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An Outline of the Repertoire of Songs Created From Romanticism to Modernism by Slovak Composers Based on Foreign Language Poetry

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Abstract

This article is the first part of a broader study of Slovak songs based on foreign language poetry of secular nature. This text is an overview of songs, with a particular focus on secular songs with a piano accompaniment which are based on poetry by German, Austrian, Hungarian, French, English, and Czech authors. It also discusses the lives of Slovak composers of this genre who lived and worked in the Slovak territory during the period from Romanticism to Slovak musical modernism. The main purpose of this article is not only to provide an overview of the secular song works by Slovak composers, which are almost unknown outside Slovakia, but also to provide a stimulus for further detailed study in the form of narrower and more subject-oriented contributions.

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At the beginning of the 19th century, the musical culture in Slovakia was in the hands of Hungarian aristocrats, German-Hungarian bourgeoisie, and the Church (who gave it a religious character). The bases of the Slovak national music were created thanks to Church organists and patriotic revivalists. In the '20s and '30s of the 19th century, several musical associations and choirs were founded in Bratislava, Trnava, Košice, Nitra, Banská Štiavnica, Levoča, as well as several other places. This fact encouraged composers to adapt popular songs and also to compose simple songs based on patriotic themes, as well as to create gala, instrumental, chamber, and vocal-instrumental compositions for the newly developing Slovak bourgeoisie. Among the founders of Slovak national music who were engaged in the creation of songs with a melodic-harmonic structure based on popular songs were **Ján Kadavý** (1810–1883), **Ľudovít Vansa** (1835–1873), **Karol Ruppeldt** (1840–1909), **Štefan Fajnor** (1844–1904), **Ján Meličko** (1846–1926), **Milan Lichard** (1853–1935), **Miloš Francisci** (1854–1926), **Miloš Lihovecký** (1862–1927), and others. Here one must mention **Štefan Fajnor** and his cycle entitled *Cymbal and Violin* (1876–77/1879), inspired by the verses of the Czech poet Adolf Heyduk, which consists of 20 songs for voice solo (soprano, mezzo-soprano, tenor, and baritone) and 5 polyphonic pieces with simple melodic-harmonic structure.

Moderato

tr

tr

9

p *cresc.* *f* *p*

Ne-div-te se, se Slo-ven skem že si pyš-ně ve - du, má-tě o - no hvěz-dy v o-čích,

cresc. *f* *p*

Fig. 1. Excerpt from the song *No. 1 Don't be surprised* from *Cymbal and Violin* by Štefan Fajnor. Source: Š. Fajnor, *Cymbal and Violin*, ed. by V. Godár, Music Centre Slovakia, Bratislava 2020, p. 3.

Song composition was also further advanced by composers of Austrian-German and Hungarian origin who lived in Slovakia. **Karl Mayrberger**¹ (1828–1881)

¹ Karl Mayrberger was born in Vienna where he completed his college and university studies (law and philosophy). He regularly took private lessons in harmony and counterpoint with G. Preyer. Because of music he abandoned his career as a lawyer. In 1865 he moved to Bratislava where he worked as choirmaster of the Bratislava Musical Choir (1866–1879) and chapel-master of

is a less known composer of Austrian origin who was however very important for the musical life in Bratislava. The *Sechs Lieder* (1873–1876), composed based on lyrical texts by German poets, are an example of his works which are still remembered to this today. The authors who inspired this work were J. von Eichendorff, H. Heine, O. von Wolkenstein, H. Rau, G. Pfarrus, and Hirschberg. Similarly, to Bella, these pieces are clearly influenced by the German Romantic song, but the nature of their melodies stems from poetry.²

Langsam **Karl Mayrberger, Op. 4, Nr. 1**

Es ist schon spät, es ist schon
Je pozd- ný čas a chlad- no

kalt, was reitest du ein- sam durch den Wald, durch den
dnes, čo sa- ma jaz- díš cez ten les, cez ten

Fig. 2. Excerpt from the song *Waldesgespräch* from *Sechs Lieder* by Karl Mayrberger Source: K. Mayrberger, *Sechs Lieder*, ed. by J. Lengová, Music Fund, Bratislava 1994, p. 8.

Josef Thiard-Laforest³ (1841–1897) was an important musical personality in Bratislava. Among his preserved works, it is worth mentioning two collections of

the Church Musical Circle at the St Martin's Cathedral (1869–1881). He was also a private teacher of music composition and since 1871 he worked as a professor of music at the State institution for preparation of women teachers. Source: J. Lengová, *Bratislava ako hudobný fenomén v poslednej tretine 19. storočia*, "Musicologica Slovaca 1", 2010, no. 2, p. 201.

² J. Lengová, *Bratislava ako hudobný fenomén*, p. 203.

