THE MUSIC OF CZECHOSLOVAKIA

A Thesis

Presented in Partial Fulfillment of the Requirements for the Degree Master of Arts

by

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INTRODUCTION

The Problem

The purpose of this thesis is twofold. One is to show briefly the historical development and the characteristics of the folk songs of Czechoslovakia. The other is to make available to those educators who so desire it Czechoslovak folk songs, which might be effectively used in an integrated study of Czechoslovakia. Because of the war and political situation, which have hampered the publishing of materials and their use, it has been rather difficult to locate enough suitable material for use in the classroom. It has been the endeavor of the writer to select and arrange such materials as will give high school students an enjoyable and satisfying experience in becoming better acquainted with the people of Czechoslovakia.

Importance

Art is deeply rooted in this earth. It is part and parcel of man's life and of the lives of nations. A nation's fate through the centuries offers an excellent key to understanding of its culture. This is the case in reference to Czechoslovakia. For it was their history, abounding in tragic climaxes, in utter defeats and glorious renaissances, that filled this nation with a spirit of greatness, with yearning for freedom and brotherhood, a search for truth, and an irrepressible love of life. During its long periods of desolation, the devout love for her language and her
songs have been mystical food for the Czechoslovak soul. Since music and its culture are closely bound with its history and geography, a study of Czechoslovakia's past is not to be ignored. More than once, forces tried to stifle her aspirations and silence her speech and song. However, she has put up a persistent fight. She has had to struggle with the backwardness of social and economic conditions under despotic regimes who tried to denationalize her. Yet each time she has come up with new blood in her veins. During the years, the religious leader, Jan Hus; the greatest Slovak poet, Hviezdoslav; the patriots and statesmen Eduard Beneš and Thomas Masaryk, lovingly called the "Father of his people"; and the musicians Dvorak and Smetana have made notable and great contributions in their respective fields.

Scope and Limitations

Much of the material for this thesis was obtained by the writer from Czechoslovak friends in this country. Because of a deep interest acquired by the heritage of the writer, having been born of Slovak parents, interest in this study has been stimulated.

It is hoped that those who find this material helpful may be able to capture the spirit of one of Czechoslovakia's greatest statesmen, Edward Beneš, who said that "the contribution of Czechoslovak peoples is the continuation of the fight for a better society."¹

¹Duncan-Jones, The Soul of Czechoslovakia, p. 63.
A deep love of country is expressed in this poem by an unnamed Czech poet.

"Spires of My Land"

O Gothic lands of my beloved,  
O silent dome of our love,  
e'en if another holds you not he holds but little, very little.  

He holds but loves in livid skin,  
for him you are fragments of ice.  Does not he know, that love will change a rose to poison in his palm?  

In Gothic forests of my land  
the glow of eyes wakened the owls:  
You lurk in vain, the hands now weave, one weaving silk, the other rope.  

---

1F. C. Weiskopf, Hundred Towers.
Geographical and Historical Background of Czechoslovakia

You are so like me, Silesian woods!
Over your foliage a sadness there broods,
Sternly and somberly downward you gaze,
Just as my thoughts do and just as my lays,
Nightly the pine needles drop to the ground:
Tears of a people in slavery bound.
Under the axe at Vienna's behest
Slowly you perish, yet silent you rest.
Silent you perish, oh, forests of pine!
Endless thy grief is, oh, country of mine.

-Silesian Forests-Petr Bezruc

Czechoslovakia is a land snugly set in the middle of Europe in the form of a roughly shaped pear. Her total area is slightly less than that of Great Britain. The term "Czechoslovakia" dates to 1918 when Czechs and Slovaks united to establish a republic. The country includes Bohemia, Moravia, Silesia, Slovakia and Ruthenia—all of them lands which had been submerged into an Austrian-Hungarian empire. Her inhabitants are Slovaks, Czechs, Austrians, Hungarians, Germans and gypsies. Linguistically she is divided into two main parts-Czech and Slovak, which are closely related. The Slovak dialect is richer in vowels and probably more musical. The Czech is stronger in vocabulary, and due to its literary usage, more cultivated.
Czechoslovakia's history has been one of defeat, renaissance and again defeat. "Grandeur in a people as well as in man is a compound struggle of rest, tension and release."1

Although her land touches no seashore, she has not been far from the clash of arms and war. Her lands lie at the crossroads of the continent and in the path of conquering armies. Her lands were peopled by the Celtic tribes (Boii) until Germanic tribes entered. The Slavic people made their home in Czechoslovakia about the end of the fifth century. For more than 1300 years these people have stood in the paths of Oriental nomads from the East and the fierce Teuton tribes from the North and West. "The appeal to the law and not the sword has been the basis of Slavonic thought and aspiration."2

Slovakia was conquered by the Magyars about 1000 A.D. The upper society were Magyars and the Slovak was reduced to serfdom. He became a hewer of wood and drawer of water for his Magyar lord. There was little intellectual activity until the fifteenth century. In the thirteenth century the Germans moved into Bohemia. They were favored because they were skilled. Now there were two ruling factions; the Hungarian over the Slovak and the German over the Czech.

---

1 S.H. Thomson, *Czechoslovakia in European History*, p. 3.
Through intermarriage, these forlorn people began to infiltrate into the upper classes. The Magyars have never denied that they were particularly fitted to rule an "inferior" people like the Slovaks.

Christianity came into Czechoslovakia from Constantinople due to the efforts of Slav-speaking Greeks, Cyril and Methodius, in the eighth and ninth centuries. The early music is obscure. "Hospodin pomiluj" or "Kyrie Eleison" was sung during time of warfare. The Bible was translated by St. Cyril before it was translated into English. Czechoslovakia's hymnbook was the first to be translated into a national tongue.

In the fourteenth century, a great religious reform came about through the efforts of Jan Hus. He appealed to the people to sing hymns that were a part of the folk song tradition and had these hymns attached to the actual liturgy. He was burned at the stake and died singing the Czech hymn "Christ, thou the son of the living God, pity, pity thou me." Hus made nationality a sacred thing. He appealed to the common folk, merchants and nobles. Because of Hus's impulse, the Czechs developed a rich hymnody.

The Czech makes his search for truth with his intellect. It is this insistence on intellectual conviction which has marked his cultural progress from earliest times. "It was this demand for political independence that awoke the Reformation."¹

¹Dorothy Giles, The Road Through Czechoslovakia, p. 63.
The Bohemians or Czechs were also subject to serfdom at the end of the Thirty Year's War. Yet this proved a blessing since many entered the castles and manors to become musicians. They took every opportunity to develop socially and intellectually.

The people of Czechoslovakia have remained a simple and common people. They have no aristocracy. They love work for its own sake. They have never demanded much from life and have toiled hard for personal comfort and national glory.

Physically, the Czechoslovaks while being similar in many aspects, also show diversity. The original types are best noted in Slovakia and Moravia. They are people of good stature, strong well-proportioned bodies, a round face, and dark skin. Their principal mental characteristics are cordiality, sensitiveness, idealism, valor, love of family, music and the dance. They are individualistic, love the soil of their land and have a sense of order and cleanliness. They are extremely industrious and thrifty and possess a sense of honor and loyalty. These people have excelled in the arts more than in politics and economics. Their songs express their deepest feelings and aesthetics. Hard work and seemingly constant warfare have made them a "singing nation." They have stood like a mighty Gibraltar overshadowing their Slav brethren. Bismarck said, "He who is master of Bohemia is master of Europe."¹

¹S.H. Thomson, Czechoslovakia in European History, p. 4.
Yet despite her glorious past, she has been subject to ridicule. Her people have been envisioned as shaggy persons of uncertain origin endowed with uncanny and ill-disciplined musical talent. Shakespeare hit her a hard blow when he referred to one of his characters in "The Merry Wives of Windsor" as a "Bohemian-Tartar." This word is used to describe the simple.¹

In climate, scenery, social aspiration and human composition, Czechoslovakia is a land of stirring contrasts. It is a fortunate land as regards its natural resources and features. Part of its landscape is covered by majestic, forested, rugged mountains with peaks reaching almost 10,000 feet. There are mountain lakes called "eyes of the sea." The forest dwellers are apt to be superstitious. They wear a sprig in the bramble of their hat or carry a candle in their pocket.

