion.²⁶

In the second half of the 1990s, the youngest generation of composers appeared, who subscribed to the so-called postmodernism in the classical type of composing, showing respect for tried-and-rested values of musical tradition, returning to individual expressions, and searching for a new identity and one's own

²⁴ Personal correspondence from Jevgenij Iršai, Martin, 04.12.2022.

²⁵ He was born in Bratislava and studied at the Secondary School in Bratislava. Then he studied theory of music at Academy of Performing Arts (APA) in Bratislava, concurrently studying composition privately (J. Pospíšil, D. Martinček, and I. Zeljenka). At the end of his studies he worked as music director (OPUS, Slovak Radio, Slovak Music Fund, Slovak Sinfonietta Žilina, Rugginenti Editore Milano), teacher at the Academy of Performing Arts (theory and history of music), vice-dean of the Faculty of Music of the Academy of Performing Arts, and dean of the Faculty of Music Arts of the Academy of Arts, Banská Bystrica. Since 2012 he is rector of the Jan Albrecht Music and Art Academy, Banská Štiavnica. Source: <https://hc.sk/en/hudba/osobnost-detail/452-egon-krak> [access: 20.10.2021].

²⁶ He was born in Bratislava. For three years, he studied the piano and music theory at the Primary Music School in Bratislava-Rača, then self-taught himself the piano and the guitar. In 1980, he failed to gain admission to the Academy of Performing Arts and went to study at the University of Economics in Bratislava. From 1992 to 2008, he lived in Berlin and was in contact with Arvo Pärt, Gia Kancheli, and other composers. He currently lives in Slovakia and is a freelance artist. He is a composer in residence with Künstlerhaus Wiepersdorf in Berlin, Künstlerhaus Lukas in Ahrenshoop, Künstlerhaus Worpswede (Germany), in Judenburg (Austria), and in Prague (Czech). He delivers lectures, workshops and performances around the world, teaches composition, and curates festivals of contemporary music and arts. His music is broadcast on radio and TV all over the world. Source: <https://www.instantencore.com/contributor/bio.aspx?Cid=5155525> [access: 9.09.2024].

distinctive style without provocative experimentation or fighting against convention.²⁷ This style is represented by **Stanislav Šurin**²⁸ (1971) with the very melodic songs in the cycle *Deux chansons élégiaques pour chant et piano* (text by P. Verlaine and G. Apollinaire, 2013).

The image shows a musical score for a song. The top system includes a vocal line and a piano accompaniment. The tempo is marked as (♩ = 72). The key signature has one flat (B-flat). The piano part starts with a *sempre con sord.* instruction. The lyrics are: "tie - fes Bit-ten, Be - ben im Sin - gen dei-ner Gei-ge:". The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *mf*.

Fig. 6. Fragment of the song No. I. *Geigerin* from *Seltsame Lieder* by Peter Martinček.

Source: P. Martinček, *Seltsame Lieder*, Music Fund, Bratislava 2002, p. 3.

²⁷ Z. Martináková, *Vlny úpadku a vzostupu...*, p. 226.

²⁸ He was born in Trnava and studied in the Bratislava Conservatory (organ – I. Szabó), in the Diocese Conservatory in Vienna (organ – W. Lindner), at the Academy of Performing Arts (organ – I. Sokol), private classes of organ with J. Trummer, and PhD. studies at the University in Graz, Austria (church music – J. Trummer). He worked as teacher in the Church Conservatory in Bratislava, organist at the Franciscans' church in Trnava, organist at the Jesuit church in Bratislava, and organist at the cathedral of St Martin in Bratislava. Currently, he works as teacher at the Catholic University in Ružomberok and dedicates himself to composition and concert activities in prominent European and world organ festivals. Source: <https://hc.sk/en/hudba/osobnost-detail/15-stanislav-surin> [access: 20.10.2021].

Tranquillo e pietoso

p

LA BER - GÈ - RE AUX CHAM - PS N'Y A

Tranquillo e pietoso

pp

sim.

RIE - N D' AU - SSI CHAR - MA - NT, QUE LA BER - GÈ - RE AUX CHAM - PSI

Fig. 7. Fragment of the song No. 1 *La Bergère aux champs* from *Au jardin d'amour* by Egon Krák.

Source: E. Krák, *Au jardin d'amour*, Music Fund Bratislava, Bratislava 2005, p. 1.