³ When K. Mayrberger died, Josef Thiard-Laforest was granted the function of chapel-master of the Church Musical Circle at the St Martin's Cathedral and became the first musical authority

23 songs for voice and piano published as *Acht Lieder* based on lyrics by German poets such as H. Heine, F. Ruckert, H. von Gilm, Helene Kernbachová. He also composed 15 *Chansons françaises* (1987) based on lyrics by French poets such as P. J. de Beranger, V. Hugo, S. Prudhomme, F. Coppée, A. de Musset, T. Gautier, A. Sylvestre, and others.⁴ This musical composition is clearly influenced by German Romantic lyrical and musical figures. It is also characterised by a particular strophe structure and sound sharpness that are typical of French songs. The sound-colour character (frequently shown through the impressionistic nature of music and chromatics) is very noticeable in the song *Es fällt ein Stern*.⁵ Amongst the most successful French songs that must be mentioned are *Oh! Quand je dors*, *Le vieux ménétrier*, *La valse*, *Aubade*, *Rappelle-toi*, and *Les papillons*.

Ludwig Burger⁶ (1850–1936) was a musician and composer of German origin who worked in Bratislava. He authored vocal compositions in German Late-Romantic style which were significantly expressive and rich in piano use. He wrote 17 songs for voice and piano: *Vier Lieder*, op. 10 for tenor and piano, 6 songs: *Liederkrans aus Alexander Petőfi's lyrischen Dichtungen*, op. 11 for tenor and piano, 5 songs: *Liedercyklus P. K. Rosegger's Sonntagsruhe*, op. 12 for voice and piano (tenor, soprano, baritone), *Waldesnacht, du wunderkuhle*, op. 13 for soprano or tenor and piano, and *Ein Tausch* (1913).⁷ The authors of the lyrics are mainly German and Austrian poets: J. von Eichendorff, P. K. Rosegger, P. Heyse, and others. The only exception is represented by Hungarian poems by A. Petőfi.

Songs based on German lyrics were also created by other composers: **Anton Strehlen** (1840–1922), **Anton Steger Sr.** (1845–1887), **August Norgauer** (1861–1914), and others. And as for Hungarian lyrics, the most prominent authors were **Jozef Kerner** (1851–1914), **Ján Breiter-Szélessy** (1878–1914), **István Knauer Kövesdi**, and others.

in the city. He was born in Podunajské Biskupice and initially worked as the military chapel-master in different places of the Habsburg Monarchy and – later on – as music teacher and conductor in the Linz Musical Circle (1878–1881). Source: J. Lengová, *Bratislava ako hudobný fenomén*, p. 204.

⁴ J. Lengová, *Bratislava ako hudobný fenomén*, pp. 205–206.

⁵ J. Lengová, *Bratislava ako hudobný fenomén*, p. 206.

⁶ Ludwig Burger came from Billigheim (Germany, near Heidelberg) where he grew up in a family of teachers and musicians. Already at a young age he acquired the bases of musical education from V. Lachner. At the age of 15 he played violin and flute in the orchestra of the Court Theatre in Mannheim. He moved to Bratislava after 1872. Initially, he worked as first flutist in the Theatre Orchestra. In 1876 he became theatre chapel-master. He studied music theory with K. Mayrberger in Bratislava, composition with R. Volkmann in Budapest, and singing with F. Schmidt in Vienna. Since 1881—except for a short interruption (1897–1901) when he worked as a conductor of the Church Musical Circle at the St Martin's Cathedral – he worked as a composer and private teacher of singing and piano. Source: J. Lengová, *Bratislava ako hudobný fenomén*, p. 208.

⁷ J. Lengová, *Bratislava ako hudobný fenomén*, p. 209.

As a consequence of the delayed inception of Slovak national music, the musical Romanticism in Slovakia shifted to the 20th century. The works by the above-mentioned composers are placed in the Late Romantic period. Among the composers defined as precursors of the Slovak musical modernism, it is necessary to mention **Ján Levoslav Bella**⁸ (1843–1936). Through his work, he outgrew the borders of Slovakia and always tried to connect Slovak national music with the compositional conquests of that time. This is most noticeable in his songs for middle and high voices⁹ based on Slovak, Czech, German, and Hungarian lyrics, with a strong influence by German Romantic songs. The authors of the German lyrics were J. Grasberger, A. Träger, H. Heine, L. von Ploennies, H. Krebs, H. von Fallersleben, and others. Some of his most famous songs are *Mein Friedhof* (1874), *Mag da draussen Schnee sich türmen* (1874), *Drei Lieder, op. 2* (1875?), *Du schwebst mir vor* (1877), *Liebe, Ernst im Herzen*, *Es liebt sich so lieblich im Lenze*, *Ich habe Dich geliebet* (1877), *Was du mir bist, Weiche nicht, o süsster Traum*, *Mondnacht (Aus den Fliegenden Blättern)*, *Frauenliebe* (1880), *Blauer Himmel, Vier Lieder, op. 5*, (1880), *Drei Lieder, op. 12* (1881–82), *Gott ist die Liebe* (1884), *Románc* (1905), and *Juhász legény* (1905).¹⁰

Mikuláš Moyzes¹¹ (1872–1944) is an important arranger of popular songs from Zvolen and Šariš. He also created 3 songs for Hungarian and German texts in which he applied the expressive means characteristic for Romanticism. Some of his most significant works are his songs for tenor/soprano and piano *Boldog voltam* (1899), *Du bist wie eine Blume* (1899), *Ha csókollak...* (1897/1901) based on lyrics from poems by K. Tóth, H. Heine, and F. Szalayová.¹²