There are also fertile plains, ancient towns, picturesque villages and castles. There is a shrine in Bohemia built of human bones from chapels to chandeliers. In 1318, a plague provided 30,000 skeletons. There are skulls cleft by sword, by mace, and drilled by bullets. The monks sorted and shaped these bones into unusual patterns.

There is a well-known resort at Piešťany which features mud bath cures for arthritis and rheumatism. Its waters

are radio-active.

Prague, owing to its picturesque situation, stirring scenes and historical tragedies is called "Rome of the North." The word Prague means threshold. All trade routes passed through Prague until the fifteenth century. In Bratislava are the market stalls; one gets the first inkling of a Slovak's love of color.

The chief occupations are farming, forestry, and mining. It is in Moravia that malt together with Bohemian hop goes into the making of the famed Pilsener beer. The Skoda works are most famous for armaments. The largest cotton mill of Europe is in Slovakia. In Zlin (Moravia) is the famous Bata shoe factory. It sells shoes on every inhabited continent. The glass industry of Bohemia ranks as one of the most important. Imitation precious stones, pearls, buttons, and beads are exported to Paris and London dress designers.

Ice harvesting is a big winter industry. Broken ice is dumped like coal into householder's cellars. The Vitava River (Moldau) is full of activity in the winter. Men fish through holes in the ice. Since there is no seacoast, there is much river bathing.

With all its beauty and grandeur, there are sections in Czechoslovakia especially in southern Slovakia, mountain districts and in Ruthenia where conditions are primitive. These people are essentially peasant and hill folk given to cultivation of land and tending of grazing herds. Social life has interested these people more than conquest. Perhaps
this fact has led to their constant subjugation. The Czechs or Bohemians have become progressively industrialized and belong to the most advanced peoples in Europe intellectually. They are sober; they display no exuberant gaiety; they are home-loving.

In Slovakia and Ruthenia the peasants toil hard to barely exist. Singing has been an emotional outlet and source of relief and comfort to these people. The majority of these are Catholic; they are deeply religious.

Generally speaking, the towns of Czechoslovakia are small. Communications are somewhat improved, but can stand betterment. These people rarely travel, perhaps to the markets, their yearly religious pilgrimages, or to the healing waters and radio-active mud in Piestany. Many towns have markets on Sundays so that the peasants may go to them after church. No other land in Central Europe is able to display as many unspoiled and distinctive costumes as Slovakia. They are due to the pure feelings of the people. These people have been spared from much culture and live tranquilly in remote mountains and valleys. Rarely does one find gayly-costumed folk in the cosmopolitan areas. Despite the poverty of many of these peasants, their garb is picturesque and artistic. Each section or župa has its own costume and form of embroidery. Each design has a special significance. They use no guide and work out patterns as
they go along. The Slovaks have truly preserved a natural artistic tradition. Their political aspirations were stifled by Magyars, but their culture was not obliterated. "Magyar culture had its birth in the despised arts of Slovak subjects."¹

From 1620 to the end of the eighteenth century is the dark age for these people. Foremost families were exiled by the thousands, their property confiscated. From that time on, leaders have arisen who devoted their lives to the restoration of the language, developing national self-consciousness and mental and physical discipline.

It is considered a woman's natural attribute not only to be able to cook, sew, plant, reap, thrash grain, till the fields, but also to be a creative artist. Many of the women are physically deformed. Perhaps the fact that they work so hard in the fields accounts for this.

The folk artistry extends into ceramics, laces, weaving, and carpet-making. These people possess an unusual talent for ornamentation; they work hastily. The pottery is of a quaint shape; the mugs, jugs and dishes are decorated with flowers, animals and fruits.

Stamped bricks excavated in Slovakia show Roman influence. Gothic architecture came into Slovakia from Poland and the Renaissance from Italy. Many Greek Catholic churches are unique because they are creations of the common people.

Cottages in southern Slovakia and Ruthenia consist of a single room. There are too few windows and they are seldom opened. Their purpose is light, not ventilation. Many cottages have no chimneys; they become smoke-smudged. To cheer their own souls, these peasants decorate the inside and outside of their cottages with extreme designs. In Ruthenia, peasants live in mud-thatched huts with livestock herded together in one room. Their poverty is terrifying; starvation is not rare. The diet of these people consists of beans and potatoes. Many cottages have cobs hanging under the eaves of the roofs and it is not unusual to see storks in their nests on top of the roofs.

The peasants with their backwardness in social and economic conditions have truly preserved their culture and traditions. An ancient folk song is still on their lips today.

Aye ye foreign lands,
With your flowing hair!
A day to come will ring the knell
Of all our sorrow and despair.
Chapter Two

Characteristics of Czechoslovak Folk Music

There are a number of characteristics common to folk music of Czechoslovakia and other Slav countries, yet there are certain elements in which the music of this country is distinctive. I would like to present the characteristics found in the Bohemian or Czech songs and then those found in Slovak songs.

"Every Czech is born, not indeed with a silver spoon in his mouth, but with a violin under his pillow."¹ The history of musical development of Czechoslovakia is closely related to her geographical position. Bohemia suffered much spiritual oppression and her individuality almost became extinct because of Germanization. Her songs are more pleasing than striking, more tuneful and tender and the rhythms simpler than in Slovak songs. The form of them is ternary. One may find songs three measures long, developing into four measures, and then returning to three measures.

The songs possess a natural humor and there exists a close connection between the verbal and musical accents. The tunes begin on strong beats and the accent is on the first word or first syllable. Triple time is most common in the songs of Bohemia. Modulations from major to minor are a frequent occurrence. The melodiousness of the songs

is vivid and striking; the rhythms are fresh, independent and lively. The harmonic color is rich.

There is a wide range found in some of the Bohemian songs. An example is *Nitra*, a song depicting the fate and suffering of Bohemia.

Phrases of an odd number of main accents, as three or seven are found in many Bohemian folk songs. The charm lies in their unexpectedness.

The Battle Hymn of the Hussites depicts the changes of rhythm found in one song. When the followers of Jan Hus first sang this Czech hymn in the battle of Domažlice, it is related that the enemy was plunged into such confusion
and terror that the day was won for the Hussites almost without striking a blow.

Foes for us can have no terror
Whatever their power.
In your heart retain the Lord God
Before whom they cower;
Never retreat nor falter in the battle.

Onward march in joy uplifted,
The foe we will shatter
To the hilt let hands be welded,
'Fore God's name they scatter!
Kill then, destroy them! let none escape us!

The poetic basis of both Bohemian and Slovak songs is patriotism, love, courtship, revelry, seasons and nature. The emotional character is influenced by the geographical elements of each section. Many songs are concerned with nature and the fate of the country. An example of homely character is Walnut Tree.
The majority of these folk songs seem to have been sung as solos. Part singing has flourished more in Bohemia than in Slovakia. The best Czech folk music has been preserved through the efforts of František Bartoš, Leoš Janaček, Otakar Hostricky, Zdenek Nejedly, and Otokar Žich.

