

THE CZECH SONGS OF RUDOLF FRIML, 1901-1911

by

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## Acknowledgements

In the summer of 2013, I began my journey back to the Indiana University Jacobs School of Music to pursue my Master of Music degree in Voice. On the heels of achieving my master's degree, I began work on my Doctor of Musical Arts degree in Voice. It was special for me to have such a supportive base of colleagues, family, and friends for this journey. I would like to begin by thanking my committee, Wolfgang Brendel, Peter Burkholder, Jane Dutton, and Carlos Montané. The time, energy, and encouragement that each of you gave me as I moved through the various requirements for the degree was tremendous. A strong advocate for my return to pursue my graduate degrees was Roy Samuelsen, and his mentorship was a profound influence on my decision to return to Indiana University. It was a pleasure collaborating with Craig Cravens on the translations of Friml's Czech songs and the original Czech sources that provided background material for this document.

My family has been there for me when I needed a boost to continue moving forward. I would like to express my heartfelt appreciation to my wife Heather and my son Nicolas. They both served as an endless well of love and support for me these past six years. My mother Marjorie Narducci has always been my number one fan, and she has cheered me on every step of the way. Jim and Sandy Hertling were consistently generous and encouraging during this process and I'm sure they have been observing my progress from above. Over thirty years ago, I made a trip to Bloomington with my father Donald Narducci to audition for the Indiana University School of Music. I then made a momentous decision to relocate from Connecticut to Indiana to begin my musical journey that led to my career as a singer. That journey continues as I mark the achievement of my Doctorate at Indiana University. For all those who have played a part, I am forever grateful!

## Preface

I was first exposed to American operetta when I was an undergraduate student at the Indiana University Jacobs School of Music. My voice teacher, Vera Scammon, played a recording for me titled *Up in Central Park* that featured singers Sherrill Milnes and Beverly Sills. The record included the best-known duets of three composers of the golden era of American operetta, Victor Herbert, Sigmund Romberg, and Rudolf Friml. The final track, Friml's "Indian Love Call" from *Rose-Marie*, left an indelible impression on me with its soaring vocal lines. At the beginning of my career, I was invited to perform the role of Jim Kenyon in a production of Friml's *Rose-Marie* with the Central City Opera in Central City, Colorado. Ever since that production in the early 1990s, I have enjoyed singing the songs of Friml in my own performances and listening to them in classic recordings by artists such as Mario Lanza and Anna Moffo.

My research into Friml's life and musical studies has led me to understand that his operetta songs are appealing precisely because of his Czech heritage. As a young pianist and composer, he toured with violinist Jan Kubelik and studied composition with Antonín Dvořák at the Prague Conservatory. These experiences provided him with invaluable tools that led to his success in crafting songs that entertained audiences on the Broadway stage. I was introduced to the Czech songs of Friml over a decade ago. The discovery of this untapped repertoire has led me to program them on recitals and I have found that they touch audiences in a special way. These songs are charming, rewarding to sing, and their beauty is appreciated by audiences. This is why I have chosen to present the Czech songs of Rudolf Friml in this document.

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## Introduction: Rudolf Friml (1879-1972)

Czech composer Rudolf Friml's popular songs written in English for the American operetta stage remain well known to this day, but his early Czech songs have been overlooked. The attention, care, and frequency with which he crafted songs in the Czech language indicate that he held a deep affection for his homeland. He continued to compose and promote these songs even after settling in New York. In his early years of study in Prague, Friml's writing style was profoundly influenced by Smetana and Dvořák, two composers whose works were widely regarded at the time as representing a Czech style of composition. Czech folk song influenced both Smetana and Dvořák with folk-song characteristics found in the work of both composers, and in Friml's songs. With this awareness, it is possible to look into Friml's operettas and find Czech musical traits in his most popular songs.

Rudolf Friml's triumphs on the New York stage and in movie musicals made him a worldwide household name beginning with his first successful show on Broadway in 1912, *The Firefly*. His compositional success within the genre of American operetta was a direct result of his early training in Prague. The young virtuoso entered the piano class of the Prague Conservatory in 1895 at the age of sixteen.<sup>1</sup> Friml studied composition with Antonín Dvořák (1841-1904) at the conservatory between 1895-1901.<sup>2</sup> Following his studies, the young entrepreneur forged a varied career that reached from Prague to New York, on to Hollywood, and back to Prague to see productions of his operettas performed in his homeland in the 1920s. Between 1901 and 1911, Friml composed songs written in his native tongue that were rooted in his pride for his Czech heritage. He collaborated with Czech, German, and American publishing houses to bring these works to the public, often in translation. His first song cycle, *Písně Závěšovy*, proved to be his most popular Czech vocal work and contains his most enduring and popular Czech song, "Za

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<sup>1</sup> William A. Everett, *Rudolf Friml* (Urbana: University of Illinois Press, 2008), 3.

<sup>2</sup> Ibid.

tichých nocí.” Although around fifty of Friml’s songs in Czech received publication, none of them achieved the popularity of this first work, yet there are many unique and beautiful songs contained within this early catalog of compositions.

Born Rudolf Antonín Frymel on December 2, 1879 in Prague, young Friml displayed a virtuosic talent on the piano, and by the age of sixteen had already determined that his future would be in music. Feeling that his name was too long, he shortened it to “Friml.”<sup>3</sup> Friml’s primary piano teachers at the Prague Conservatory were Joseph Jiránek, a student of Bedřich Smetana, and Hanuš Trneček.<sup>4</sup> In addition to his piano studies, Dvořák exerted profound influence on the young composer’s compositional style and song writing.<sup>5</sup> Friml often referenced Dvořák’s admonition to stick to his melodies and “Take a theme and develop it. Don’t jump around like a goat.”<sup>6</sup> Friml’s studies with Dvořák followed his professor’s three-year tenure as director of the National Conservatory of Music in New York from 1892-1895. Dvořák’s time in New York centered on helping American composers foster a uniquely American style of music. He immersed himself in what he perceived as the “folk music” of the American people, African American songs and spirituals, and Native American songs. Dvořák suggested that this material was where American composers would find the genesis of a national style of composition. The young musicians and composers with whom Dvořák worked went on to influence a generation of composers who became historic figures in the classical, Broadway, and jazz musical genres. Dvořák’s time spent teaching in his homeland would produce another luminary of the popular musical world, Rudolf Friml.

During Friml’s time at the Prague Conservatory, students were forbidden from playing in public before their conservatory-sponsored debut performance. In May of 1901, Friml was

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<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Neil Butterworth, *Dvořák, His Life and Times*, expanded ed. (Neptune City, NJ: Paganiniana Publications, 1981), 82.