⁸ Levoslav Bella was born in Liptovský Mikuláš. He studied at the Secondary School in Levoča where he completed basic musical formation in piano, organ, general bass, several stringed and wind instruments, as well as composition and conducting under the supervision of L. Dvořák. He studied theology at the Theological Seminary in Banská Bystrica and at the University of Vienna. At the same time, he studied music under S. Sechter and G. Preyer. After his return to Slovakia, he worked in Banská Bystrica as a music teacher at the Theological Seminary and in Kremnica as a municipal music director. In 1871–1873 he visited Bohemia and Germany. In 1881, he moved to Sibiu where he became a music teacher, cantor, and conductor at the local music society. In 1928 he returned to Slovakia and lived in Bratislava until his death. Source: <https://hc.sk/en/hudba/osobnost-detail/993-jan-levoslav-bella> [access: 20. 01. 2020].

⁹ Only three songs for bass: *Weiche nicht, o süsster Traum, Mondnacht, Gott ist die Liebe*.

¹⁰ J. Lengová, *Bratislava ako hudobný fenomén*, pp. 205–206.

¹¹ Mikuláš Moyzes was born in Zvolenská Slatina. He completed his studies at the Secondary School in Banská Bystrica and in Revúca, and also at the Teachers College in Kláštor pod Znievom. Since 1895 he worked as a teacher of music in Hungary (Eger, Oradea Mare, Csurgó) and at the same time he studied composition under E. Lányi. After his return to Slovakia, he worked as a teacher of music in Kláštor pod Znievom and Prešov. In 1918 he was granted the title of Professor of music and singing on the basis of an approbation by the Hungarian Royal Academy in Budapest. Source: <https://hc.sk/en/hudba/osobnost-detail/1008-mikulas-moyzes> [access: 20. 01. 2020].

¹² R. Kočíšová, *Mária Moyzesová, interpretka romantických piesní a árií*, [in:] *Malé osobnosti veľkých dejín - veľké osobnosti malých dejín III*, ed. E. Bugalová, Slovak National Museum - Music Museum, Bratislava 2017, p. 278.

Larghetto

Tak mno - hé kve - ty na - šich lúk tu zmie - ra - jú a
 Viel tau - send Blüm - lein auf der Au ver - wel - ken und ver -

väd - nú. Im rosa ne - o - svieži puk a ne - zba - ví ich smä - du.
 schmachten, es la - bet sie kein Tröpflein Thau, will Nie - mand ih - rer - ach - ten.

pp *mf* *dim.* *pp*

Fig. 3. Excerpt from the song *Siehst du am Weg ein Blümlein blüh'n* from *Drei Lieder, op.2* by Ján Levoslav Bella. Source: J. L. Bella, *Drei Lieder, op.2*, ed. by J. Kresánek, Opus, Bratislava 1989, p. 6.

Andante.

p dolce

Du bist wie ei - ne

pp

Blu - me, so hold und schön und rein; Ich schau dich an, und

Fig. 4. Excerpt from the song *Du bist wie eine Blume* by Mikuláš Moyzes. Source: M. Moyzes, *Du bist wie eine Blume*, ed. by F. Matúš, Matúš Music, Prešov 1994, p. 1.

Viliam Figuš-Bystrý¹³ (1875–1937) was an important arranger of Slovak popular songs and his main source of inspiration was the musical folklore from Central Slovakia. He was also an author of songs containing a synthesis of domestic tradition and European composition trends. Among his works, an important position is covered by the cycle *Sny*, op. 8 (1903–33) which contains nine songs based on Slovak and German lyrics (German translation by E. Binder). He also wrote 6 songs based on Hungarian texts like *Magyar népdalok*, op. 1 (1893–1922), *Kuruc nóták*, op. 4 (1897), 6 songs like *Dalok*, op. 6, (1901–1910) by the following authors: S. Endrödi, Kneppo, S. Petöfi, Kempelen, L. Jósa, J. Lehoczky, K. Molnár; and songs based on German texts like *Drei Lieder*, op. 81 (1928), and *Herbst*, op. 92 (1932) by poets W. Weill, H. Tronner.¹⁴

Das Wunder.
Willy Weill.

Viliam Figuš-Bystrý op. 81-6

Andante

Schrei-gend da-her wir zum Jah-ge-wen-det

elot-gen an-ne an-ten be-lie-bt er-hält, und das storn-me sch-ge

el-son-do

Fig. 5. Excerpt from the song *Das Wunder* from *Drei Lieder*, Op. 81 (handwritten) by Viliam Figuš Bystrý. Source: V. F. Bystrý, *Drei Lieder*, Op. 81, The Slovak National Library, Literary archive collections, Martin 10. 05. 2022, sign. A XXIV, p. 3.