17

p

Les san-glots longs Des vi - o-lons

22

De l'au-tomne Bles-sent mon cœur D'u-ne lan-gueur Mo-no-tone.

7

Fig. 8. Fragment of the song *Chanson d'automne* from *Deux Chansons elegiaques pour chant et piano* by Stanislav Šurin.

Source: S. Šurin, *Deux Chansons elegiaques pour chant et piano*, Tribus musiace, Trnava 2013, p. 7.

Marián Lejava²⁹ (1976) composed a cycle of 4 songs: *Dickinson songs for soprano and prepared piano, op. 6* (text by E. Dickinson, 2002–2003).

Zoltán Bognár³⁰ (1974) wrote song *That Love for soprano* (text by J. Gracen Brown, 2002), and **Ľubica Čekovská**³¹ (1975) composed songs *At Day-Close in November for mezzo-soprano and piano, op. 9* (text by T. Hardy, 1997), *Der Tod und das Mädchen für Baritone, op. 10* (text by M. Claudius, 1997), and a cycle *Six songs for soprano and piano* (text by J. Gracen Brown, 2002).

Karine Sarkisjan (1972)³² with the oriental sound and the emotional expression in the song on Armenian lyrics: *Amen Asnan* (author unknown, 1984), *Romance* for soprano and piano (text by K. Sarkisjan, 2005), and cycle *Three songs* (text by K. Sarkisjan, 2020).³³

“To evaluate the music that has been composed in Slovakia since the 1970s is an attempt to evaluate an ongoing, still unfinished, developmental stage with regard to the individual compositional development of the artists, and this raises questions as to whether it is possible to characterize or categorize the music composed, produced, and received over the past decades at all. It is problematic not only to classify it but also to name it unambiguously or to label the stylistic positions, despite the existence of certain trends...”³⁴

²⁹ He was born in Bratislava and studied in the Bratislava Conservatory (composition – P. Martinček; conducting – J. Karaba) and at the Academy of Performing Arts (composition – V. Bokes; conducting – B. Režucha, R. Stankovský, S. Macura; and PhD. Study – O. Lenárd). He attended course, workshops, and seminars in Austria, in the Netherlands, and in Czech Republic (Český Krumlov, Prague, Ostrava). He worked as assistant of Zsolt Nagy at the Janáček Philharmonic in Ostrava, guest conductor in the Opera of the Slovak National Theatre in Bratislava, main conductor of the ensemble Prague Modern, and teacher at the Academy of Performing Arts. Source: <https://hc.sk/en/hudba/osobnost-detail/48-marian-lejava> [access: 20.10.2021].

³⁰ He was born in Šahy. He studied informatics at the Slovak University of Technology in Bratislava; he took private lessons and carried out private studies of composition with D. Martinček, A. Steinecker, and M. Hanák. Then, he continued at the Academy of Performing Arts under D. Martinček and J. Iršai. Source: <https://hc.sk/en/hudba/osobnost-detail/1021-zoltan-bognar> [access: 20.10.2021].

³¹ She was born in Humenné. She studied at the Academy of Performing Arts in Bratislava (theory of music – J. Beneš; composition – D. Martinček) and at the London Royal Academy of Music. She also attended composing course in the Czech Republic and Poland. Since 2008 she is member of the International Prague Spring Festival's artistic board. Source: <https://hc.sk/en/hudba/osobnost-detail/228-lubica-cekovska> [access: 20.10.2021].

³² She comes from Armenia. She attended her studies at Special music school (piano – N. Mnacakanovna, A. Nikolajevna, composition – L. Rubenovna), at the Academy of Performing Arts in Yerevan (composition – L. M. Sarjan). After completing her studies she came to Slovakia in 1993 and worked at the Conservatory of Žilina, The Dance Conservatory of Eva Jaczová in Bratislava, accompanist at the Slovak National Theatre Ballet and currently and at the Private Music and Dramatic Conservatory in Martin. As far as genre is concerned, she mainly acts in the field of world music. She makes arrangement of popular songs for different instrument groups. She cooperates with several artists and bands (e.g. Balkansambel, Pressburger Klezmer Band, Ján Berky Mrenica & Gypsy Jazz, Pacora Trio, and Shum Davar). Source: <https://tootoot.fm/sk/KarinSarkisjan/> [access: 17.02.2020]; Interview with Karin Sarkisjan and personal correspondence, Martin, 20.11.2022.