In Slovak folk music, the delicacy and melodiousness of words stir the emotions but not as much as the melancholy tune. Many songs have a wail suggestive of grief for men fallen in battle.

Many Slovak tunes are tetrachordal. Much still remains to be done in the way of translation of these songs. Many do not lend themselves to translation because they are archaic and complex. Songs lose their essential beauty and
their innate character evaporates; the brutal humor and note of cruel suffering are lost in translation.

Slovak folk songs have retained their relation with old church modes, the structural peculiarities and rhythmic flexibility not found in Czech songs. The musical value of these folk songs can be judged by the profound influence they exercised upon the works of Dvorak, Smetana, Fibich, Novák, Suk and Janaček.

The characteristics of Slovak folk songs can be noted as:

(1) Use of modal scales prevalent
(2) Use of augmented second and fourth, also found in Hungarian music
(3) Duple time. Triple time almost unknown.
(4) One syllable to one note. This gives them movement and strength.
(5) Rhapsodic in character

An example of the use of the augmented second is "Tecie, voda tecie," (Water flows). This song was a favorite of President Masaryk.

\[ \text{MUSIC NOTATION} \]

\[ \text{ANDANTE} \]
Modulations to other keys are also frequently found. An example of this is \textit{Cie su to ovecky} (Whose sheep are those?)

Some songs have unusual endings. \textit{Hore bronum, dolu bronum} (Up the River, Down the River) is an example.

Many songs have a modal flavoring. The Lydian, Dorian, Mixolydian, Phrygian and Aeolian modes are common. \textit{Prala som}, (I washed clothes) is in the Lydian mode.
Slovak songs often begin on intervals such as the second, fourth or seventh. The Moon begins on the fourth and ends on the second.

![Musical notation]

The most popular ballads and most loved hero songs relate to Janošík, the Robin Hood of Bohemian literature. Janošík's story is one of robbing the rich and giving to the poor; he revenges himself on society because of his father's death. The song Janošík is in Mixolydian.

![Musical notation]

The rhythms found in Slovak songs are distinctive. Here are typical examples.

a) ![](https://example.com/notation1.png)

The Czardas rhythm is found in many dance songs.

b) ![](https://example.com/notation2.png)

In Slovakia, Figuš-Bystry, Trnavsky, Kafenda and Moyzes did much to preserve the folk music.
Every town in Slovakia has its gypsy colonies. The "tsigane" is not a nomad. He acknowledges no loyalty, no master and is bound by no ties. You can hear the "tsigane's" music throughout the coffee houses of Slovakia. He takes a Slovak folk song, dwells on it, turns it, twists it, wrings sorrow, longing and regret from it, deserts it for another song and then comes back to the original. He usually ends his performance with a Czardas. If too much of this is mixed with Slovak music, it becomes degenerate.

There is the misconception that Dvorak and Smetana, two Bohemian composers, used folk melodies for their works. Neither of them used or imitated folk tunes. They created in the spirit of them. Dvorak was and always remained a peasant at heart.

Smetana's mission was "endowment of Czech people with a series of musical works that should reflect the whole national genius shown in the mirror of a strong and clear personality."¹

The closest link between Dvorak's invention and folk art was in his rhythm rather than his melody. The whole basis of his temperament was rhythmic. "He employed and reenforced the rhythmic movements of Czech folk dances."² His melodies have a Slavonic tenderness and richness. Both Dvorak and Smetana, through impregnation of Czechoslovak melodies, wrote original music.

² Ibid., p. 168.
Liszt also lived in Bratislava (Slovakia) for a while. His ears caught the raftsmen's songs. These he wove into a Hungarian Rhapsody which is "Hungarian by politics and really Slovak."¹

The peasants use several instruments. The dudy, a small bagpipe, and a fujara, a pastoral flute used by the shepherds, are still in use. The fujara is sometimes 18 feet long. The dulcimer or cembalo is the Slovak national instrument. The bagpipe is often played at weddings. It has two horns— one curving around in front of the player and one behind. Wind is supplied by bellows worked by the left arm.

Hviezdoslav is considered the greatest Slovak poet. Many of his works are devoted to the depiction of peasant life.

¹ Dorothy Giles, The Road Through Czechoslovakia, p. 226.
These are the standards for evaluation of material presented in this thesis.

1. Authenticity of Czechoslovak music
2. The range of the songs must suit the vocal limitations
3. Variety in form—melody and rhythm
4. Material should provide listening opportunities
5. Suitability of material for rhythmic experiences
6. Suitable vocal arrangements of instrumental melodies
7. Fusion of words and music
8. The texts should be sung easily and have poetic meaning
9. The texts must have correlative values
10. The rhythm of the songs must have vitality
11. There must be compatibility of phrasing in text and music
12. Suitability for various grade levels
13. Permanent value of folk songs
On the following pages are lists of Czech, Moravian, and Slovak folk songs in unison. Folk songs arranged for choruses in octavo form are also included. Most of these are four part arrangements. These are compiled in the following categories:

Nature Songs
Work Songs
Love Songs
Patriotic and War Songs
Janošík Ballads
Shepherd Carols
Christmas Carols
Hungarian Style Folk Songs
Dance Songs
Wedding and Drinking Songs
Lullabies
Legendary Songs
Art Songs
Miscellaneous Songs
Sacred Songs
Harvest Song

IF THE BURNING SUN BUT KNEW

If the burning sun but knew
   How we labor in the field,
Quickly then the sun would set
   And to the dark night yield.

But the burning sun knows not
   How we below must toil,
And slow its laggard course it runs
   The while we till the soil.

No hurry knows the burning sun,
   Nor how the night is sweet;
Nor knows the sun when night is come
   Where lovers true will meet.¹

¹Ivan J. Kramoris, An Anthology of Slovak Poetry, p. 87.
Songs of Nature
A Treasury of Slovak Folk Songs

(Unison)
1. Where, O Cuckoo
2. Oh, High on Preshov's Hill
3. Brooklet Ever Flowing
4. Near Preshporok on the Danube
5. Cuckoos Sing
6. Through the Vale
7. Nightingale

Collection of Folk Songs-Botsford

(Unison)
1. Little Wild Goose (Moravian)
2. Flowing Water (Slovak)

Concord, IV

(Unison)
1. It Snows in the Night

Concord, XV

(SSA)
1. The Stars

Rounds And Canons-Wilson
1. Spring Morning

Octavo
1. Waters Ripple and Flow SATB-D. Taylor 5676 Fischer
2. Ifca's Castle SATB-Harley- Axchenbrenner 4708 Fischer
3. Twinkling Stars (Boh.) SATB-Maclary 3010 Elkan-Vogel
4. Morning Now Beckons SATB 355 Wood
5. Around Us Hear 8 parts-Dvorak 4734 Schirmer
6. Mountains (Czech) SSA- Luvaas Schirmer
7. The Bee (Slovak) SATB-Schimmerling- 191 Broadcast McKinley
8. Fair Are the Meadows (Czech) SATB-Buchtal 5099 Kjos Music Co.
9. Thorn in the Rose (Czech) SATB-Schimmerling- 192 Broadcast McKinley
10. Yarmila (Slovak) SATB-Schimmerling- 194 Broadcast McKinley
11. Close to Pressburg TTBB-Schimmerling 9437 Schirmer
THE TINKER'S SONG

The tinker goes his way
And pipes a merry song,
While autumn winds do blow
Stray leaves his steps among.

And pipes a merry song,
A note of pleasant cheer,
To lift the dreary weight
His lonely soul must bear

In vain he pipes his tune,
In vain his cheery trill,
The song within his heart
Will not learn to be still.