¹³ Viliam Figuš-Bystrý was born in Banská Bystrica. He completed his studies at the Secondary School in Banská Bystrica and at the Teachers Institute in Banská Štiavnica. Since 1893 he worked as a teacher in Hungary (Pilis), Slovakia (Ostrá Lúka, Zvolenská Slatina), Yugoslavia (Padina), at the Music Academy in Budapest, and at the Teachers Institute in Banská Bystrica. Source: <https://hc.sk/en/hudba/osobnost-detail/973-viliam-figus-bystry> [access: 20. 01. 2020].

¹⁴ J. Lengová, *Hudba v období romantizmu*, p. 260.

Mikuláš Schneider-Trnavský¹⁵ (1881–1958) was one of the first composers who synthesised popular intonation and elaborated song structure in his song cycles based on Slovak texts. When he was still a student, he created songs based on lyrics by German and Hungarian authors like Fr. Zusnera, J. Eichen-dorfa, and H. Matznera. Those songs are identified as op. 4: *Der Einsiedler*, op. 4A (1902), *Die Gebeugte Rose*, op. 4B (1902), and *Esketnek egy kis lányt* (1904). The last song is proof of the composer's compositional inclination towards popular music of the 20th century.¹⁶

Vivo Slová: Fr. Zusner

Sie hat - te ihm so viel zu
Ru - ža by chce - - la všet - - ko

sa - - gen, die Ro - se,
vy - - riečť o svo - jom

Fig. 6. Excerpt from the song *Die gebeugte Rose* from *Piesňová tvorba* by Mikuláš Schneider-Trnavský. Source: M. Schneider-Trnavský, *Piesňová tvorba*, ed. by Edita Bugalová, Music Centre Bratislava, Bratislava 2001, p. 155.

¹⁵ Mikuláš Schneider-Trnavský was born in Trnava. He completed his studies at the Archbishopal Secondary Grammar School in Trnava, and at the Conservatory in Vienna (composition under H. Koessler), in Budapest (composition under H. Grädener), and in Prague (composition under K. Stecker and organ under J. Klička). Since 1909 he acted as choirmaster in the Cathedral of St In 1918, he became inspector of music schools and was engaged in concert and cultural activities. Source: <https://hc.sk/en/hudba/osobnost-detail/987-mikulas-schneider-trnavsky> [access: 20. 01. 2020].

¹⁶ M. Schneider-Trnavský, *Piesňová tvorba*, ed. E. Bugalová, Music Centre Bratislava, Bratislava 2001, p. 172.

Alexander Albrecht¹⁷ (1885–1958) started his activity as a composer when he was still quite young and became inspired by Neoromanticism which led to the creation of the following pieces: *Ständchen*, *Ein kleines Lied*, *Die Blume*, *Der Fischer*, *Leise zieht durch mein Gemüth I., II.*, *Frühlingslust* (190?) *Verschwunden bist du*, *Wiedersehen* (1903), *Verlange nicht*, *Uralte Nacht*, *Esküvö* (1904), *An dich*, *An ein kleines Mädchen* (1905), *Unter der Linde*, *Man nötigte lachend sie zum Klavier* (1908). After his studies, he gradually formulated a new musical language which included features of Modern Style and influences drawn from the Second Viennese School: *Wiegenliedchen*, *Rosenzeit*, *Heimkehrt*, *Der Verdammte* (1909), *Rosen am Fenster*, *Ruhe*, *Mein Herz*, *In der Winternacht*, *Biographie* (1910), *Lenz* (1912), *Pietà* (1917), *Az éj*, op. 23 (1922), *Zwei Gedichte von Klara Kadosa: Natur*, *Antwort*, and *Friedhofgras* (1934).¹⁸ From a vocal standpoint, his song works are very complex technically. An example here might be his song *Kisleány a galambja sírjánál* (1910). He composed the music for German and Hungarian lyrics based on well and less known texts by authors like J.L. Uhland, J. W. Goethe, H. Heine, A. Roderich, R. Wolker, Gross, P. Natteroth, H. Hesse, R. M. Rilke, R. Klatt, W. Wondrich, I. Farkas, S. Petőfi, and others.¹⁹

Ján Móry²⁰ (1892–1978) composed more than 200 songs for voice and piano. In his rich oeuvre one can find excellent pieces, most notably a cycle of 14 songs based on poems by Rabíndranáth Thákur *Tagore Album*, op. 12 and a cycle of 7 songs *Zipser Balladen und Lieder*, op. 23. He also wrote many other compositions for lyrics by German authors such as R. Reiners, J. Eichendorff, A. Wildgans, R. M. Rilke, R. Dehmel, M. Paál, S. Kelembéri, G. Bibo, R. Thákur,

¹⁷ Alexander Albrecht was born in Arad (Romania) but studied at the Royal Catholic Secondary School in Bratislava and at the Franz Liszt Music Academy in Budapest (composition under H. Koessler, piano under I. Thomán and B. Bartók, conducting under F. Szandtner, and chamber performance under D. Popper). In 1908 he became an organist at the St Martin's Cathedral in Bratislava. At the same time, he improved his organist abilities under the supervision of R. Ditricha in Vienna. He also worked as a teacher at the Local Music School in Bratislava and – since 1920 – he was the conductor and director of the Church Musical Circle at the St Martin's Cathedral in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/31-alexander-albrecht> [access: 20. 01. 2020].