³³ Interview with Karin Sarkisjan and personal correspondence, Martin, 20. 11. 2022.

³⁴ S. Kopčáková, *Vývoj hudobnoestetického myslenia na Slovensku v 20. storočí*, FF PU, Prešov 2013, p. 251.

SONG 1 (Poem n° 764 from 1863)

Tempo ♩ = 42-46 max. Poco mosso ma non troppo

Voice

1 2 P, comodo mp = pp 3 C-throat sound p crescendo poco

Present-timent [is]

Piano

8vb { 7 { } with right pedal

8vb { } "ff" Ped. (dal segno)

legato V 1) "p" "p" "p"

4 a poco dal --- 5 --- 6 mp ma dolce

thaaaaat loooooong shaaaaaadow on the La - wnnn
[that long shadow]

STOP 2) loco

1) scratch the string(s) with fingernail straight out of mechanism (inside the piano)
2) suddenly, as though torn off

Fig. 9. Fragment of Song 1 from Dickinson – songs by Marián Lejava.

Source: M. Lejava, *Dickinson – songs*, Music Fund Bratislava, Bratislava 2006, p. 2.

Ľubica Salamon-Čekovská

Vivo
♩ = 95

Soprano

f
Come one come all

Piano

Vivo
♩ = 95

f

A tempo
4 **sfz**

S.

dance.

A tempo

Pno

f..like a wind....

Fig. 10. Fragment of the song *Dance* from *Six songs for soprano and piano* by Ľubica Čekovská.

Source: Čekovská Ľ., *Six songs for soprano and piano*, Bratislava 2002, p. 1.

Conclusion

The vocal production of Slovak composers is rich and heterogeneous in terms of choice of lyrics, not only with regard to Slovak poets but also world authors. To large or small extent, the production of Slovak composers shows songs and song cycles based on foreign-language texts. Under the light of the information found, we can state that – both in history and in current production of Slovak composers – the 42 detected composers produced 132 individual songs or compositions and 74 song cycles of 351 songs on foreign-language texts of world poets.

German and Hungarian authors' texts significantly prevail among the works of composers of Hungarian, Austrian or German origin,³⁵ and of Slovak composers who gained their musical education at music schools or with private teachers in Vienna or Budapest. From a historical point of view, the use of these languages is understandable in the territory of Slovakia, as it had been part of Hungary (from the eleventh century) and then of Austria-Hungary (from 1867 to 1918), and these had been official languages. Moreover, their use in Bratislava and its vicinity also stems from the multiethnic structure of the population and from the strategic location of the city.

The songs of the late-nineteenth- and early-twentieth-century composers K. Mayrberger, J. Thiard-Laforest and L. Burger are based on the concept of the German Romantic song and focus in their choice of poetry on both well-known and lesser-known Romantic German and Hungarian poets – Burger even on French authors of natural, reflective, and intimate poetry – such as H. Heine, F. Rückert, J. Freiherr von Eichendorf,³⁶ S. Petőfi,³⁷ V. Hugo, T. Gautier, S. Prudhomme,³⁸ A. de Musset and others, as well as on medieval love poetry by O. von Wolkenstein or W. von Eschebach, as these could fulfil their ideas of expressing sentimental feelings and desires, or states of mind.

With the intensification of nationalist pressures in 1867, Prague became not only a symbol of linguistic affinity but also an opportunity for gaining musical education for many Slovak musicians. Besides study opportunities, Slovak composers established good relations with Czech musicians, critics, and poets (L. Procházka, B. Smetana, V. Juda Novotný and others),³⁹ and this gave rise to song settings of the poems of Czech poets of nature and love poetry; the amateur musician Š. Fajnor, for example, set to song some poems of A. Heyduk, a great promoter of the brotherhood of Czechs and Slovaks.⁴⁰ The birth of the Czechoslovak Republic in 1918 further deepened these relations by economic and socio-cultural assistance: the shortage of qualified people for managerial

³⁵ K. Mayrberger, J. Thiard-Laforest, L. Burger, A. Strehlen, A. Steger Sr., A. Norgauer, J. Kerner, J. Breiter-Szélessy, I. Knauer Kövesdi, and others.