Will not learn to be still,
The while his village fair
Must wait the livelong year
Until he sells his ware. ¹

¹ Ivan J. Kramoris, *op. cit.*, p. 115.
Work Songs

A Treasury of Slovak Folk Songs

(Unison)
1. Songs I Sing p. 16
2. One Said to the Other 22
3. I'm A Tinker 25
4. Janko Grazed His Oxen 33
5. Here Am I, A Shepherd 36
6. Little Miller's Anna 47
7. Soaking Hemp 56
8. Whose Are Those Horses 59
9. One Day I Had to Mow 60
10. By the Stream She Clothe Is Washing 93
11. Ferry, Take Me Over 105
12. Tinkerman True 123

Songs of Eastern Europe-Kappey

(Unison)
1. The Peasant p. 105

Folk Songs of Four Seasons-Meyers

(SATB)
1. Market Day (Czech) p. 43

Collection of Folk Songs-Botsford

(Unison)
1. Weeding Flax Fields Blue (Czech) p. 41
2. The Farmer (Czech) 42

Octavo

1. Reaper's Song (Boh.) SATB 905 Schirmer
2. Czech Carol of SATB 14617 Ditson
    Cattlemen
3. I'm From Kutna Hora SATB-Schimmerling 9438 Schirmer
4. Paraphrase on a Slovak SATB-Schimmerling 149 Broadcast
    Folk Tune-Kde Su Kravi
5. Old Shepherd (Slovak) SATB-Schimmerling- 193 Broadcast
    McKinley
Popular Love Ballad

WHEN AT NIGHT THE VILLAGE BELL

When at night the village bell
Heralds in the day,
My beloved wand'ring homeward
Sings love's roundelay.

Then the village street must list
To his song so gay,
And maidens waking from their sleep
Lonely mark his way.

Village maidens then from sleep
Or at the window peering,
Sadly muse how such a lad
Could find them too endearing.

And if beneath some lonely window
The walk is all o'ergrown,
The stubborn hedge and thorny briar
Love's scythe must sure mow down.

The stubborn hedge and thorny briar,
Love's scythe must fall before;
And love, come what, will once again
Stand aye at true love's door.  

---

1 Ivan J. Kramoris, op. cit., p. 39.
Love Songs

Twenty-Two Bohemian Folk Songs

(Unison)
1. The Timid Maiden p. 33
2. The Quest 35
3. Lover's Quarrel 43
4. The Broken Troth 47
5. Vain Regrets 51
6. A Sad Message 55

World Treasury of Folk Songs

(Unison)
1. Swallows Are Flying (Bohemian) p. 298
2. War, There's No Room For You (Moravian) 340 (Slovak)

3. Coughing 312
4. Anitchka 328
5. Could You Not Come 332
6. Evening Star 334
7. Early My Dear 336
8. Nitra's Bells 338

Collection of Folk Tunes-Botsford

(Unison)
1. Disappointed Suitors (Slovak) p. 57

Treasure
SATB p. 94

SATB
SATB 108

Highways and Byways

(SSA)
1. No, Is My Answer p. 41
2. Trumpeter Blow (Slovak) 45

Singing America-Zanzig

(SATB OR Unison)
1. Riding in the Morning (Czech) # 54

Higher Book of Songs-Foresman

(SATB)
1. Hey Marinka p. 172
2. Go Lovely Rose 211
Love Songs
A Treasury of Slovak Folk Songs

(Unison)
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2. Lassie, What Have You There 74
3. Oh, Where Were You 79
4. Darling, Good Night 84
5. Glad Am I to Find You Here 101
6. Seed I Planted 108
7. Falcon, Spread Your Wings 112
8. Would I Were A Pigeon 114
9. Still You've Not Come 115
10. Lad Beloved 117
11. Valley 119

(Octavo)
1. Moravian Lovesong SSAa TTBB 12858 Ditson
2. Morning Comes Early SATB-Taylor 5062 Fischer
3. Wake Thee Now, Dearest SATB-Taylor 6419 Fischer
Patriotic and War Songs

Highways and Byways

1. Ah, Lovely Meadows (Czech) SA-Bass  p. 42
   Optional

Many Lands and People

(Unison)
1. Father and Mother Dear (Boh.)  p. 189

Adventure

(SATB)
1. The Captive Knight  p. 119

Treasure

(SATB)
1. Moravo  p. 162

Collection of Folk Songs-Botsford

(Unison)
1. Where Is My Home (Bohemian)  p. 44
2. Slovak National Anthem  61

Songs of Eastern Europe-Kappay

(Unison)
1. My Fatherland (Bohemian)  p. 102
2. War Song of Hussites  96

Treasury of Slovak Folk Tunes

(Unison)
1. In Skalitza Hussars Are Drafting Men  p. 89
2. Girls By Danube  94
3. Ostrov's Limetrees  95

World Treasury of Folk Songs

(Unison)
1. The Soldier (Bohemian)  p. 290
2. The Slovak (Slovak)  324

Twenty-Two Bohemian Folk Songs

(Unison)
1. Here's To Bohemia  p. 15
2. Farewell To Bohemia  19
Patriotic and War Songs

New American Song Book-Oberndorfer

(SATB)
1. Hymn of Slavs (Bohemian)  p. 131
2. Over Tatra (Slovak)  132

Octavo
1. I Am Slovak  TTBB-Schimmerling  9436 Schirmer
2. Song To Bohemia  TTBB-Taylor  6637 Fischer
   or
   SATB  7903 Fischer
ALL ALONG THE WOODLAND TRAIL

All along the woodland trail
The robber's way is jolly;
Sons of good men and of true
At last resort to folly.

Sons of good men and of true
Resolved to bear no longer,
Cruel the wrongs of tyrant lords
Whom law makes only stronger.

Sons of good men and of true,
Well taught the poor man's plight,
For whom there is no other help
Must take what's theirs by might.¹

¹Ivan J. Kramoris, op. cit., p. 49.
Janošík Ballads

The tale of Janošík, the Robin Hood of Slovakia, woven in part from historical fact and in part from the rich imagery of the Slovak people, is part of the history of the Slovaks. Sung in song in innumerable versions, pictured in poetry, painted in every medium, Janosik has become the symbol of the Slovak people in their fight for justice and freedom. That he actually lived there is no doubt. Yet, there is a doubt as to whether the exploits credited to him and the rich personality which he has assumed in wayside tales all over Slovakia, the glamor and might, were actually possessed by him.

Mr. Rudolph Petrak, leading tenor of the New York Civic Opera Company, a native Slovak himself, is one of the greatest exponents of these ballads. Czechoslovak audiences in this country clamor for these songs.

There is a beautiful collection of these ballads and war songs called "Slovenske Zbojnicke Piesne". Unfortunately, these as yet have not been translated.