¹⁸ V. Godár, *Vokálno-symfonické dielo Alexandra Albrechta*, [in:] *Malé osobnosti veľkých dejín - veľké osobnosti malých dejín III*, ed. E. Bugalová, Slovak National Museum - Music Museum, Bratislava 2017, pp. 130–131.

¹⁹ J. Raninec, *Vývin tvorby a interpretácie vokálnych skladieb*, AMU, Banská Bystrica 2005, pp. 272–276.

²⁰ Ján Móry was born in Banská Bystrica. He completed his studies at the Secondary School of Banská Bystrica. Afterwards, he went on to continue his studies at the Business College in Budapest and Hamburg, at the same time, he followed music studies: piano in Banská Bystrica (prof. J. Scheinberger), music theory in Budapest (S. Dobó), and composition in Berlin (H. Büchel). In 1946 he became the director of the School of Music in Spišská Nová Ves and in 1960 he moved to Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/1036-jan-mory> [access: 20. 01. 2020].

R. Weisser, V. Mohr, G. Kallivoda-Scholz, W. Kositschek-Bromek, E. Feigl, Ch. Rossetti, and others. His composition style is characterised by unconventional melody and unusual breaks, with large intervals and frequent chromatics.²¹ His song works include *Hozzád jönnek az emberek, Ich bin allein, Ich kenne deine Stimme von lange her, Kehrst du mir noch einmal wieder, Kinder, Kinder, wer wird sich sorgen, Lied des deutsches Flieger, Ima, AOrientalische Lieder, Rückblick, Szeretni kell, Tudot-e hogy..., op. 7A, Ungar Mädél, Unter jenem lila blüent-ibweren Baum, Wiegenlied, Du bist glücklich, Fahr mit mir ins Land, Albumblatt, Am Jang-tse-Kiang, Ember voltam, Bölcső dal, Der feste Eisenmann, Der Frühling, Die kleine, Dort bei der Furt, Drei Lieder, op. 16 (1904), Warum sind denn die Rosen so blass, Vals – pieseň Götterstrahl der Liebe, Woher ich komm, Tagore Album, op. 12 (1922–1923), Zwei Lieder, op. 20 (1924), Mailed, op. 17 (1925), Zipser Balladen und Lieder, op 23 (1927), Zwei Lieder, op. 21 (1929), and cycles of 6 songs *Lieder für eine Singstimme mit Klavierbegleitung, op. 15 (1929), Válasz egy megnemírt levélre (1930), Ja du allein (1933), and Gaston Lied (1933).*²²*

Fig. 7. Excerpt from the song *Kisleány a galambja sírjánál* in *Piesne – Dalok – Lieder für Singstimme und Klavier* by Alexander Albrecht. Source: J. Albrecht, *Piesne – Dalok – Lieder für Singstimme und Klavier*, ed. by V. Godár, Music Centre Slovakia, Bratislava 2018, p. 144.

²¹ M. Bárdiová, *Ján Móry, Pamätihodnosti národa*. Source: <https://www.pamatihodnosti.sk/pamatihodnost/?itemId=65> [access: 22. 01. 2020].

²² Source: <https://hc.sk/en/hudba/osobnost-detail/1036-jan-mory> [access: 20. 01. 2020].

Erzählend. Nicht schleppend.

„Kar-fun- kel - turm,“ so heisst bis heut' ein Fel - sen-turm beim grü - nen

See. Denn von der Spitz', die schwin - delnd jäh stolz in des Himmels Blau - ragt

Fig. 8. Excerpt from the song *Karfunkelturm* from *Zipser Balladen und Lieder*, Op. 23 by Ján Móry. Source: J. Móry, *Zipser Balladen und Lieder*, Op. 23, Karpathenvereines, Kežmarok 1935, p. 8.

Štefan Németh-Šamorínsky²³ (1896–1975) wrote songs for German and Hungarian lyrics *Die Rosen leuchten* (text by E. von Steidlerová, 1917), *Drei Lieder* (text by N. Lenau, 1918), *Der Einsame* (text by Wang-Seng Yu, 1925), *Lied – Wirst du ein Engel sein* (text by C. Fleischlen, 1929), *Három dál – Three songs on words by Anna Wimbergerová* (1932), and 6 songs based on a poem by Endre Ady *Három Ady-dál* (1943–1944).

Even in the main compositional idea of the composers of the Slovak musical modernism there are songs based on foreign language lyrics (German, Hungarian, Czech, and English). Their music draws inspiration from Neoromanticism, Neofolklorism, and Post-Impressionism. **Eugen Suchoň**²⁴ (1908–1993) wrote

²³ Štefan Németh-Šamorínsky was born in Šamorín. He completed his studies at the Secondary School and at the same time at the Municipal Music School in Bratislava (piano under A. Albrecht and violin under V. Antalffy). He then went to study at the Higher Music School in Budapest (piano under B. Bartók and organ under D. Antalffy-Zsiross). After a short hiatus, he resumed studying piano and organ under A. Zalánffi and composition under L. Weiner. In 1923 he completed the Master School in Vienna (piano – F. Schmidt, organ – F. Schütz). In 1924 he was granted the degree of Professor at the Higher Music School in Budapest. He was the founder and leader of the Béla Bartók choir in Bratislava, organist in the St Martin's Cathedral and, at the same time, he worked as a teacher at the Municipal Music School in Bratislava. Since 1949 he worked as teacher of piano and chamber music at the Academy of Performing Arts in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/1080-stefan-nemeth-samorinsky> [access: 20.01.2020].