<sup>6</sup> Everett, 4.

featured in a performance with the National Theatre Orchestra where he performed without the approval of the conservatory. This resulted in his expulsion from the conservatory, but did not stop the young entrepreneur. In 1901, Prague publishing house Fr. A. Urbánek published his first song cycle, *Písně Závěšovy* [Songs of Závěš], the first of many publications with the firm.<sup>7</sup>

Violinist Jan Kubelík, a classmate of Friml, had been concertizing with him while they were both students at the conservatory. Kubelík booked Friml as his accompanist for a European tour that would eventually lead to performances in America between November of 1901 and March of 1902. This experience prodded Friml to seek out his own solo career, touring in America in 1904 and 1906.<sup>8</sup>

On November 17, 1904, Friml made his Carnegie Hall debut with Walter Damrosch and the New York Symphony performing repertoire by Chopin, Smetana, and Grieg and debuting his own *Piano Concerto in Bb Major*. Richard Aldrich's New York Times review of the performance praised his virtuosic playing, but was lukewarm about his concerto, calling it "a thing of shreds and patches."<sup>9</sup> The audience approved, however, and gave Friml five curtain calls.<sup>10</sup> Aldrich also described what was to become an important signpost of Friml's performance legacy, improvisation. To close the performance, Friml improvised on a theme selected by an audience member.<sup>11</sup> As a result of this performance, the concert was repeated in Boston and Friml's burgeoning popularity led to his first American tour.<sup>12</sup>

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<sup>7</sup> A contract between Fr. A. Urbánek and Friml dated September 1, 1902 for *Písně Závěšovy* is held in the archives at St. Charles University in Prague.

<sup>8</sup> Everett, 8.

<sup>9</sup> Richard Aldrich, *Concert Life in New York 1902-1923* (New York: G. P. Putnam's Sons, 1941), 80. Here Aldrich quotes a lyric from Nanki-Poo's song "A Wand'ring Minstrel I" from Gilbert and Sullivan's operetta, *The Mikado*. Although he uses the quotation critically in reference to Friml's concerto, it also alludes to Friml as a wandering minstrel traveling the world and plying his trade. Earlier in the review Aldrich references Friml's previous performance in Carnegie Hall with Jan Kubelík and describes Friml's talent and youthful exuberance.

<sup>10</sup> Everett, 10.

<sup>11</sup> Aldrich, 80.

<sup>12</sup> Karel Tušek and Karel Hašler, *Karel Hašler, 1879-1941: Autentický příběh o Skutečné Osobnosti Karla Hašlera* (Prague: Rozmluvy, 1992), 12.

Prior to his final move to New York, Metropolitan Opera soprano and fellow Prague native Ema Destinová had translated Friml's first song cycle into German, and the publisher sent Friml an honorarium.<sup>13</sup> Friml dedicated some of his later songs to Destinová as a gesture of appreciation. Relocating from Prague to New York City in 1906, he found employment as an accompanist for the Metropolitan Opera. His concertizing and improvisations led him to be publicized as "the greatest improviser since Mozart."<sup>14</sup> Although this reference was a public relations tagline, it speaks to the importance of improvisation as one of Friml's talents and one of his compositional tools. He maintained improvisation as an important part of his daily practice and concertizing into his eighties.<sup>15</sup> Beginning in 1905, Friml's instrumental compositions for piano and violin were issued by music publishers G. Schirmer and Arthur P. Schmidt. Max Dreyfus and his brother Louis co-owned the T. B. Harms Publishing Company in New York, and it was Max Dreyfus who proved instrumental in Friml's Broadway breakthrough. Dreyfus's instinct for recognizing genuine talent led him to believe that the young Czech pianist and composer "had the makings of a second Victor Herbert."<sup>16</sup> After a highly successful production of *Naughty Marietta* (1911), star soprano Emma Trentini and composer Victor Herbert had a falling out and Herbert refused to work with Trentini. Max Dreyfus and Rudolph Schirmer, already familiar with Friml's piano compositions, suggested Friml compose the music for Arthur Hammerstein's new production, *The Firefly* (1912), with Trentini as the production's star. The show ran on Broadway for 120 performances, and with songs like "Giannina Mia" and "Sympathy," Friml's Broadway career began to flourish.

Friml's stage shows received numerous productions around the globe. Following a successful Broadway run, Friml's most frequently revived stage work, *The Vagabond King* (1925), received

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<sup>13</sup> Vlasta Reittererová, "Skladatel měsíce: Rudolf Friml," *Harmonie* II (2002), <https://www.casopisharmonie.cz/serialy/skladatel-mesice-rudolf-friml.html>.

<sup>14</sup> *Ibid.*

<sup>15</sup> Everett, 96.

<sup>16</sup> Russell Sanjek and David Sanjek, *Pennies From Heaven: The American Popular Music Business In the Twentieth Century* (New York: Da Capo Press, 1996), 97.

an additional production in London, followed by touring productions of the show.<sup>17</sup> In the 1920s, his longest running Broadway show, *Rose-Marie* (1924),<sup>18</sup> was second in total number of performances only to Sigmund Romberg's *The Student Prince* (1926).<sup>19</sup> Both of Friml's operettas would later receive multiple film versions by both Paramount Studios and Metro-Goldwyn-Mayer. Oscar Hammerstein II, lyricist for *Rose-Marie* along with Otto Harbach, contended that *Rose-Marie* was a revolutionary musical that brought to the stage a new type of show, incorporating melodrama and a more unified plot. He claimed, "it was a carefully directed attack at the Cinderella show in favor of the operatic musical comedy."<sup>20</sup> In 1928, Friml's *Rose-Marie* received performances in Prague. *The Vagabond King* and *The Three Musketeers* (1928) would also receive productions in his native land.

Musicologists have presented competing views regarding Czech musical influences in Friml's Broadway shows. Jan Lowenbach writes that Friml's musical comedies "drew from the inexhaustible treasures of Czech folk-music."<sup>21</sup> Miroslav Šulc suggests that *Rose-Marie* prevailed owing to the strength of its musical content. The music was derived from Viennese standards, based on American popular song, and lacked anything Bohemian.<sup>22</sup> Finally, Joseph Kotek writes, "We would probably search in vain for more unambiguously Czech elements and echoes in his operettas."<sup>23</sup> My research confirms Lowenbach's assertion of a Czech folk song influence in Friml's operetta works.

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<sup>17</sup> Everett, 58.

<sup>18</sup> Stanley Green and Kay Green, *Broadway Musicals, Show by Show*, 6th ed. (New York: Applause Theatre & Cinema Books, 2008), 41.

<sup>19</sup> *Ibid.*, 43.

<sup>20</sup> Stempel, 193.

<sup>21</sup> Jan Lowenbach, "Czechoslovak Composers and Musicians in America," *The Musical Quarterly* 29 (July 1943): 320.

<sup>22</sup> Miroslav Šulc, *Česká Operetní Kronika, 1863-1948: Vyprávění a Fakta* [Czech Operetta Chronicles, 1863-1948: Narration and Facts] (Prague: Divadelní ústav, 2002), 199.

<sup>23</sup> Josef Kotek, *Dějiny České Populární Hudby a Zpěvu 19. A 20. Století (Do Roku 1918)* [The history of Czech popular music and song of the 19th and 20th centuries (up to 1918)], (Prague: Academia, 1994), 179.