Treasury of Slovak Folk Songs
(Unison)

1. Yanko Grazed His Oxen
2. Lonely A Linden Stands
Shepherd Carols

Folk Songs of Four Seasons—Meyers

(SATB)
1. Starlight Carol p. 53
2. Cuckoo Carol 59

Many Lands and People

(SATB)
1. Carol of Shepherds (Bohemian) p. 68

Noels-Oberndorfer

(SATB)
1. Come to Bethlehem (Bagpipe carol) p. 59
2. Touching Grace We Princes Three 87
Christmas Carols

Collection of Folk Songs - Botsford

(SATB)
1. Bohemian Christmas Carol p. 34

Treasure

(SSA)
1. The Mystic Night p. 85

Octavo

1. Hark Now, O Shepherds (Mor.) SATB-Luvaas 840 Birchard
2. Angels and Shepherds (Boh.) SATB SCl11 Gray
3. Four Slovak Christmas Carols SATB-Kountz CMR 725 Gray
4. Three Bohemian Christmas Carols Reidel Schirmer
   (a.) Hail, All Hail The Glorious Morn SATB
   (b.) The Angels and Shepherds SSATB
   (c.) Let All Men Sing God’s Praises SSATB
5. Once Long Ago SATB 2213 Schirmer
6. Harken, Harken Mother Dear SATB 1780 Schirmer
7. Sleep Baby Sleep SATB 1785 Schirmer
8. Three Slovak Christmas Carols SATB-Straha 1471 Boston Music Kountz
9. Christmas Carols (Bohemian) SATB-Schirmer Fischer Kingsley
   (a.) Stars Are Shining
   (b.) Shepherds Rejoice
   (c.) Angels’ Message
   (d.) Ring Out Ye Bells
   (e.) Glory To God
Hungarian Style Slovak Folk Songs

These are modern and belong to the heterogeneous or modern homogeneous style. They have been contaminated by western influences.¹

World's Finest Folk Song

(Unison)

1. We Are Poor p. 318
2. Seed I Planted 322
3. Fading Youth 323

¹ Leonhard Deutsch, A Treasury of the World's Finest Folk Song, p. 286.
Dance Songs
Treasure

(SA)
1. Angeline  p. 51

Concord, IV

(Unison)
1. Minuet (Bohemian)  p. 10
2. October (Bohemian)  128

Twenty-Two Bohemian Folk Songs

(Unison)
1. To The Garden Annie Went  p. 39
2. Naughty Man  41

Singing Youth

(SAB)
1. Marie and Hans  p. 39

A Treasury of Slovak Folk Songs

(Unison)
1. Dance It  p. 18

A Treasury of the World's Finest Folk Song

(Unison)
1. The Czardas (Slovak)  p. 304

A Collection of Folk Songs-Botsford

(Unison)
1. Tripping Maidens  p. 38

Singing America-Zanzig

(Unison)
1. Come A Riding  # 58
2. Stodola Pumpa  TTBB  # 56

Choral Program Series, IV-Wilson

(SAB)
1. Stodola Pumpa  p. 17
Dance Songs

Octavo

1. Czechoslovakian Dance Song
   SATB-Krone 2608 Witmark
   SATB- 5046 Kjos

2. Stodola Pumpa
   Strickling

3. Master Fiddler Play A Polka
   SATB- 15036 Ditson
   Whitehead

4. Dance Song of Comedians
   SATB- 1016 Elkan-Vogel
   Smetana- Elkan

5. Swanda Polka
   Weinberger
Wedding Songs-Drinking Songs

A Treasury of the World's Finest Folk Song

(Unison)
1. Don't Get Married (Bohemian) p. 306
2. Wives Aren't Like Maidens (Slovak) 316
3. Let Me Keep Faith (Slovak) 320

Twenty-Two Bohemian Folk Songs

(Unison)
1. The Wedding p. 57

Drinking Songs

Songs of Eastern Europe-Kappey

(Unison)
1. Straightway I Came from Tavern p. 134

A Treasury of Slovak Folk Songs

(Unison)
1. Wine So Ruby-Red p. 38
2. Sap Is Running 76
Lullabies
Concord XV

1. Song of a Mother SSA p. 198
2. Brown Leaves of Autumn S(AT)B 244

Twenty-Two Bohemian Folk Songs
(Unison)

1. Cradle Song p. 59
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Legendary Songs

Highways and Byways

(SSA)
1. Goose Girl

Twice Fifty-Five (Green)

(SATB)
1. Counter-Charm

Octavo
1. Elfin Bells  SATE-Treharne  1625 Boston

p. 39

# 137
Art Songs

The materials which are listed have extraordinary material in them, but unfortunately, they have not been translated. The professional musicians in this country are putting forth great effort to make some of this material available for music study and are presenting it in their programs. The great difficulty seems to lie in the fact that many Czech, and particularly Slovak composers and musicians, have been continually subdued. Opportunities are withheld from them when it comes to publishing their works. It has been a great struggle for musicians in this country and also in Europe to have their works accepted.

There is a priceless heritage in these songs.

1. Little Flowers (contralto) Schneider-Trnavsky
2. Fifteen Art Songs Schneider-Trnavsky
4. Ten Lyric Songs Jozef Rosinsky
5. Slovak Lyric Songs Jozef Rosinsky

Other Materials

1. Six Slovak Folk Art Songs Op. 76 Figus-Bystry
2. Songs For Children, Op. 12 Alex Moyzes
3. Album of Czech Modern Songs
This album contains works by Smetana, Fibich, Ostrčil, Jeremiaš, Axman, and Novotny.
Miscellaneous

Twice Fifty-Five (Brown)

1. Songs My Mother Taught Me  SATE-Dvorak  p. 127

Octavo

1. Darkey Lullaby (Humoresque)  SSA-Dvorak  # 359 Birchard
   or  SATB-Dvorak  # 360 Birchard
   SATB-Dvorak-Fischer  13674 Ditson

2. Going Home

3. Five Czech Madrigals
   (a.) Dove's Message
   (b.) Fickle Sweetheart
   (c.) Geese on Water
   (d.) Lover's Ride
   (e.) The Witch

Boosey-Hawkes
Sacred Music

Christian hymns were sung by the Czechoslovaks as early as the ninth century. Cyril and Methodius, the Slav speaking Greeks did much for hymnody. Most of these early hymns were modal and Latin in origin. Jan Hus, who encouraged his people to sing hymns that were a part of the folk song tradition, was the first to introduce singing by all in the church service.

One may find many types of architecture in the churches of Czechoslovakia. Gothic, Renaissance, and Baroque influences are to be found. The Protestant churches disclose the influence of Germany. The "Reformation" gave, especially to the Slovaks, a priceless heritage in hymnody. It is really tragic that very little has been done in the way of Slovak hymnody and presenting it as a whole in the English language. There is a vast amount of unexplored worthy material.

The singing in the Slovak churches is in unison. Tranovsky, Chorvat, Kutsky and Murcek did much work compiling materials for this hymnal (Partitura). The hymnal which the people use does not include the music, only the texts. Many Slovaks can sing these hymns, which sometimes contain from six to ten stanzas, from memory. The Rev. Kucharik, of Garfield, New Jersey, has devoted much of his time organizing and arranging materials in his Duchovna Citara.

The Lutheran Hymnal (Missouri Synod) contains several noteworthy hymns.
Sacred Music

This is an example of an old sacred folk song.

Let All Praise The Lord

The following two examples are of sacred songs still sung in our churches today. The first, The Lord Be Praised, # 297, is in the Hypomixolydian mode. The second, Prayer For Rain, # 327, is in the Dorian mode.¹

¹ Jozef Kucharik, Duchovna Citara.
Sacred Music

Lutheran Hymnal-Missouri Synod

1. Come Rejoicing, Praises Voicing (Bohemian) # 82
2. Christ the Lord To Us Is Born (Christmas) 86
3. Lo, Judah's Lion Wins The Strife (Easter) 211
4. In One True God We All Believe (Trinity) 253
5. In The Resurrection (Slovak) 603

Hollis Dann, IV

(SATB)
1. Let Us Sing Happy Morn p. 69

Octavo

(SATB)
1. Praise Jehovah (Psalm 149) Dvorak 1701 Schirmer
2. I Will Sing New Songs of Gladness Matthews- 1021 Elkan-Vogel
3. The Lord Is My Shepherd Matthews- 1022 Elkan-Vogel
Chapter Three

The Sokols

It was during the last century that the downtrodden Czechoslovaks accepted the motto "sound spirit in a sound body." This motto, with the Sokol emblem, became the inspiration for many Slavic people. The Sokol is a falcon—a symbol of swift, untiring and fearless energy.