²⁴ Eugen Suchoň was born in Pezinok. He studied at the Secondary Grammar School and also at the School of Music in Bratislava (piano under F. Kafenda), at the Music and Drama Academy in Bratislava (composition and piano under F. Kafenda, conducting under J. Vincourek), and at the

Umíráček ESD 32, a song for contralto and piano (text by H. Pieschová, 1927), which features an articulated *musicalization, realistic images, and metaphors*.²⁵ **Ján Cikker**²⁶ (1911–1989) composed the song *Měsíční květ/Moon Flower, op. 17 č.1* (1936) for mezzo-soprano and piano, **Oto Ferenczy**²⁷ (1921–2000) wrote a song cycle named *Three sonnets of Shakespeare for baritone* (text by W. Shakespeare, 1965), **Miroslav Kořínek**²⁸ (1925–1998) composed *From Hrubín's Špalíček* (text by F. Hrubín, 1963), *March snow* (text by J. Kořínková, 1993), and *Křídlovko* (text by F. Hrubín, 1997), and **Ivan Hrušovský**²⁹ (1927–2001) composed two songs based on a poem by V. Nezval for mezzo-soprano and cymbal/piano (1978).

Master School of the Prague Conservatory (composition under V. Novák). Since 1933 he worked as teacher at the Music and Drama Academy in Bratislava (in 1941–1948 renamed to the State Conservatory in Bratislava). In 1948–1960 he acted as teacher and head of the Department of Music at the University of Education in Bratislava. And since 1963–1974 he lectured at the Philosophical Faculty, Comenius University, in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/988-eugen-suchon> [access: 20.01.2020].

²⁵ L. Burlas, *Eugen Suchoň jubilující*, "Hudební rozhledy", 1958, no. 16, p. 12.

²⁶ Ján Cikker was born in Banská Bystrica. He studied at the Music Academy in Prague (composition under J. Kříčka, conducting under P. Dědeček, organ under B. Antonín Wiedermann, piano under R. Kurzová), at the Master School in Prague (composition under V. Novák), and at the Hochschule für Musik und Darstellende Kunst in Vienna (conducting under F. Weingartner). Since 1933 he worked as teacher at the Music and Drama Academy in Bratislava, and as dramaturg of the Opera of the Slovak National Theatre. Source: <https://hc.sk/o-slovenskej-hudbe/osobnost-detail/974-cikker-jan> [access: 20.01.2020].

²⁷ Oto Ferenczy was born in Brezovica nad Torisou. He completed his studies at the Secondary School in Prešov and Košičiach and at the Faculty of Philosophy of the Comenius University in Bratislava (philosophy, psychology, and musical sciences). Afterwards, he became head of the music department of the University Library in Bratislava. In 1951–1969 he worked as a teacher, dean, pro-rector, and rector of the Academy of Performing Arts in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/324-oto-ferenczy> [access: 20.01.2020].

²⁸ Miroslav Kořínek was born in Brno. He studied at the Conservatory in Bratislava (composition under A. Moyzes, conducting under K. Schimpl, and flute) and at the Academy of Performing Arts (composition under A. Moyzes). Since 1949 he worked as a teacher at the Conservatory in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/979-miloslav-korinek> [access: 20.01.2020].

²⁹ Ivan Hrušovský was born in Bratislava and studied at the Secondary School and Music School in Žilina, and afterwards at the Conservatory in Bratislava (composition – A. Moyzes) and, at the same time, at the Faculty of Philosophy of the Comenius University in Bratislava (musicology, philosophy, aesthetics). Later, he continued his studies of composition at the Academy of Performing Arts (under A. Moyzes) and operated as external part-time worker at the Institute of Musicology of the Slovak Academy of Sciences. Since 1953 he worked as a teacher at the Academy of Performing Arts. Since 1990 he was a pedagogue of music theory at the Department of Music Education and Aesthetics of the Faculty of Arts of the Matej Bel University in Banská Bystrica. Source: <https://hc.sk/en/hudba/osobnost-detail/29-ivan-hrusovsky#premiery> [access: 20.01.2020].

p
 O dan - ke nicht für die - se Lie - der, mir_ ziemt es dank - bar Dir zu
p
 sein. Du gabst sie mir, ich ge - be wie - der, was jetzt und einst und e - wig

Fig. 9. Excerpt from the song *Widmung* from *Drei Lieder* by Štefan Németh-Šamorínsky. Score: Š. Németh-Šamorínsky, *Drei Lieder* ed. Vladimír Godár, Music Centre Slovakia, Bratislava, 2021, p. 2.

mp
 How oft, when
p
 that mine ear con - founds,

Fig. 10. Excerpt from the song *How oft, when thou, my music* from *Three sonnets of Shakespeare for baritone* by Oto Ferenczy. Source: O. Ferenczy, *Three sonnets of Shakespeare for baritone*, Music fund Slovakia, Bratislava 1983, pp. 3–4.