Friml's commercial success with his stage works may have led to his "serious" music being overlooked. The reception of Kurt Weill (1900-1950) and his compositions is an appropriate comparison to Friml's work, as in both cases their music includes works composed before and after settling in America. Although Friml and Weill chose to make the transition towards becoming an American citizen for profoundly different reasons, they were both successful in writing for the Broadway stage. Weill was fleeing persecution as a Jew living in 1933 Germany, whereas Friml moved to America for the performance opportunities present in New York. Weill's ground-breaking theatrical compositions, including *Die Dreigroschenoper* [Threepenny Opera] (1928), established him as an important avant-garde composer writing works that are firmly set somewhere between the musical theatre and opera genres.<sup>24</sup> In addition to his theatrical works, Weill was writing symphonies, cantatas, and other classical genres that underscored his dedication to the classical tradition. Critic T.W. Adorno, conductor Otto Klemperer, and composer Ernst Krenek were all highly critical of Weill's American theatrical compositions. Adorno's 1950 obituary of Weill proposes that Weill's work as a composer had ceased long before his death, suggesting that the more appropriate title of "Music Director" fit his work in the theatre.<sup>25</sup> The implication that Weill's success on the American theatre stage never rose to the artistic achievement of his European theatrical works is known as the problem of the two Weills. Regarding the reception of Czech artists who emigrate from Czech lands, Jan Vičar writes, "Czech musicology has traditionally viewed this emigration negatively: when musicians voluntarily or involuntarily left their native country, their contributions to Czech culture were lost."<sup>26</sup> This view provides a possible explanation for a lack of interest in Friml's art songs, nonetheless his popular theatrical works were embraced and presented in his home country. For

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<sup>24</sup> J. Bradford Robinson and David Drew, "Weill, Kurt," In *Grove Music Online*, ed. Deane L. Root, Oxford Music Online, accessed August 5, 2018, <https://doi.org/10.1093/gmo/9781561592630.article.30032>.

<sup>25</sup> Stephen Hinton, *Weill's Musical Theater: Stages of Reform* (Berkeley: University of California Press, 2012), 13.

<sup>26</sup> Jan Vičar, *Imprints: Essays on Czech Music and Aesthetics* (Olomouc: Palacký University in Olomouc, 2005), 19.

Friml, the exploration and incorporation of popular music idioms began with one of his earliest classical compositions.

Friml's piano solo piece titled *Indiánská píseň* [Indian song] (1905) introduced an African American musical idiom and dance to Czech audiences for the first time. The first time Czech people read of the "cake-walk" dance was in an article by poet Otakar Theer published in the August 1903 edition of the magazine, *Zlatá Praha* [Golden Prague]. In the article, Theer describes the dance and colorful costumes customarily used for this dance that emanated from across the Atlantic Ocean.<sup>27</sup> Kotek credits Friml with being the first Czech composer to incorporate an early jazz idiom into his compositions and describes the reception that the orchestral version of *Indiánská píseň* received when it was played by the Czech Philharmonic on November 26, 1905. "Applause lasted an entire fifteen minutes, and the work had to be performed again twice more."<sup>28</sup> Friml's earlier performances in America likely exposed him to jazz and ragtime tunes.<sup>29</sup> The piece's exoticism is found in its unusual syncopated minor melody contrasting with the bass along with some pseudo-Indian war cries.<sup>30</sup> Friml's success with integrating popular musical idioms into his compositions proved fruitful as he began composing his early operettas. He did not shy away from writing songs with commercial appeal, and, in his native Czech, he set a number of couplets and comic pieces that were published without opus numbers. The lack of opus numbers on these works helps differentiate between Friml's serious art music and his more popular compositions.

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<sup>27</sup> Josef Kotek, "Prvá setkání České hudby s jazzovými idiomy. K počátkům moderní populární hudby v Čechách" [The first meeting of Czech music with jazz idioms: On the beginnings of modern pop music in Czechoslovakia], *Hudební věda* 9, no. 4 (January 1972): 322.

<sup>28</sup> *Ibid.*, 323.

<sup>29</sup> There is an interesting connection between the cake-walk and Dvořák. In July 1898, the musical comedy *Clorindy, or The Origin of the Cake Walk*, opened on Broadway in New York. Will Marion Cook, a student of Dvořák in New York, wrote ragtime music for the show. Black dancers mingled with white cast members for the first instance of integration on stage in New York.

<sup>30</sup> Kotek, "Prvá setkání," 322.

Rudolf Friml's successes on the New York stage and in movie musicals have been widely chronicled, but his earliest song compositions have received little to no critical investigation. From *The Firefly* through his last stage work, *Music Hath Charms* (1934), Friml's operetta and stage musicals have received widespread attention by musical theatre historians. Larry Stempel's book, *Showtime: A History of the Broadway Musical Theater*, provides a clear timeline for how the Viennese operetta tradition eventually changed from its arrival in New York to become what we know as American operetta. Richard Traubner's book, *Operetta: A Theatrical History*, covers the development of the genre extensively. In his introduction to Friml's operetta compositions, Traubner mentions Friml's piano works published by Max Dreyfus and Rudolf Schirmer but neglects his early song compositions. Kotek writes briefly on Friml's first song cycle but does not address the influence of Czech folk song on Friml's compositions. The body of research into the works of Dvořák presents a possible path of inquiry into how Czech folk song manifested in Friml's songs.

Ample scholarly writings about Dvořák's life, compositions, and musical ideals are readily available. John C. Tibbetts published a collection of essays entitled *Dvořák in America, 1892-1895*, a survey of Dvořák's influence on American composers while he was teaching in New York at the National Conservatory of Music. In this collection, Adrienne Fried Block describes how Dvořák embraced the musical idioms of African American culture and advocated for the integration of these musical materials with his students.<sup>31</sup> John Clapham details a direct correlation between Dvořák's compositions and the Bohemian folk-song tradition.<sup>32</sup> This tradition was embraced by Dvořák and his fellow Czech composers in the late 1800s in an effort to cultivate a Czech musical style. Given Clapham's observations of a folk-song influence on

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<sup>31</sup> Adrienne Fried Block, "Dvořák's Long American Reach," in *Dvořák in America, 1892-1895*, ed. John C. Tibbetts (Portland, OR: Amadeus Press, 1993), 167.

<sup>32</sup> John Clapham, "The National Origins of Dvořák's Art," *Proceedings of the Royal Musical Association* 89 (1962): 75-88.

Dvořák, it is worth considering how Friml may have been influenced by the Bohemian folk song tradition.

The popularity of Friml's *Písně Závěšovy*, Op. 1, has led to the cycle being recognized today as an important part of the Czech song repertory, yet his other Czech song cycles and arrangements have received little attention. In the last decade, two commercial recordings of Friml's classical compositions have been released, one of his solo piano pieces, and another of his piano and violin works. Friml's popular operetta songs have been recorded and interpreted by well-known opera, jazz, and country artists. His most popular shows have received multiple large budget productions by film companies Paramount Studios and MGM. This exposure led to Friml's popularity as a composer, and his music is still performed worldwide. In his first decade of composing, he created a body of Czech songs that, aside from his first song cycle, has largely been overlooked by the Czech public, artists, and critics. In whatever way Friml's work was perceived by Czech people and critics as he moved through his career, his first opus clearly embraced his own heritage and overtly laid claim to his own personal "Czechness."