³⁶ Joseph von Eichendorf's poems were also set to music by R. Schumann, J. Brahms, F. Mendelssohn-Bartholdy, H. Wolf, and R. Strauss. Source: <http://www.goethezeitportal.de/wissen/projektpool/goethe-italien/italienlyrik/joseph-von-eichendorff.html> [access: 25.09.2024]

³⁷ His poems were also set to music by F. Liszt, Z. Kodály, F. Erkel, and other composers. Source: <http://www.parlando.hu/2023/2023-2/lttzes-Petofi.htm> [access: 25.09.2024]

³⁸ He was awarded the first Nobel Prize in Literature in 1901. Source: <https://www.britannica.com/biography/Sully-Prudhomme> [access: 25.09.2024]

³⁹ Ľ. Chalupka, *Slovenská hudobná tvorba 20. storočia – domáce a európske kultúrne kontexty vývoja*, „Zborník prednášok Letnej školy slovenského jazyka a kultúry. Seria: Studia Academica Slovaca“, no. 30, ed. J. Mlacek, Bratislava 2001, pp. 84–85.

⁴⁰ V. Godár, *Piesne Štefana Fajnora*, [in:] *Štefan Fajnor – Cymbál a husle*, ed. V. Godár, Bratislava 2020, p. 64.

positions in musical and educational institutions in Slovakia was overcome by the help of Czech conductors, musicologists, and composers (M. Zuna, O. Nedbal, A. Hába, D. Orel, Z. Nejedlý, V. Helfert, and others).⁴¹

The founders of Slovak national music, J. Levoslav Bella, M. Moyzes, V. Figuš-Bystrý, M. Schneider-Trnavský, and the A. Albrecht, J. Móry and Š. Németh-Šamorínsky generation of composers, who contributed to the development of Slovak musical culture despite their different levels of professional musical education, all composed in these conditions.⁴² The texts they set to music predominantly consist of German and Hungarian love and nature poetry by Romantic poets such as J. Freiherr von Eichendorf, J. Wolfgang von Goethe, H. Heine, J. Grasberger, L. von Ploennies, K. Tóth, J. Ludwig Uhland, realist poetry by R. Wolker and H. Hesse, symbolist poetry by R. Maria Rilke, R. Tagore, Ch. Rossetti, R. Dehmel and E. Ady, and impressionist poetry by C. Fleischlen⁴³ and others. In the early period, J. Levoslav Bella's works include two songs with Czech texts of meditative and nature poetry by E. Krasnohorská, an important librettist of B. Smetana.⁴⁴ The universality, general applicability, and high standards of these poems are also evidenced by their multiple settings by world-renowned composers and by international⁴⁵ and national⁴⁶ literary awards and honours.

In the interwar, wartime, and post-war years, composers focused on subjective feelings and emotional states, a new understanding of the human psyche, perspectives on the social problems of their time, antiwar protests, the dehumanization of man, and other issues. Reflections on the state of society and one's position in it came to the fore and, in a later period, these manifested themselves in the reaction to the musical aesthetics of socialist realism in the early years of the totalitarian regime, the 1950s and the 1960s,⁴⁷ and in the post-1970 normalization period. Innovative processes and freedom in composition

⁴¹ Ľ. Chalupka, *Česko-slovenské hudobno-kultúrne vzťahy z vývojového hľadiska*, „Zborník prednášok Letnej školy slovenského jazyka a kultúry. Seria: Studia Academica Slovaca“, no. 42, ed. J. Pekarovičová, M. Vojtech, Bratislava 2013, pp. 236–237.

⁴² K. Medňanský, *Vývoj slovenskej hudby v 20. a 21. storočí*, [in:] *Dejiny a súčasnosť hudby*, ed. K. Medňanský, Prešovská univerzita, Prešov 2015, p. 41.

⁴³ Časár Fleischlen's poems were also set to music by R. Schumann, F. Mendelssohn-Bartholdy, H. Wolf, and M. Reger. Source: <http://www.edition-musik-suedost.de/html/lenau.html> [access: 25.09.2024]

⁴⁴ J. Lengová, *Ján Levoslav Bella a jeho piesne*, [in:] *Ján Levoslav Bella. Piesne pre spev a klavír*, ed. J. Lengová, M. Spusta, P. Zagar, National Music Centre, Bratislava 2007, p. 148.