A separate group of composers includes important conductors, musicologists, teachers, and singers who contributed significantly to the development of the compositional ideas of their times. They wrote songs based mostly on German, Hungarian, and Czech poems. **Ludovít Rajter**³⁰ composed (1906–2000) *Spätsommer* (text by O. J. Bierbaum, 1923), *Siehst du das Meer?* (text by E. Geibel, 1923), *Ein Stündlein wohl vor Tag* (text by E. Mörike, 1924), *Doch als...* (text by P. Cornelius, 1924), *Brautlied* (text by S. Tomaschoff, 1924), *Oh Jugend, wie bist du schön!* (1925), *Nun schwellen die roten Rosen* (text by E. Schönaich-Carolath, 1925), *Csalogány* (text by M. Vörösmarty, 1926), *Im April* (text by E. Geibel, 1926), *Landsknechtlied* (1926), *Der Weg* (text by B. Rathsam, 1927), *Wiegenlied* (1927), *Trauer* (text by P. Cornelius, 1929), *Boldog perc* (text by A. Wimberger, 1929), *Baba-Tangó* (text by B. Schuster, 1929), *Álmok* (text by E. Kroner, 1929), *Herbst* (text by F. von Perfall, 1929), *Aranyfelhő az égen* (1941), *Kérdés* (text by A. Wimberger, 1945), *Bölcsődal Adriannak* (text by L. Rajter, 1968), **Rudolf Macudziński**³¹ wrote (1907–1986) *In Zwischenlan, op. 24* (1940) and *Das Lebensschifflein, op. 25* (1945), **Július Kowalski**³² authored (1912–2003)

³⁰ Ludovít Rajter was born in Pezinok. He studied at the Town School of Music in Bratislava (A. Albrecht), at the School of Music for Slovakia (piano – F. Kafenda, violoncello – Rudolf Rupník), at the Hochschule für Musik und darstellende Kunst in Vienna (composition – F. Schmidt and J. Marx, conducting – C. Krauss and A. Wunderer, and violoncello – F. Buxbaum and R. Hindemith), Master School of the F. Liszt University of Music in Budapest (composition – E. Dohnány). He taught theory of music and violoncello at the Town School of Music in Bratislava. He worked as the first conductor of the Hungarian Radio Orchestra in Budapest, teacher of chamber music and orchestral practice at the F. Liszt University of Music in Budapest, conductor at the Hungarian Radio Symphony Orchestra in Budapest, conductor-in-chief of the Czechoslovak Radio Symphony Orchestra in Bratislava, teacher of conducting and chamber music at the Academy of Performing Arts, first conductor of the Slovak Philharmonic, again, conductor-in-chief of the Czechoslovak Radio Symphony Orchestra in Bratislava, and conductor of the Slovak Young Musicians Orchestra. Source: <https://hc.sk/en/hudba/osobnost-detail/25-ludovit-rajter> [access: 20.01.2020].

³¹ Rudolf Macudziński was born in Opatia, Croatia. He spent his childhood in Brno, where he studied at secondary school and at the same time at the local conservatory (composition – L. Janáček and F. Neumann; piano V. Kurz). He was a member of the piano class of V. Kurz at the Master School of the Prague Conservatory. In 1930 he moved to Bratislava where he worked as a pianist and music officer in the Slovak Radio in Bratislava, a rehearsal pianist of the Slovak National Theatre Opera, and a teacher of piano at the Academy of Performing Arts in Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/1005-rudolf-macudzinski> [access: 20.01.2020].

³² Július Kowalski was born in Ostrava. He studied at the Music school of “Maticе česká” in Moravská Ostrava (violin), in the Conservatory in Prague (composition – R. Karl, conducting – P. Dědeček, violin – R. Reissig), and at the Master School of the Prague Conservatory (composition – J. Suk and A. Hába, conducting – V. Talich). Later, he also studied conducting with C. Kraus in Salzburg and in Berlin. Since 1929 he worked as the choirmaster of the workers' choir “Slavoj” in Prague. Since 1934, he worked as a conductor of ensembles in Sremska Mitrovica and Belgrade in Yugoslavia. At the same time, he was a music teacher at the grammar school in Sremska Mitrovica. Since 1940 he worked as a rehearsal pianist of the opera theatre in Salzburg. Then, in 1942, he acted as a rehearsal pianist and conductor of the Belgrade National Theatre; at the same time, he was also a rehearsal pianist in Salzburg. Since 1945 he was the choirmaster and conductor

Three songs (text by A. Sova, M. Martinková, J. Seifert. 1934), a cycle of 5 songs for higher voice *Antithesis* (text by V. Nezval, J. Wolker, J. Noha, K. Polenský, J. V. Svoboda, 1944–1955), **Gerhard Auer**³³ (1925–2002) *Two songs* for soprano (text by V. Hálek, 1946), *Bud' so mnou vždy/Stay Always with Me* for tenor (text by A. Jirásek, 1957), *Z nebe se snáší andělé/Angels Rain Down from Heaven* for tenor (text by V. Hálek, 1962), *V noci/By night* for soprano (text by A. Jirásek, 1965) and **Ján Zimmer**³⁴ wrote (1926–1993) cycle of 3 songs *Pamiatke Jiřího Wolkra pre bas/Commemoration of Jiří Wolker* for bass, op. 43 (text by J. Wolker, 1961).