I present information in this document that will connect Friml's songs back to Czech folk song, legend, and folklore, and to the compositions of Dvořák and Smetana. Chapter One begins with a historical overview of Czech song, specifically as it relates to the examination and collecting of Czech folk songs by scholars and early Bohemian ethnomusicologists. This leads to a discussion of the evidence of a Czech folk song influence as found in the music of Dvořák, Smetana, and Friml. I will present evidence of a distinctive feature of Czech folk song in one of Friml's most well-known songs, "Indian Love Call." In Chapter Two, I examine three of Rudolf Friml's Czech art songs. For each song, I assess Friml's harmonic and text setting choices, plus look at the style and background of the poets whose texts were set by Friml. As a young composer, Friml laid claim to his Czech heritage by setting texts that reference Czech historical figures. His musical settings demonstrate a direct influence of his teacher, Dvořák. Additionally, his most well-known song, "Za tichých nocí," uses a direct allusion to one of the Czech people's

most beloved orchestral works, Smetana's "Vyšehrad." A detailed examination of three of Friml's art songs will help provide a background for the content of Chapter Three, where I list, discuss, and provide an overview of his art songs. Following this is a brief presentation of Friml's works in Czech that were not labeled with an opus number. This includes humorous couplets and folk songs that he arranged for publication. Chapter Three closes with thoughts on Friml's Czech songs and potential paths for further research. At the end of the document, I present an appendix that provides a translation and IPA guide for all of Friml's art songs that were published with opus numbers, followed by a list of his songs published without opus numbers. This appendix will serve as a tool for singers and teachers of singing to help them explore Friml's Czech songs.

## Chapter One: Rudolf Friml and the Bohemian Folk Song Tradition

Czech folk song exerted a strong influence on the musical compositions of Czech composers beginning in the mid-nineteenth century and continuing into the twentieth century. This chapter details how the history of Czech lands, specifically the political and musical landscape, contributed to the development of a Czech musical tradition. Because of the influence of outside forces on the people of Czech lands, the embracing of the folk-song was a means by which they could establish a cultural re-birth. This led to the efforts of early Czech ethnomusicologists and their publications of folk-song collections that were used as source material by composers like Smetana and Dvořák, as shown by Czech folk-song characteristics in their works. Czech folk-song features are discernable in the music of Friml, as I will demonstrate through examples of such traits in his Czech art songs, and in his “Indian Love Call” from the operetta *Rose-Marie*. The chapter closes with a look at how Czech folk-song materials, both text and music, were borrowed, adapted, and arranged in the works of Dvořák and Friml.

Czech composers of art music were keenly aware of their national culture as they interacted with their peers both inside and outside of their homeland. The people of Bohemia were profoundly affected by the geopolitical landscape of both the Western and Eastern European lands as external forces created a difficult environment from which a Czech culture could arise. The musical works, writings, and advocacy of Smetana influenced later generations of Czech composers towards developing a Czech national style of composition and the global popularity of Dvořák’s compositions presented Czech art and culture to the international community. Traditions of the Czech, Moravian, and Slovak cultures, especially their folk songs and legends, played strongly into the compositions of Dvořák, Smetana, and successive Czech composers like Friml. The means by which each composer adapted the traditional materials, whether rhythmic, melodic, or textural, varied considerably. Some chose to harmonize traditional songs while maintaining the melodic and textual attributes of a particular folk song. Others extracted the texts

or melodies from folk songs to use as a foundation for completely new compositions. The conscious effort to advocate for a national style of music in Czech lands was not unique to Bohemian composers, as artists from other countries sought to uplift their respective cultures through music. This advocacy exerted a profound influence on young composers, including Prague's own Friml.

In order to understand the interplay between Czech culture and the compositional activities of Czech composers, it is necessary to consider the history of Bohemian lands, especially as it relates to musical activities. The issue that Derek Sayer implies in the title of his historical treatise, *The Coasts of Bohemia*, is that much of Czech history is a result of its geological location. "Czech lands are irredeemably landlocked, uncomfortably wedged between Germany to the north and west, Poland to the northeast, Slovakia and beyond that various Russias to the east, and Austria to the south. . . . As the crow flies from London or Paris, Bohemia is not a faraway country."<sup>1</sup> Authors and artists from Shakespeare to Puccini have romanticized Bohemia and left an impression that it is a distant and exotic land, much more remote and farther to the east of Central Europe than its actual geographical footprint. The post-World War II iron curtain that separated Bohemia from the remainder of Europe served to reinforce this distinctly distant impression.<sup>2</sup> Sayer contends that Bohemia is a passive victim situated "between opposed political and cultural works: Catholic and Protestant, German and Slav, capitalist and communist, democratic and totalitarian."<sup>3</sup> Resulting from all of these disturbances and upheavals, the Czech identity does not conform to a typical and orderly historical record like that of most people and countries.

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<sup>1</sup> Derek Sayer, *The Coasts of Bohemia: A Czech History* (Princeton, NJ: Princeton University Press, 1998), 11.

<sup>2</sup> *Ibid.*, 8.

<sup>3</sup> *Ibid.*, 15.

The folk songs and dances of Czech lands have existed for centuries, yet written records of the early legends, myths, and songs are scarce.<sup>4</sup> The earliest state of Slavonic tribes living on Czech lands was the Great Moravian Empire from the ninth century AD.<sup>5</sup> Manuscripts written in plainsong notation for the Latin liturgy in the Czech lands date to the tenth century AD.<sup>6</sup> In the thirteenth and fourteenth centuries, secular songs were sung by German minnesingers and French trouvères in the royal court, and Prague became the capital city of the Holy Roman Empire by the second half of the fourteenth century. It was during this time that secular lyrical poetry arose and Závěš of Zap (1350-1411) became recognized as one of the masters of this genre. “Závěšova Píseň” [The song of Závěš] is emblematic of the love songs that he wrote during his lifetime and has been studied for centuries. Overlapping the time frame of Závěš’s life was influential preacher Jan Hus (1369-1415), who preached in the Bethlehem Chapel in Prague’s Old Town. His sermons became the focal point for a Reform movement against the moral decay of the Catholic Church.<sup>7</sup> Accused of heresy by the Catholic Church, he was burned at the stake in 1415. The manner of his death led to the Hussite movement, as Bohemians resisted the various Catholic Monarchs who sought to enforce the Roman Catholic Church on the population. This movement put forth new songs that articulated the frustration and anger of the people towards native and foreign feudal lords and against the extravagance of the Church. The songs of the Hussite movement were printed in the fifteenth century book, *Jistebnický kancionál* [Jistebnice Hymn Book], consisting of seventy-six Czech songs.<sup>8</sup> Vladimír Štěpánek contends that “The Hussite songs are the first known revolutionary songs in the history of music. They have not only a religious, but also an obviously political, social and national character.”<sup>9</sup> The songs of the Hussite revolution served as an outlet for passive resistance amongst the Czech people even after the revolution was put down

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<sup>4</sup> Vladimír Štěpánek, *An Outline of Czech and Slovak Music* (Prague: Orbis, 1960), 34.

<sup>5</sup> *Ibid.*, 9.

<sup>6</sup> *Ibid.*, 10.

<sup>7</sup> *Ibid.*, 13.