⁴⁵ Nobel Prize in Literature: Rabindranath Tagore (1913), Hermann Hesse (1946). Source: <https://www.britannica.com/topic/Winners-of-the-Nobel-Prize-for-Literature-1856938> [access: 29.09.2024].

⁴⁶ Hoffmann von Fallersleben Prize for time-critical literature. Source: <https://alg.de/mitglied/hoffmann-von-fallersleben-gesellschaft/> [access: 29.09.2024].

⁴⁷ S. Kopčáková, *Vývoj hudobnoestetického myslenia...*, pp. 79–80.

came to a halt,⁴⁸ and censorship and bans on composing were introduced, leading some, including Y. Lakner, H. Cotteli, P. Šimai, L. Kupkovič, V. Janárčeková, and others, to emigrate.

This was the prime time of the composers of the Slovak Musical Moderne, including E. Suchoň, J. Cikker, M. Kořínek, G. Auer, J. Kowalski, Ľ. Rajter and R. Macudzinski, whose songs include children's poems in Czech by F. Hrubín, nature and love poems by Romantics such as V. Hálek, modernist poetry by F. Hrubín, symbolist and impressionist poetry by A. Sova, critical realist poetry by A. Jirásek, avant-garde poetry by Jaroslav Seifert,⁴⁹ and German and Hungarian nature and love poetry in the Romantic style by E. Mörike, P. Cornelius, E. Geibel, O. Julius Bierbaum, E. von Schönaich-Carolath, F. von Pefall, M. Vörösmarty and E. Kroner, and settings of the composers' own texts.

Composers of the musical avant-garde of the 1960s, who focused in their mastering of the compositional techniques of New Music mainly on composing for non-traditional chamber ensembles, and among whose works songs for voice and piano were very rare, faced problems due to a lack of understanding and acceptance. Besides the Czech author of poeticism and surrealism V. Nezval and the Czech author of proletarian poetry J. Wolker, they set to music the sonnets of the Renaissance poet and playwright W. Shakespeare in English and texts of the Baroque librettist G. Francesco Busenello and of the modern Polish poets Z. Herbert and W. Szymborska. Composers in emigration mostly set to music texts from the country in which they were active. The works of post-Moderne composers, setting to music medieval texts by the Chinese poet M. Haoran, Michelangelo Buonarroti's Renaissance poems, poems of the German and Austrian Romantic poets M. Claudius, J. Wolfgang von Goethe, P. Rosegger, of the expressionist poets J. Ringelnatz and P. Celan,⁵⁰ of the modernist poets H. Hesse,⁵¹ H. Suso Waldeck, F. Bei and I. Bachmann⁵², of the Romantic and modernist English and American authors T. Hardy, E. Dickinson and J. G. Brown, of the French symbolist and surrealist poets P. Verlaine and G. Apollinaire, of the Polish avant-garde poet Z. Bieńkowski, of the Russian Romantic author F. Tyutchev and the Russian realist poet A. Tolstoy, and their own texts, were a reaction to the musical avant-garde.

⁴⁸ S. Kopčáková, *Vývoj hudobnoestetického myslenia...*, p. 136.

⁴⁹ He was awarded the first Nobel Prize in Literature in 1984. Source: <http://literarnimagazin.cz/2019/07/vyznamni-cesti-spisovatele-20-stoleti/> [access: 29.09.2024].

⁵⁰ He was awarded the Bremen Literature Prize in 1958 and the Georg Buchner Prize in 1960. Source: <https://www.poetryfoundation.org/poets/paul-celan> [access: 29.09.2024].

⁵¹ He received several awards, including the Gottfried Keller Preis (1936), the Goethe Prize, the Nobel Prize in Literature (1946), and other awards. Source: <https://www.librarything.com/author/hessehermann> [access: 29.09.2024].

⁵² In 1964, she was awarded the Georg Buchner Prize. Source: <https://www.databazeknih.cz/zivotopis/ingeborg-bachmann-30804> [access: 29.09.2024].

The above facts and the analysis of the composers' biographies reveal that their reasons for choosing foreign-language literature were influenced by several factors, including social (historical, economic, political, cultural), family-related (social, economic, educational, emotional), personal (upbringing, education, knowledge of foreign languages and literature, level of musical education and experience, compositional style and techniques, work opportunities, contacts and acquaintances, mental state and emotional disposition, ideological and philosophical views, world-view, ambitions to compose for international audiences, artistic and non-artistic impulses), and other factors.