QUASI RECITATIVO

*So sve do mím sa poľykam... Už nechce sa ti, hrobár kopat? Hľa, rýľ a tu je
Mie své do mi mné vyľýkám... O' hrobaři proč přestals kopat? Vem rýč a zde je*

Col canto

ff

p

PIÙ MOSSO

*motyka! Vyber si jednu z týchto lopát!
motyka! Vyber si jednu z týchto lopát.*

*Kto umrel? Co mám pochovať?
Kdo umřel? Co mám pohřbit?*

PIÙ MOSSO

pp

ppp

Fig. 11. Excerpt from the song *Antitéza* from *Antitéza* by Július Kowalski. Source: J. Kowalski, *Antitéza*, Music Fund Slovakia, Bratislava 1966, p. 1.

of the Slovak National Theatre Opera in Bratislava. Since 1954 he was the director of the Music School in Skalica, Pezinok, and Bratislava. Source: <https://hc.sk/en/hudba/osobnost-detail/444-julius-kowalski> [access: 20.01.2020].

³³ Gerhard Auer was born in Náchod. He studied at the Academy of Music in Prague (piano – E. Kalix, composition – F. Finke; conducting – J. Kleiberth and A. Nowakovsky). Towards the end of his studies, he worked in Dresden and in Bratislava (composition – E. Suchoň and A. Moyzes; conducting – K. Schimpl). Since 1948 he worked as a rehearsal pianist and, later, as a conductor of the Ballet and Opera of the Slovak National Theatre. Source: <https://hc.sk/en/hudba/osobnost-detail/1804-gerhard-auer> [access: 20.01.2020].

³⁴ Ján Zimmer was born in Ružomberok. He studied at the Bratislava Conservatory (composition – E. Suchoň; organ – J. Weber; piano – A. Kafendová) and later at the Budapest Music Academy with F. Farkas and also in Salzburg. From 1948 to 1952 he worked as a teacher of theory and piano at the Bratislava Conservatory. Since 1952 he dedicated himself exclusively to composition and occasionally to concert activity as a pianist. Source: <https://hc.sk/en/hudba/osobnost-detail/990-jan-zimmer> [access: 20.01.2020].

Conclusion

This part of the study discusses songs created by composers living in Slovakia in the period from Romanticism to musical modernism. Due to the historical connection with Austria-Hungary or the origin, study, and activity of many composers in Hungary and Austria, the songs are most frequently based on poems by German and Hungarian authors such as J. von Eichendorff, H. Heine, F. Rückert, R. M. Rilke, A. Petöfi, S. Endrödi, and others. Not only German Romantic literature, but also German Romantic song greatly influenced the work of composers in Slovakia. The music composing process and the content of the text evolved from a simple harmonic accompaniment, through a late-Romantic style with expressiveness and musical symbolism with a more elaborate piano accompaniment, to the application of the achievements of European music and new tendencies based on Neo-Romanticism, Neo-Folklorism and Post-Impressionism. Because of the need for a distinctive expression, especially in the period of musical modernism, composers started to create their own lyrics, a phenomenon which will become much more frequent in subsequent periods, which are discussed in the article entitled *An Outline of the Repertoire of Songs Created From Avant-Garde to the Present Day by Slovak Composers Based on Foreign Language Poetry*.

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Zarys repertuaru pieśni tworzonych od romantyzmu do modernizmu przez słowackich kompozytorów do poezji obcojęzycznej

Streszczenie

Artykuł jest pierwszą częścią szerszego opracowania dotyczącego słowackiej twórczości pieśni do tekstów obcojęzycznej liryki o charakterze świeckim. Niniejszy tekst zawiera przegląd pieśni, ze szczególnym uwzględnieniem pieśni świeckiej z towarzyszeniem fortepianu do tekstów poetów niemieckich, austriackich, węgierskich, francuskich, angielskich i czeskich. Wzmiankuje także o życiu słowackich twórców tego gatunku, którzy żyli i tworzyli na terytorium Słowacji w okresie od romantyzmu do słowackiego muzycznego modernizmu. Głównym celem pracy jest nie tylko przedstawienie zarysu pieśniarskiej twórczości świeckiej kompozytorów słowackich, która poza Słowacją jest prawie nieznaną, ale również spowodowanie bodźca do dalszego szczegółowego opracowania w węższych i tematycznie ukierunkowanych wykładach.

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Słowa kluczowe: słowaccy kompozytorzy, od romantyzmu do muzycznego modernizmu, pieśni świeckie na głos z towarzyszeniem fortepianu, teksty obcojęzyczne, poeci.