<sup>8</sup> *Ibid.*

<sup>9</sup> *Ibid.*

in 1434. The struggle of the Hussites is indicative of the unrest that continued to affect the people living in Czech lands. A survey of the Bohemian Wars from 631 and 1648 shows twenty-six wars in Bohemian lands that varied in duration from one to thirty years.<sup>10</sup>

In 1620, Bohemian Protestant forces were routed west of Prague in what is known as the Battle of White Mountain. This defeat began what was to be two centuries of a violent recatholicization of Czech lands. Along with this came a decline of the Czech-speaking aristocracy and a repression of the Czech language in favor of the Germanic language and culture of the ruling Habsburgs. The censorship of Czech literature had already been ongoing as exhibited by a condemnation of nearly all Czech writings from the years 1414-1620.<sup>11</sup> Actions of repression like these forced many of Bohemia's leading intellectuals into exile, and the Czech language was moved into the countryside, where the language continued to be spoken. The period following the Battle of White Mountain is referred to by historians as the Dark Age of Czech lands.

At the end of the eighteenth century, the Czech people's *národní obrození* [national revival/rebirth] movement began. It centered around the use of Czech art, language, and culture as a means to re-establish a national identity. The Society for the Improvement of Music in the Czech Lands was established in April of 1808. Their founding charter sought to provide the financial means to "help towards the elevation of the art of music in the Czech Lands."<sup>12</sup> In addition to their advocacy, the Society founded the Prague Conservatory in 1808. The conservatory quickly became well known for producing excellent violinists, most notably Josef Slavík, one of Paganini's rivals.<sup>13</sup> With an increasing interest in a Czech cultural revival, Czech language dictionaries and guides were published. In 1792, Josef Dobrovský's *History of Czech*

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<sup>10</sup> "Kingdom of Bohemia—History of Prague," American in Prague, accessed July 25, 2018, <http://americaninprague.eu/history/Bohemia.shtml>.

<sup>11</sup> Sayer, 49.

<sup>12</sup> "Prague Conservatory History," Prague Conservatory, accessed July 24, 2018, <http://www.prgcons.cz/old/history.asp.htm>.

<sup>13</sup> Štěpánek, 35.

*Language and Literature* appeared in both Czech and German editions. Czech composers began advocating for a national “Czech” style of music, and many of these first efforts were focused on the adoption of folk songs into their musical compositions.

One of the first musicians to incorporate folk songs into his compositions was Pavel Křížkovský (1820-1885). The source for his choral compositions was Moravian folk poetry, and he believed that incorporating folk songs into compositions was an important means of cultivating a national music.<sup>14</sup> Initially, Křížkovský created choral settings of folk songs with unaltered melodies. As he continued working with folk-song materials, he adapted the melodies with more freedom. His works have become part of the canon of Czech choral societies.<sup>15</sup> Leoš Janáček (1854-1928) would later look towards Moravian folk songs as source material for his compositions and expressed how Křížkovský’s choruses reveal “the true significance of folk melody and an effective means of demonstrating national ideas.”<sup>16</sup>

The importance of folk songs to Czech culture led to the collecting and publishing of folk song collections by early Czech ethnomusicologists. In the early nineteenth century, the Czech lands of Bohemia and Moravia were still under control of the Habsburg monarchy in Vienna. Austrian authorities began collecting folk songs from these two regions, and a collection of these, *České národní písně* [Czech National Folk Songs], was published in 1825 by Jan Ritter of Rittersberk. The collection contained both text and poetry, yet many Czech scholars condemned the collection as crude. Rittersberk considered his role to be that of a documenting historian, choosing not to apply aesthetic standards to his publication.<sup>17</sup> During the years 1822-1827, František Ladislav Čelakovský (1799-1852) published his three-volume set titled *Slavonské národní písně* [Slavonic National Songs]. Čelakovský included songs from the people of the

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<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ian Horsbrugh, *Leoš Janáček, the Field That Prospered* (Newton Abbot: David & Charles, 1981), 27.

<sup>17</sup> Jan Čulík, “Folk Song—The Collectors, the Scholars and the Public; The Development of English, Scottish and Czech Folk-Song Scholarship: A Comparison,” *Scottish Slavonic Review* 1, no. 1 (1983), accessed July 27, 2018, <http://eprints.gla.ac.uk/82884/>, 87.

countryside that reflected positively on the Czech culture.<sup>18</sup> Czech poet Karel Jaromir Erben (1811-1870) published over 2,200 Czech folk songs in his collection titled *Prostonárodní české písně a říkadla* [Czech Folk Songs and Rhymes] (1862-1864). Unlike Rittersberk, Erben used aesthetic criteria in his selection of material, and his collection included sixty narrative texts that were of great interest to advocates for Czech culture.<sup>19</sup> František Sušil's (1804-1868) collection of Moravian Folk Songs [*Moravské národní písně*] was published just prior to Erben's collection. It is regarded as one of the most substantial collections of Slavonic Folk Songs with over 1,500 texts and considered a companion piece to Erben's work.<sup>20</sup> The work of Erben and Sušil provided a bounty of source materials that Czech composers used from the mid-nineteenth century into the late twentieth century. Collecting folk songs was not unique to Czech lands, as collectors throughout Europe and the Eastern Slavic lands avidly sought to document this important piece of their respective cultures.

In the mid-twentieth century, Alan Lomax concisely stated why folk songs have a broad appeal to humanity. "We find that in folklore—in the folk tales, in the proverbs, in the songs—you get a kind of general ethical tone, a kind of rudimentary humanistic approach to life. It is not the same from culture to culture of course, but in every culture you find a very deep sense of values expressed in folklore."<sup>21</sup> German theologian Johann Gottfried Herder (1744-1803) first coined the term "Volkslied" [folk song], and his ideas crystalized around the concept of a "romantic nationalism" in central and eastern Europe.<sup>22</sup> Hans Kohn plainly states in his book, *The Idea of Nationalism*, "Herder's influence on the national awakening of the Slavs can be hardly overestimated."<sup>23</sup> The boundaries of central and eastern European linguistic communities rarely

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<sup>18</sup> Ibid., 90.

<sup>19</sup> Ibid., 92.

<sup>20</sup> Ibid., 95.

<sup>21</sup> Alan Lomax, *Alan Lomax: Selected Writings, 1934-1997* (New York: Routledge, 2003), 116.

<sup>22</sup> Peter Branscombe, "Herder, Johann Gottfried," *Grove Music Online*, ed. Deane Root, accessed July 29, 2018.

<sup>23</sup> Hans Kohn, *The Idea of Nationalism: A Study in Its Origins and Background* (New York: The Macmillan Co., 1960), 437.

coincided with the existing states. The concept of Romantic Nationalism describes how the needs of an individual become “secondary to national will, and service to the nation-state became the highest endeavor of man.”<sup>24</sup> Herder taught that it was of great importance for a nation to cultivate its own culture and that this was best represented in its folk poetry. In the development of their own national culture, a people can contribute to the greater part of humanity as a whole. When a nation’s history lacks continuity, the collecting and resurrection of its folk poetry is the best way to restore its national soul.<sup>25</sup> This is precisely the approach taken up by Czech composers in the early nineteenth century, most prominently championed by Smetana.