Amongst other influencing factors we mention birth or childhood spent abroad⁵³ and emigration, have large influence on their choice of foreign-language literature where they were in contact with the given literature and language. Amongst other influencing factors we mention their study and work experience⁵⁴ the possibility⁵⁴ of which improved especially after 1989 and personal, professional and private meetings and contacts with prominent composers and teachers,⁵⁵ and artists (singers, painters, poets, actors) which they had relevant influence on the composition attitudes and they were also capable of inspiring the composers and encourage them to compose songs.

Examples include Rosangela Libertini, a teacher of Italian language at the Bratislava Conservatory and V. Kubička's colleague, who introduced him to the texts of Michelangelo Buonarroti, E. Krák, who was interested in French language and literature and went on a stay in France to devote himself to the reconstruction of old French compositions, and whose wife is a teacher of French language, S. Šurin, who studied French language and literature, and others⁵⁶.

In many cases their songs had their première in Slovakia or abroad, such as K. Mayrberger dedicated songs to the tenor Ferdinand Groß; L. Burger dedicated songs to the tenor Hermann Winkelmann; M. Moyzes composed songs for his wife Mária Moyzesová; M. Schneider-Trnavský dedicated two songs to Anna Salamonová; J. Móry wrote songs for his wife Mária Szakmáry-Móryová; P. Martinček dedicated his *Revelation of St John* to the tenor Hiroshi Oshima, who sang it as "première" in his European tour...

Other important factors consist of the sonic character of the language, the content of the poetic text itself, and the literary movement, the latter being a source of inspiration with its style, sound, and structure. *"Words are an inspi-*

⁵³ K. Mayrberger, L. Burger, A. Albrecht, R. Berger, J. Iršai, K. Sarkisjan.

⁵⁴ J.L. Bella, M. Moyzes, J. Móry, V.F. Bystrý, M. Schneider-Trnavský, Š. Németh-Šamorínsky, Ľ. Rajter, I. Szeghy, P. Martinček, O. Kroupová, P. Martinček, P. Machajdík, E. Krák, M. Lejava, Ľ. Čekovská, P. Duchnický, S. Šurin.

⁵⁵ R. Wagner, C. Schumannová, H. von Büllow, G. Preyer, H. Koessler, B. Bartók, F. Schmidt, L. Janáček, V. Novák, K. Stockhausen, A. Pärt, G. Kancheli.

⁵⁶ Personal correspondence of Jana Pastorková, Martin, 14.09.2024.

rational stimulus for me... I have also tried composing on visual stimuli, as I was enchanted by the prints of Albín Brunovský."⁵⁷ Connection between music and words is performed on the basis of synthesis of wordy and musical elements, in compliance with composing techniques of single composers. In their peculiar musical poetics, many of them are based in melodies of language and harmony of verbal communication. In the songs and cycles, in some cases even the authors of lyrics are reported (Ľ. Rajter, P. Beneš, P. Martinček, P. Machajdík, K. Sarkisjan). Here is a statement by Jevgenij Iršai describing his own composing method:

When I compose vocal music, the most important thing for me is to understand and to capture and express the substance of word through music, as accurately as possible. I am convinced that each single word, sentence, and phrase have their own intonation; and the crucial task is to feel it.⁵⁸

Juraj Beneš expressed similar views:

For a composer, a text provides certain impulses. When he studies a text, he keeps it in his mouth, he chews on it (it will be sung, after all)... Moving between different languages also means moving between different ways of musical thinking. Every language has its own inner music... The rest is already banality: accents, lengths, the elasticity and flexibility of the language, meanings that are essentially conventionalized in vocal music...⁵⁹

As for the choice of subject-matter, nature, love and reflective poetry predominate, with the most frequently appearing names of poets being H. Heine, J. Wolfgang von Goethe, J. Freiherr von Eichendorf, F. Rückert, R. Maria Rilke, S. Petőfi, Michelangelo Buonarroti, W. Shakesperare, A. Tolstoy, E. Dickinson, P. Rosegger, and J. G. Brown.