The organization, legally formed as a gymnastic club, was founded by Dr. Miroslav Tyrš, a Bohemian, in 1862. The love of song and dance in Czechoslovakia made Sokol development congenial. It was inspired by the Italian struggle for independence to promote discipline, strength, and a national unity when the Czechoslovaks were oppressed people. Dr. Tyrš's idea was not primarily to educate the people to physical perfection. To him it meant education in nobleness, morality, virile manhood, ideal womanhood, pure democracy, and good citizenship. He instilled within his comrades the idea that people should have not only strength in their arms, but their country in their heart. He deeply believed that the smaller a nation, the greater activity it must develop to remain an influential and integral part of humanity. His name has become immortal; he ignited a spark of patriotism in his disciples.

The philosophy of Dr. Tyrš was based on the teaching that the real problem we all face is one of habit and that education should train people in an inclination for the
good and worthy purpose in life. He felt that a nation must develop and flourish or else make way for those who are able to live.

Prague has been the center of many Sokol activities. The Sokol Olympiad was an occasion where as many as 16,000 men and an almost equal number of well-developed women performed their mass exercises with the precision of clock work to the tune of stirring national airs. It was a demonstration of a people and their right to live.

Practically every village throughout Czechoslovakia has its Sokol group and almost every family is proud to have one or more members belong to this organization. A full-fledged Sokol member must be eighteen years old.

Those who left their country to come to the United States brought their love of freedom with them. The constitutions of the Sokol organizations in this country stipulate that each member must become a citizen of the United States. There are no star performers in these drills.

Dr. Tyrá began his work with seventy-five members. Some 3,000 units have developed since then. Such perfection is possible because the Sokols maintain their own publishing plant. The music to which they perform and the movements they use are all distributed to these units. Records are even made. Nothing is left to chance. All classes of people join together to exhibit health and group efficiency.

During the summer months the members relax and devote
their efforts to track. Specializing is not tolerated.

To the Slovaks, the Sokol symbolizes purity and chastity. The bird is the messenger of the sun bringing tidings of new hope. Many Slovak poets have resorted to developing the symbolical meaning of the Sokol in their works. The Sokol prophesied a brighter day.

Here in the United States, the headquarters of the Sokols are in Fort Amboy, New Jersey. Sokol festivals are being held this summer. Cleveland, Pittsburgh, Chicago, and Toledo are only a few of the cities which boast a Sokol branch. Coal miners, steel workers, and mechanics are among the most enthusiastic members.

At the meetings in Czechoslovakia, the Sokols included singing among their recreations. A favorite of theirs seems to have been the folk song "Lilac Tree" and a sad soldier song "My Comrades." Along with these songs they sang dance songs with haunting tunes and untranslatable texts. Singing was in unison.

There are some folk songs in which the Sokol symbolizes purity, a heavenly messenger, a helper to suffering mankind and longing hearts, and a new day.

A Treasury of Slovak Folk Songs

(Unison)

1. Falcon, Spread Your Wings p. 112
2. Falcon, Flying Well 113
Customs

The mountain pasture season ends with the old-time custom of consecrating the cheese. The shepherds hereby express their thanks for a safe and successful season.

At Easter time, the boys of the village weave willow branches into small whips decorated with gay ribbons and flowers. With these they whip the village girls so that they will not be lazy. The girls give them elaborately decorated Easter eggs. Tinted wax is melted in alcohol flames. Needles are dipped into this hot liquid and complicated designs are drawn on the eggs.

On Christmas Eve, there is always a traditional supper of soup, baked carp, braided bread, and raisin and almond cake. Fortunes are told and the rest of the evening is spent in singing and dancing.
Folk Dances

At many of the Sokol festivals, groups perform folk dances. The Czechoslovak people love to dance as much as they love to sing. The folk festivals in Czechoslovakia are religious or seasonal and secular in character.

Much of the dancing has been and is still done on the village green. The village inn has become important in the preservation of these folk dances.

One of the gayest festivals is the Carnival. It is held usually for a week prior to Ash Wednesday. Maskers in disguise move from house to house singing and dancing. There is a mock ploughing up of the snow. Some of the dances imitate the rocking and bouncing of the plow.

The Maypole dance is a most picturesque dance. Every boy in the village makes a maypole and sets it outside the house of his chosen girl. Another larger maypole is set up on the village green. The dance usually begins in the village inn. Then the young men go to the homes of their "best girls" and invite them to dance.

An excellent occasion at which one may witness folk dancing is the village wedding. These celebrations are elaborate; they usually last a week. There is a dance called "buying the bride." The finances are then turned over to the newly-married couple. At these weddings the polka, the national dance of Czechoslovakia, and the Czardas, the best known dance in Slovakia, are accompanied with much
yelling of "Heys" and stomping of feet. It seems the more noise the dancers make, the more they like it.

Bohemian and Slovak Folk Dances

Bohemians favor triple time for folk dances such as the Furiant. It often fluctuates between a 6/8 and 3/4. They also like to dance the Polka and Dupak.

In Slovakia especially, the dances are primitive but rhythmically strong. Most dances use a two accent measure. In the mountains of Slovakia, the dances are more intense, fiery and wild. Dvorak in his Slavonic Dances, Op. 46, for the piano- 4 hands, uses the wild Slovak jig or spring dance as a basis for his work.¹

The yell is a feature of Slovak dances and is emitted in a moment of great excitement. Men snatch up their partners, toss them up into the air and set them down quickly.

Village bands in Bohemia consist of bagpipes, violins, clarinets, double basses and sometimes horns and trumpets. The typical Slovak band usually has a dulcimer, which has a string for every tone and semitone, and several violins. The mountain shepherds in Slovakia many times accompany their dances on the Fujara, which resembles a rustic bassoon.

The most distinctive folk costumes are found in Slovakia. The women wear many petticoats, sometimes as many as sixteen. Their dresses have great puffed sleeves, stuffed with paper, and many pleats. The men usually wear tight trousers and high riding boots.

Bohemian Dance- Kalamajka

Directions

Both start on right foot.

Measure 1- Hop twice on right foot, swinging left leg forward and backward.

Measure 2- One stamped Polka forward on left foot.

Measure 3- Hop on left foot, swinging right leg forward and backward.

Measure 4- One stamped Polka forward on right foot.

Measures 5-8 Repeat above on right and left feet.¹

¹ Mila Lubinova, Dances of Czechoslovakia, pp. 28-29.
Directions

All form a single circle, facing the center. The man is the leader and dances alone in the center. He begins with the second step so that he sets the new movement by being always one movement in advance of the circle. Each movement begins slowly and increases in rhythm so that the last six measures are always played quickly.


II- Measure 1 Right hand behind the head, left hand on hip. Step the right foot across and in front of and close to the left (one); step on the left (and); step on right (two); bring the left by a small circular movement in front of right, ready to begin the next step (and).

Measures 2-12 Repeat Measure one eleven times, increasing the rhythm until the feet move as quickly as possible.
Slovak Dance - Odsemok

III- Measure 1 With a slight jump, bend both knees deeply, at the same time clapping the hands forward (one and); with a jump, straighten the knees, landing on the heels in a stride position, arms thrown outward and shoulder high (two and).

Measures 2-4 Repeat Measure 1 three times.

Measures 5-12 With hands behind the head, repeat eight measures of Measure one.  

1 Marjorie Geary, Slavic Folk Dances, pp. 20-21.
Chapter Four

Contemporary Czech and Slovak Artists and Musicians

No account of human progress is complete without a just evaluation of humanity's advances. The real progress is one which develops and makes for better human nature. It is noteworthy that the culture pattern of Czechoslovakia in the past and somewhat in the present is intermingled with that of America.