Highlighting the importance of Smetana to Czech culture and musicians, musicologists Clapham and Štěpánek refer to the national revival of the early to mid 1800s as the “Pre-Smetana” period. Born in 1825 in the eastern Bohemian town of Litomyšl, Smetana was taught Latin and German in school. In nineteenth-century Prague, it was expected that educated people spoke German.<sup>26</sup> He did not begin learning Czech until he was forty years old and wrote of his struggles with learning Czech in his diary.<sup>27</sup> The Revolutionary year of 1848 gave hope to Czechs that a political rebirth was possible under the Habsburg Monarchy. At the onset of the conflict in Prague, Smetana joined the Svornost Corps and manned the barricades until the revolt was quickly crushed.<sup>28</sup> Inspired by patriotic pride, Smetana composed two marches and the song, “Česká píseň svobody” [Song of Freedom], with lyrics by Jiří Kolář.<sup>29</sup>

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<sup>24</sup> William A. Wilson, "Herder, Folklore, and Romantic Nationalism," in *The Marrow of Human Experience: Essays on Folklore by William A. Wilson*, ed. Jill Terry Rudy and Diane Diane (Logan: Utah State University Press, 2006), 110.

<sup>25</sup> *Ibid.*, 123.

<sup>26</sup> William A. Everett, “Opera and National Identity in Nineteenth-Century Croatian and Czech Lands,” *International Review of the Aesthetics and Sociology of Music* 35, no. 1 (June 2004): 64.

<sup>27</sup> Kelly St. Pierre, *Bedřich Smetana: Myth, Music, and Propaganda* (Rochester, NY: University of Rochester Press, 2017), 9.

<sup>28</sup> John Clapham, *Smetana* (London: Dent 1972), 21.

<sup>29</sup> *Ibid.*

Greater autonomy was granted to all nations in the Habsburg Empire in 1860, and a provisional theatre was opened in Prague to be used for plays, operas, and operettas in 1862.<sup>30</sup> A competition for the best historical and comic operas that focused on Czech subjects was announced. Prior to this time, Smetana had yet to write an opera, but he was interested in the broader appeal of opera to the public and the opportunity to reach a larger audience and encourage the development of a national culture. In his operatic compositions, Smetana was not just searching for a Czech style, but also celebrated Czech stories within his plots. With a text by librettist Karel Sabina, he completed *Braniboři v Čechách* [*The Brandenburgers in Bohemia*] in 1863 and premiered the work in 1865 to great acclaim. The success of the work resulted in Smetana winning the Harrach prize for a historical Czech opera, the scheduling of the premiere of his opera, *Prodaná nevěsta* [*The Bartered Bride*], and his appointment as the principal conductor of the Provisional Theatre.<sup>31</sup>

The initial reception of *The Bartered Bride*'s premiere in 1866 was not positive. The plot centered around a village scene where the principal characters were common folk, not the typical aristocracy to which audiences were accustomed. Its initial conception was more like an operetta, with musical numbers connected by spoken dialogue, than a traditional opera. Smetana revised the work four more times until he settled on the 1869 version that is now in the canon of operatic literature.<sup>32</sup> *The Bartered Bride* eventually reached around the globe and was given its American premiere at the Colombian Exposition of Chicago in 1893, performed in Czech for a mostly Czech audience.<sup>33</sup> The Slavic Czech Ethnographic Exhibition of 1895 presented an opportunity for Czechs to celebrate their nationality and culture. In the music section of the exhibit, Smetana,

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<sup>30</sup> Lenka Křupková and Jiří Kopecký et. al., *Czech Music Around 1900* (Hillsdale, NY: Pendragon Press, 2017), 41.

<sup>31</sup> Clapham, *Smetana*, 34.

<sup>32</sup> Brian Large, *Smetana* (London: Cuckworth, 1970), 168.

<sup>33</sup> Vičar, 21.

Zdeněk Fibich (1850-1900), and Dvořák were represented as the three most important Czech composers.

Smetana's compositions showed a steady progression from traditional classical forms towards titles that reflect Czech themes. He recognized that focusing on infusing Czech folk song elements into his compositions would not create great art music by itself. Lenka Křupková and Jiří Kopecký write of Smetana's feelings that Czech art music had to be internationally competitive and not merely composed of stylized folk tunes.<sup>34</sup> For *The Bartered Bride*, Smetana crafted what is considered the model for a Czech folk opera and accomplished this while deliberately quoting only one actual folk song, the furiant in the opera's dance section. William Everett contends that the opera's setting, the non-specific Bohemian village, "gave it freedom to go beyond Czech borders and become a successful musical export."<sup>35</sup> Clapham asserts that Smetana's Germanic training made him keenly aware of the progressive musical influences of Schumann, Berlioz, and Wagner, but it was Czech folk song and dance that directly permeated his music. Polka rhythms are found throughout his music. A characteristic of Czech folk song that appears frequently in Smetana's music is a direct repetition of the first musical phrase, something that is recurrently present in the music of Dvořák and Friml.<sup>36</sup> "Vyšehrad" (1872-74), the opening movement of Smetana's cycle of six symphonic poems, *Má Vlast* [*My Homeland*], contains a direct repetition of the initial theme. After the extended double harp introduction, trumpets and bassoons repeat the opening melody twice playing the notes Bb–Eb–D–Bb–Eb–D. This theme points out another feature that is prominent in Czech folk songs, melodies that start on a down beat. This trait results from the stress of the first syllable in most words in the Czech language.<sup>37</sup> As an example, the Czech word *dobrý* (good) is stressed on the first half of the word, even though the first vowel is the short vowel [o] and the second the long vowel [i]. David Short

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<sup>34</sup> Křupková and Kopecký et. al., 1.

<sup>35</sup> Everett, "Opera and national identity," 65.

<sup>36</sup> Clapham, *Smetana*, 116.

<sup>37</sup> *Ibid.*, 117.

demonstrates this stress pattern with an English word like “blackbird” as the stress falls on the first syllable of the word instead of the second.<sup>38</sup>

Smetana’s song output was not as abundant as his operatic and instrumental works. Early in his career, he composed settings of German texts along with a few Czech poems. It was not until 1879, five years before his death, that Smetana composed a set of five songs in Czech, *Večerní písně* [*Evening Songs*] (1879). The texts were drawn from a collection of more than fifty poems by Vítěslav Hálek, published in 1859 with the same title. Hálek’s poems are structured as two to four stanzas with simple rhyme schemes that lend themselves to a strophic setting.<sup>39</sup> Smetana’s first song in the set exhibits both of the two previously mentioned traits of Czech folk song, a directly repeated opening and melodies that begin on the downbeat. Smetana’s vocal works centered on his operatic compositions, but this was not the case with Dvořák as songs were an important component of Dvořák’s body of work.

Dvořák’s songs with Czech texts date back to the 1860s and, although he was 18 years younger than Smetana, the culmination of their respective creative powers overlapped considerably. Dvořák’s viola playing placed him in the orchestra of some of Smetana’s greatest successes. As a young violist, Dvořák played in the Provisional Theatre Orchestra at the Provisional Theatre in Prague, where in 1863 he played on a program of Wagner’s music conducted by the composer himself.<sup>40</sup> But it was the historic series of the premiere performances of Smetana’s operas, *The Brandenburgers in Bohemia*, *The Bartered Bride*, and *Dalibor* (1868) that left an impression on the young composer.<sup>41</sup> Dvořák eventually experienced success with his own operas, but it was with his song compositions that he found his first major success as a composer.

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<sup>38</sup> David Short, *Complete Czech*, Teach Yourself ed. (London: Teach Yourself, 2015), 4.