The quality of the poems is attested to by their multiple settings by prominent, world-known composers, and by their numerous international or national prizes in literature. The fact that the works of Slovak composers include settings of foreign-language texts bears witness not only to the universality of these poems but also to the composers' efforts to find new inputs and inspirations and establish themselves abroad. Through an analysis of the production of single composers, we have detected that the vocal production of Slovak composers also include song cycles based on Slovak texts with translation into foreign language (German, English, Czech). A condition for perfect interpretation of songs with foreign-language lyrics is perfect mastering of diction in the given language (which is not really a problem for current generation).

⁵⁷ L. Dohnalová, *Miesto pre Honoráta Cotteliho*, "Hudobný život", 2001, no. 2, p. 5.

⁵⁸ Source: <https://hc.sk/en/hudba/osobnost-detail/389-jevgenij-irsai> [access: 20.10.2021].

⁵⁹ N. Hrčková, N. Adamov, S. Balaun, [et al.] *Dejiny hudby VI. Hudba 20. storočia* (2), Ikar, Banská Bystrica 2006, p. 450.

Recently, the songs of late-nineteenth- and early-twentieth-century composers have been receiving more attention thanks to cultural projects and grants. The Bratislava Music Centre has published the sheet music of composers⁶⁰ whose songs are held at state archives and private collections and were unknown to the public for many years. Their value and their firm place in the historical development of Slovak music is evidenced by the fact that they have found a place in concert programmes organized, and on CD recordings released, by the Albrechtina civil association⁶¹ in Bratislava. The promotion of the works of contemporary composers is what the festivals New Slovak Music in Bratislava, Atelier XXI in Bratislava, Evenings of New Music in Bratislava, the Konvergencie festival in Bratislava, the Orfeus Student Festival of Contemporary Music in Bratislava, the Festival of Nice Music in Banská Štiavnica, the Festival of Classical Music in Banská Bystrica, the Artis festival in Prešov, Festival X – Art in Spišská Nová Ves, the Festival of Contemporary Art in Košice, the (New) Music at Home festival in Šamorín, and other festivals focus on.

The search of the vocal literature was carried out through online catalogues of university and scientific libraries, National Library, list of works of single composers of the Music Centre, internet pages of composers, interview and personal correspondence with composer, audio records and CD carriers, as well as own sources. In many cases, it was not possible to detect exact information about the language of the songs, because the note material or audio records are not located in any of the accessible institutions or on the internet (and they were not edited as printed material or by music publishers; and there is no information about them in the Music Fund).

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⁶⁰ M. Schneider-Trnavský (2001), J. Levoslav Bella (2007, 2008), A. Albrecht (2018), Š. Fajnor (2020), V. Fígúš Bystrý, Š. Németh-Šamorínsky (2020), and others.

⁶¹ Source: <http://www.albrechtina.sk/Albrechtina> [access: 29.09.2024].

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Zarys repertuaru pieśni kompozytorów słowackich od awangardy do współczesności opartych na poezji obcojęzycznej

Streszczenie

Artykuł stanowi kontynuację wcześniejszej pracy zatytułowanej *Zarys repertuaru pieśni kompozytorów słowackich od romantyzmu do modernizmu opartych na poezji obcojęzycznej*, opublikowanej w tomie 19. czasopisma „Edukacja Muzyczna”. W niniejszym tekście autorka rozszerza temat, obejmując okres słowackiej awangardy muzycznej aż po czasy współczesne, i przedstawia twórczość pieśniarską słowackich kompozytorów. Skupia się na świeckich pieśniach z akompania-

mentem fortepianu, skomponowanych do tekstów obcojęzycznych poetów niemieckich, austriackich, francuskich, angielskich, amerykańskich, izraelskich, chińskich, włoskich, polskich, rosyjskich, szwedzkich, ormiańskich i czeskich.

Celem jest podsumowanie wspomnianego repertuaru pieśniowego oraz ukazanie rozwoju wokalnej literatury obcojęzycznej w historii muzyki słowackiej, a także wskazanie możliwości jej wykorzystania w repertuarach koncertowych śpiewaków wszystkich głosów.

Artykuł jest współfinansowany ze środków Katolickiego Uniwersytetu w Ružomberku – Wydział Pedagogiczny / Agencja Grantowa Wydziału Pedagogicznego / nr 2/b/2020.

Słowa kluczowe: słowaccy kompozytorzy, od słowackiej awangardy muzycznej do współczesności, pieśni na głos i fortepian, tekst obcojęzyczny, poeci.