The influence of Czechs and Slovaks of the past few generations cannot be by-passed. Jan Hus certainly influenced the "Reformation" and through it American Protestantism. His primary objective was to instill the idea of freedom of thought. John Komensky (Comenius) was a Bishop of the Church of the Czech Brethren. His disciples, who were both Czech and Slovak, founded the town of Bethlehem, Pa. and the Moravian Church. The Moravian Seminary and College for Women were established there in 1749.

Contributions have been made in the field of science. Prokop Divis invented the lightning rod; Joseph Ressel the screw propellor. Jan Purkyně helped discover protoplasm; Joseph Škoda was a pioneer in methods of physical diagnosis of disease.

Vaclav Brozik reached fame through his painting of "Columbus Landing in America." This work graced the anniversary issue of the American postage stamp. Max Svabinsky's works have received acclaim in American art
circles.

Ex-President Thomas Masaryk gave numerous lectures in this country and received a Doctor of Philosophy degree at the University of Chicago. Masaryk was a philosopher interested in the actual world. His philosophy was that "the most profound argument in favor of democracy is faith in man, in his work, spirituality and the immortal soul." 1 Anton Čermak, whose noteworthy career was cut short by an assassin's bullet, reached highest political honors by being elected the first Slav mayor of Chicago.

Karel Čapek's novels are eagerly read in English. His play "R.U.R." enjoyed a long run on the American stage. This play gave the English language the word "robot" from the Czech word "robota" which means "to work without pay."

Smetana's "The Bartered Bride" has gained new laurels since its translation into English in 1936. One can scarcely turn on the radio without hearing something by the great Czechoslovak composer, Antonín Dvořák. Charles Czerny is one of the best known pedagogues of all time. Joseph Kovarik, who was Dvorak's companion, and Otokar Novacek played viola in the New York Symphony. Kovarik was ranked as one of the best viola players in America. Gustav Mahler was born in Bohemia. Madame Schumann-Heink, the beloved American singer, was born in Prague. Jan Kubelik, the Czech

1 Arthur Duncan-Jones, The Soul of Czechoslovakia, p. 59.
"Paganini" is known to many American music lovers.

Victor Kollar conducted the Detroit Symphony. He wrote "Americana", a symphony using Czech choral motives. Frank Kubina led the best Czech male choral society at the Chicago Exposition in 1933.

Ema Destin, the dramatic soprano, Charles Burian, the Wagmerian tenor, and Pavel Ludík, the baritone, are three great Czechoslovak singers who have been famous opera stars at the Metropolitan Opera of New York. Thelma Votipka has performed with the Chicago Civic and American Opera Companies.

Jaromír Weinberger is particularly noted for his "Svanda, The Bag-Pipe Player." "In Svanda, the melodiousness of popular folk tunes, primitive forcefulness, traditional melodies and rhythms are displayed in a guise of advanced instrumentation."¹ Jaroslav Ježek, pupil of Suk, wrote music full of Czech rhythms and melodies. "The Czechs, Stamitz, Richter, Filz, Mysliveček, Tuma, Zelenka, Zach, and Wanhal broke through German Protestant and Austrian Catholic baroque music forms with a melody and rhythm rooted deeply in Czech folk."²

Czechoslovakia was the birthplace and scene of activity of George Szell, the present conductor of the Cleveland Orchestra. Raphael Kubelik, the 35 year old conductor

of the Chicago Symphony, is a recent newcomer to this country. In the field of light opera is Rudolph Friml, a Czech, whose "Vagabond King" and "Rose Marie" are only a few works that have brought him fame. In 1940, Karel Boleslav Jirak, a Czech, composed Symphonic Variations, Op. 40. Presently he teaches at Roosevelt College in Chicago. The first performance of this work was in Prague in 1941 and in this country by the Cleveland Orchestra this past winter.

There are several Slovak artists and musicians of New York City who need recognition for the great work they are doing in presenting the music of their country. The Prigoda School of Music was established there in 1925. Helenka Elias, artist-pupil of Frank Prigoda, a violinist, is one of the first Slovak artists to appear in her own recital in Carnegie Hall in 1950. At this recital she played Fantasie in G written by Mr. Prigoda. Rudolph Petrak, who has been in this country for three years, is leading tenor of the New York Civic Opera. Miss Marienka Michna, a pianist and accompanist, recently performed Sonatina by Jan Cikker, (foreign Slovak composer). This work is based on folk music and written in the style of Prokofieff. Edith Sagul, flutist and member of a trio, recently recorded works by C.P.E. Bach and Handel.

Jarmila Novotna and Maria Yeritza of the Metropolitan are known to music lovers today for their outstanding performances.

Rudolph Firkušný, a Czech pianist and former pupil of
Janacek, came to the United States in 1938. He was ousted from the syndicate of Czech composers because of his close ties with the late President Masaryk. He has played in fifty cities in the United States and with three major orchestras—the New York, Boston, and Cleveland. He remembers his heritage and plays at least one Czech composer's work on his recital programs.

Bohuslav Martinu is a Czech composer of distinction. His first symphony was commissioned by Koussevitzky in 1942. It was first performed by the Boston Symphony as well as his Violin Concerto and Concerto Grosso.

Raphael Kubelik of the Chicago Symphony recently performed several Czech works at the University of Illinois. They were Sinfonietta by Leos Janacek, and Tre Ricercari by Martinu.

Many of Martinu's compositions such as Memorial to Lidice, Sinfonietta Giocosa, Three Madrigals for Violin and Viola have had world premieres in New York.

On June 3rd, 1951, Bohuslav Martinu's one-act opera "Comedy on the Bridge" was presented by the Opera Workshop of the Mannes School of Music.

The year 1930 is an outstanding year because of the blossoming forth of new Slovak talent in Czechoslovakia. Two of the most prominent composers are Alex Moyzes and Eugen Suchon. Suchon, born in 1908, won a prize for his Sonata for Violin in 1937. He is fascinated by folk songs
and has set them into arrangements for various choral groups.

In 1941, Suchon started to work on opera. The première for his latest opera "Krutnava" was December 10th, 1949. The part of Ondrej was to have been sung by Rudolph Petrak of the New York Civic Opera. This part was written especially for him, but due to unforeseen circumstances, Mr. Petrak could not go to Czechoslovakia to sing the role.

Two noteworthy piano compositions that have been recently performed in New York are Suchon's "Small Suite and Passacaglia for Piano" and Tibor Frešo's "Miniature Suite". Jan Dussek, a Czech composer, has had some of his works played by Rudolph Firkusny, pianist.

Prof. Joseph Cincik, who is a member of the staff at St. Bede's College in Peru, Illinois, has concentrated his efforts on the art of folk.

Dr. Hrusovsky of St. Benedictine High School, Cleveland, has done outstanding research in the history of the Slovak people.