<sup>39</sup> David Adams, Antonín Dvořák, and Bedřich Smetana, *The Song and Duet Texts of Antonín Dvořák: Večerní Písně (Evening Songs) of Bedřich Smetana*, Translated by David Adams (Geneseo, N.Y: Leyerle Publications, 2003), 83.

<sup>40</sup> John Clapham, *Dvořák*, 1st American ed. (New York: Norton, 1979), 22.

<sup>41</sup> *Ibid.*, 24.

Following the earlier example of Pavel Křizkovský's use of Moravian folk songs in his compositions, Dvořák set twenty-three Moravian texts in his work, *Morvaské dvojzpěvy* [Moravian duets] (1875-1877). Rather than setting any of the melodic materials, Dvořák used only the texts of the folk songs for his compositions, giving them completely new musical settings. In 1875, Dvořák submitted fifteen compositions consisting of symphonies and overtures to a competition for an Austrian State Stipendium grant. He was awarded the prize, for which the panel of judges included music critic Eduard Hanslick and composer Johannes Brahms.<sup>42</sup> Dvořák's wealthy merchant friend, Jeff Neff, paid Prague publisher Starý to publish the *Moravian Duets*,<sup>43</sup> and sent bound copies to both Brahms and Hanslick.<sup>44</sup> Brahms was so impressed with the songs that he sent them to his own publisher, Fritz Simrock of Berlin. This eventually led to the publishing of Dvořák's *Slavonic Dances* by Simrock and heralded the beginning of Dvořák's international career.<sup>45</sup>

Performances of his works in London in 1883 began to establish the international appeal of his music, and a decade later Dvořák found himself at the helm of the National Conservatory of Music in New York. Dvořák was tasked with helping to nurture an American style of art music during his three-year contract at the conservatory. By this time, he had cemented his own philosophy as to how this mission would be most efficiently accomplished. His views on the importance of folk songs aligned with Herder's ideals. Dvořák's writings on the topic include editorials written for newspapers and magazines. One editorial plainly stated, "the germs for the best in music lie hidden among all the races that are commingled in this great country."<sup>46</sup> In Dvořák's view, American composers needed to immerse themselves in the folk traditions of their own land, just as Dvořák and his fellow Czech composers had done with their own native music.

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<sup>42</sup> Ibid., 35.

<sup>43</sup> Ibid., 38.

<sup>44</sup> Ibid., 39.

<sup>45</sup> Adams, et. al., 56.

<sup>46</sup> Antonin Dvořák, "Music in America," *Harper's New Monthly Magazine* 90, no. 537 (February 1895), 433.

American sources included Native American songs, transcribed by Alice Fletcher in *Indian Story and Song from North America* (1900), and African American music, sung to Dvořák by Harry T. Burleigh (1866-1949). Dvořák inspired composers to move in different directions towards crafting an American National style of composition. Arthur Farwell (1872-1952) began a publishing company that focused on works by Indianist composers. Will Marion Cook (1869-1944), an African American who studied with Dvořák, would go on to teach Duke Ellington and be celebrated as having heeded Dvořák's call to write in an indigenous style.<sup>47</sup> After his time in New York, Dvořák's influence on new composers continued with his teachings at the Prague Conservatory, where his students included Vítězslav Novák, Josef Suk, and a young Friml.

In his essay titled "Dvořák's Musical Personality," Gerald Abraham wonders "whether Dvořák is reflecting Smetana or both are reflecting Czech folk-idiom."<sup>48</sup> Smetana's public statements about the importance of folk-song influence demonstrate a specific use of his musical heritage, infusing elements of the folk song without use of direct quotation. The same can be said of Dvořák's compositions, although Clapham contends that musical elements of Czech folk song appear to a greater degree in Dvořák's works. Czech people in Dvořák's generation were taught Czech in school, and the language was more idiomatic to his compositions. A tendency to begin musical phrases on the downbeat, without an anacrusis, was natural for him as a result of his familiarity with his land's folklore.<sup>49</sup> This feature can be found in two songs from Dvořák's *Biblické písně* [Biblical Songs] (1894), the fifth song, "Bože! Bože! Píseň novou" [I will sing new songs unto the lord], and the eighth song, "Popatřiž na mne a smiluj se nade mnou" [Lord, have mercy on me]. It also appears in the opening statement of the fourth movement of Dvořák's Symphony No. 5 in F Major, Op. 76, and numerous other works.<sup>50</sup>

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<sup>47</sup> Adrienne Fried Block, "Dvořák's Long American Reach," in *Dvořák in America, 1892-1895*, ed. John C. Tibbetts (Portland, OR: Amadeus Press, 1993), 167.

<sup>48</sup> Viktor Fischl, *Antonín Dvořák, His Achievement* (Westport, CT: Greenwood Press, 1970), 207.

<sup>49</sup> John Clapham, *Antonín Dvořák: Musician and Craftsman* (New York: St. Martin's Press, 1966), 48.

<sup>50</sup> *Ibid.*

One of his best-known Czech songs, “Když mne stará matka zpívat učivala” [Songs my mother taught me], begins with a repeated motive that sequences over an eight-bar piano introduction. The opening motive begins in 6/8 with the melody syncopated and offset by an eighth note rest over mm. 1-2. This falling melodic motive repeats in sequence over the next six bars (mm. 3-8) and settles into a well-known trait of Brahms, a melody consisting of quarter notes and eighth notes in 2/4 meter heard above an accompaniment of eighth note triplets in 6/8 meter. This repetition of the beginning motive leads to a direct expression of emotion that Dvořák praised in Schubert’s songs. He drew attention to “Schubert’s power of surrounding us with the poetic atmosphere of his subject with the very first bars of his Lieder . . . then continuing this atmosphere through the whole song.”<sup>51</sup>

Schubert’s songs were the model that Dvořák looked towards in crafting his songs. In writing about Schubert’s compositions, Dvořák states that in his pianoforte music “we find a Slavic trait which he was the first to introduce prominently into art-music, namely the quaint alternation of major and minor within the same period.”<sup>52</sup> He further observed Schubert’s assimilation of Hungarian melodies and this influence on Liszt and Brahms, finally stating, “if the poet and the painter base much of their best art on national legends, songs and traditions, why should not the musician?”<sup>53</sup> Janáček referred to the use of a small motive as evidenced in “Songs My Mother Taught Me” as a “sčasovka” motive.<sup>54</sup> John Novak writes that “Janáček was fascinated by songs that featured the repetition of a short rhythmic motive—what he called a sčasovka motive. He felt that such a motive was a microcosm, or ‘summary’ of the whole song, and that it revealed the essence of the song’s expressive message in an instant.”<sup>55</sup> Janáček found this feature in his study

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<sup>51</sup> Antonín Dvořák, “Franz Schubert,” *The Century Illustrated Monthly Magazine* (May-October 1894): 346.

<sup>52</sup> *Ibid.*, 345.

<sup>53</sup> *Ibid.*

<sup>54</sup> The Czech word “sčasovka” means “timepiece.”

<sup>55</sup> John K. Novak, “What’s Folk about Janáček?: The Transformation of Folk Music Concepts in Janáček’s Mature Orchestral Works,” *International Journal of Musicology* 8 (1999): 250.

of Moravian folk songs. This motivic use is a feature of many of Dvořák's songs and is regularly found in the songs of Friml.