Dr. Josef Brožek, who is on the staff of the University of Minnesota, has done much in the way of propagation of Czech, Moravian, and Slovak songs.
Chapter Five

**Listening Materials (Instrumental)**

<table>
<thead>
<tr>
<th>Hummel</th>
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<tbody>
<tr>
<td>1. Rondo Favori in E♭, Op. 11</td>
<td>D 25228</td>
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<thead>
<tr>
<th>Joseph Suk</th>
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<tr>
<td>1. Fairy Tale Suite, Op. 16,#2</td>
<td>M/DM 975 (Victor)</td>
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<tr>
<td>2. Serenade for String Orchestra</td>
<td>V set 779</td>
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<tr>
<th>Dvorak</th>
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<tbody>
<tr>
<td>1. Violin Concerto in A minor</td>
<td>VE 14518</td>
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<td>2. Carneval Overture</td>
<td>V 13710</td>
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<tr>
<td>3. Symphony in E minor</td>
<td>12328D-12332D (Columbia)</td>
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<td>4. Symphony in D minor</td>
<td>V set 663</td>
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<td>5. Symphony in G major</td>
<td>V set 304</td>
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<td>6. Trio (violin, cello, piano)</td>
<td>G 25732 (Decca)</td>
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<td>7. Humoresque</td>
<td>Piano-V 20203</td>
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<td>Violin-V 6836</td>
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<td></td>
<td>Orchestra 25613 (Decca)</td>
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<td>8. Indian Lament</td>
<td>VE 7225</td>
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<td>9. Quartet in E♭</td>
<td>MM 480 (Columbia)</td>
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<td>10. Quintet in A major</td>
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<td>11. Quartet in F (American)</td>
<td>67409 (Columbia)</td>
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<td>12. Silhouette</td>
<td>VE 24779</td>
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<td>13. Sonatina in G (violin-piano)</td>
<td>V 7225</td>
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<td>14. Scherzo Capriccioso</td>
<td>V 8148</td>
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<tr>
<td>15. Slavonic Dances</td>
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<tr>
<td>Op. 46 C major</td>
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<td>M-310 M1925-11928 (Victor)</td>
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<td>Op. 46 E minor</td>
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<td>Op. 46 D major</td>
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<tr>
<td>Op. 46 A♭</td>
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<td>Op. 46 G minor</td>
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<td>Op. 72 B major</td>
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<td>Op. 72 E minor</td>
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<td>Op. 72 D♭</td>
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<td>Op. 46 F major #4</td>
<td>DM 4491-4495 (Victor)</td>
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<td>Op. 46 A major #5</td>
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<td>Op. 46 C minor #7</td>
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<td>Op. 72 F major #3</td>
<td>M/DM 345 (Victor)</td>
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<td>Op. 72 B♭ minor#5</td>
<td>M (4353-5357)</td>
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<td>Op. 72 C major #7</td>
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<tr>
<td>Op. 72 B♭ #6</td>
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**Listening Materials**

| Dvorak (Instrumental) | 1. Nocturne for Strings, Op. 40 | 17513-D (Columbia) |
|                       | 2. Slavonic Rhapsody | MX 55 (Columbia) |
|                       | for violin and piano | |

| Dvorak (Art Songs) | 1. Cloudy Heights of Tatra, Vol. II | M 789 (Victor) |
|                    | 2. I Sing My Song | |
|                    | 3. In His Wide and Ample Airy Linen Vesture | |

| Dvorak (Vocal) | 1. Songs My Mother Taught Me, Op. 55 | 11-915 (Victor) |
|                | 2. Goin' Home Baritone | 24189 (Decca) |
|                | Chorus and Orchestra | 23005 (Decca) |

| Smetana (Instrumental) | 1. Polka in F# minor (piano) | D 20229 |
|                       | 2. Three Dances | C 71049-D |
|                       | 3. Polka | V 8694 |
|                       | 4. Furiant | V 1761 |
|                       | 5. Circus March | C 263 |
|                       | 6. Dance of Comedians | V 8694 |
|                       | 7. Ma Vlast (Moldau) | V 12550-1 |
|                       | 8. From Bohemian's Meadows and Forests | V 12521-2 |
|                       | 9. Bartered Bride Overture | V 4498 |
|                       | 10. Trio in G minor | C 67550 |
|                       | 11. Quintet in E minor | C MM 405 |
|                       | 12. Wallenstein's Camp | V 886 |
|                       | 13. The Kiss | V 11-9153 |

| Fibich (Instrumental) | 1. Poeme | C 7394 |

| Weinburger (Instrumental) | 1. Polka and Fugue from Schwanda | C 12372-D |
|                          | 2. Schwanda, the Bagpipe Player | Brunswick 90213 |
|                          | 3. Czech Rhapsody | V 11-8297 |
|                          | 4. Polka and Furiant | VE 4198 |
|                          | 5. Under Spreading Chestnut Tree | V 13852-13853 |

| Martinu (Instrumental) | 1. La Bagarre | V 416 |
|                       | 2. Symphony #1 | V 228 |
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Listening Materials

Martinu (Instrumental)

3. Concerto for Violin V 668

Boosey and Hawkes Rental Library (30 W. 57th St., New York)
1. Memorial to Lidice
2. Symphonies #2, 3, 4, 5
3. Concerto de Camera (violin and piano)
4. Double Concerto (timpani, piano, and two string orchestras)
5. Sinfonietta Giocosa (piano and chamber orchestra)
6. Tre Ricercari

Martinu (Choral Works-Instrumental)

Scores
1. Three Madrigals (violin and viola) Boosey & Hawkes
2. Variations on a Theme of Rossini " "
3. Five Czech Madrigals (SATB) " "

Piano Works
1. Etudes and Polkas, 16 pieces in 3 Vols. " "
2. Mazurka from "Homage to Paderewski" " "
3. Sinfonietta Giocosa-Two Piano Reduction " "

Folk Dances

1. Turn Around Me V 21620
2. The Wheat V 209

Folk Dances-Texts

1. Folk Dances of Czechoslovakia Margaret Geary " "
2. Slavic Dances " "
3. Dances of Czechoslovakia Mila Lubinova " "

Piano Works (Scores)

2. Sonatina John Cikker
3. Miniature Suite Tibor Freso
4. Bohemian Song Aletter
5. Les Bohemians Brown
6. Valcik Mokrejs
7. Piano Concerto in G minor Op. 33 Dvorak

Two-Piano Works

1. Polka and Fugue from Schwanda Weinberger
   (four hands)
Two-Piano Works

2. Original Sonata in E minor
   Smetana H19 Peters Ed.
3. Rondo
   (eight hands)
   " 4479 "

Miscellaneous Choral Works

1. Songs of Lidice
   M 936 (Victor)
2. Nad Tatrou Sa Blyaska
   V 78777
3. Waters Ripple
   V 20309
4. Folk Songs of United Nations
   Asch set 340

Films

1. Czechoslovakia 943.7 Educational Film Guide
   Battle Creek, Michigan
2. Czechoslovakia 914.37 "
   "
3. Emmanuel Fuermann (cello)
   Marches On EPC
4. "Zem Spieva"
   (The Earth Sings)
   Slovak Catholic Press
   205 Madison St.
   Passaic, New Jersey

Pictorial Works

1. Slovensko- Karol Plicka
2. National Geographic- August 1938

Supplementary Material

1. "Czechoslovaks, Yankees of Europe" National Geographic,
   August, 1938, pp. 173-226
   Lillian Baldwin, pp. 277-315

Poetry

1. An Anthology of Slovak Poetry- Ivan Kramoris.

Books To Read

Travel and Description

Books To Read

Folk and Fairy Tales


Czechslovaks in the United States


Biographies


Plays - (Melodrama)

Pronunciation Guide

c- ch (tsh)
s- sh
z- zh (usual)
n- ny (canyon)
dz- dz
dz- j
c- ts
ch- kh (guttural)
j- y (yes)
d- dy (due)
l- ly (lute)
t- ty (tune)
de- dye
le- lye
ne- nye
te- tve
di- dyi
ti- tye
ni- nyi
a- ah
e- e (bed)
i,y- i (him)
u- oo
a- a (black)
o- wo (won)
ia- yah
iu- yeh
ou- ow (low)

There are no silent letters in Slovak. In spoken prose, the accent is to be placed on the first syllable of a Slovak word.
Bibliography


Music Texts


Music Texts


Works Consulted