Clapham points to evidence from Dvořák's sketches that many of the characteristics of his native folk songs appear prominently in early drafts yet become shaped and polished into less conspicuous applications. He points out the use of Moravian modulations appearing in smaller scale works, like his songs and duets, but not in larger scale symphonic works.<sup>56</sup> Moravian modulations typically involve shifting from a minor key to a major key one tone below the originating key. Similar to Béla Bartók (1881-1945) and his song collecting in Hungary, Janáček traveled the countryside of his homeland trying to find folk songs and transcribing them in their original state. He observed a specific type of modulation and its qualities. "This special Moravian inclination to the seventh degree or to the key of the seventh degree in the middle of a song should be of interest to Czech composers in Bohemia, who show a tendency to use the commonplace inclination to the key of the dominant."<sup>57</sup> Janáček realized that arranging folk songs would lead to an artistic dead-end.<sup>58</sup> He adopted Smetana's approach by seeking ways to incorporate folk song elements into his original compositions while avoiding direct quotations.

In an essay that seeks to define Czechness in Czech music, Michael Beckerman begins his discussion by considering what traits can be considered to qualify music as Czech. By "Czech music we are referring to the music composed by Czech-born and Czech-speaking composers who perceive themselves to be part of the western European musical mainstream."<sup>59</sup> Beckerman's definition includes Friml. He continues, "Why should we bother to search for some hypothetical Czech element which might unite them? The answer is obvious. Almost all the important Czech composers working in this period insist on telling us, in many different ways, how Czech they

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<sup>56</sup> Clapham, *Antonín Dvořák*, 39.

<sup>57</sup> Leoš Janáček, *Letters and Reminiscences*, ed. Bohumír Štědroň, trans. Geraldine Thomsen-Muchová (Prague: Artia, 1955), 72.

<sup>58</sup> Novak, 244.

<sup>59</sup> Michael Beckerman, "In Search of Czechness in Music," *19th-Century Music* 10, no. 1 (Summer, 1986), 63.

are, and how they wish to be considered part of a tradition.”<sup>60</sup> He lists a number of definable musical attributes that can be objectively verified as Czech.

1. First beat accent (related to speech and folk song).
2. Syncopated rhythms (often related to characteristic dances).
3. Lyrical passages, often as a trio in a dancelike scherzo.
4. Harmonic movement outlining triads a major third apart.
5. Two-part writing involving parallel thirds and sixths.
6. Oscillation between parallel major and minor modes.
7. Use of modes with lowered sevenths and raised fourths.
8. Avoidance of counterpoint.
9. Use of melodic cells which repeat a fifth above.<sup>61</sup>

I would add Clapham’s observation of a direct repetition of the first bar, as found in Czech folk song, to this list. Beckerman states that many of these qualities can be found in the music of other cultures and therefore are not exclusive to defining the musical style of Czech composers.

Nonetheless, this list is representative of evidence of stylistic characteristics of Czech composers that can be quantified, and these features can be found frequently in the works of Dvořák, Smetana, Janáček, and Friml.

From his musical settings to his choices of poets, Friml’s Czech songs exhibit elements and qualities that point to his own demonstration of “Czechness.” Friml expressed pride in his Czech heritage as reflected in the titles from his early compositions through to his latest. He made frequent trips back to his homeland and often referenced his gratitude for the training that he received as a young man in Prague, and the fortune of having Dvořák as a mentor.<sup>62</sup> The most frequent Czech folk idiom found in Friml’s songs is an immediate phrase repetition. Examples of this characteristic are found in “Vyznání” [Dedication] from *Nové Písň Závěšovy* [New Songs of Závěš] (1905) and in “Jaro a podzim” from *Na Struně Lásky* [On the string of love] (1909). “Vyznání” opens with a short one-bar chromatic phrase on the piano immediately followed by a one-bar phrase comprised of a directly repeated melody sung on the words, “Jak mohu říci” [How

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<sup>60</sup> Ibid.

<sup>61</sup> Beckerman, 64.

<sup>62</sup> Everett, 98.

can I say]. “Jaro a podzim” offers the same repeated bar, but it is heard twice on the piano. The first three eighth notes of the piano melody are then sung by the voice in m. 3. The repetition of the eighth note pattern G–E $\flat$ –F–G occurs throughout the piece, and each sung phrase begins with the same rhythmic motive of an eighth note rest followed by three eighth notes. This pattern is only broken by a two-bar lyrical piano passage, followed by a four-bar sustained vocal line that returns to end the song. The text for “Jaro a podzim” is modeled after Karel Mácha’s renowned poem, *Máj* [May], famous for using an iambic rhyme scheme. The phrases in this song begin on an upbeat, not typical for Czech poetry, and Friml’s use of this motivic technique is similar to Janáček’s sčasovka motive. Whereas *Nové Písně Závěšovy* uses a rhyme scheme modeled after Mácha’s work, the melodies in Friml’s first song cycle, *Písně Závěšovy*, nearly all begin on the downbeat of a bar, a typical Dvořák melodic trait and a quality of Czech folk songs.

One of Friml’s best-known songs from his operettas, “Indian Love Call” from *Rose-Marie*, contains direct evidence of a folk-song influence. Writing about popular song in America before the twentieth century, American musicologist Charles Hamm differentiated between composed songs that were shared in the form of sheet music and those of the oral tradition, or what we commonly refer to as folk song. While he saw them as having different functions within society, he also noted that they had similarities.<sup>63</sup> In looking at these similarities, it is interesting to seek evidence for how folk-song traits have found their way into popular songs. As mentioned in the introduction, Lowenbach contends that Czech folk music provided Friml with a wealth of material for his operettas. An analysis of “Indian Love Call” provides evidence of Lowenbach’s assertion.

*Rose-Marie* takes place in the Canadian Rockies and tells the story of a miner named Jim Kenyon and his love interest, French-Canadian Rose-Marie La Flamme. The song, “Indian Love Call,” appears early in the show when Rose-Marie is talking about a spot near her home called

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<sup>63</sup> Charles Hamm, *Putting Popular Music in Its Place* (Cambridge: Cambridge University Press, 1995), 17.

“lovers stone,” where Indian men would call out over the valley to their lover from miles away. If she responded, they would marry. Friml’s incorporation of the Czech folk-song convention of a repeated motive is a perfectly appropriate gesture for the song as Rose-Marie teaches the call to Jim. Although the Czech folk-song trait referenced in this chapter demonstrates the presence of a repeated phrase in one-measure to two-measure increments, it appears that in “Indian Love Call” Friml augmented this concept, expanding the repetition into two repeated four-bar phrases. He begins the song with a falling chromatic call on the sound, “ooh” (mm. 2-4). The introductory phrase, first sung by Rose-Marie, is directly repeated by Jim (mm. 6-8). Rose-Marie continues by singing a verse where she describes how the call is used in the tradition of the Indian tribes. Following the verse comes a repetition of the introductory material in two four-bar phrases that repeat to make up the eight-bar “A” section for the chorus of the song, but this time, the melody is heard with words (mm. 40-48). A typical popular song comprises a verse, or introduction, followed by four eight-bar phrases that form the refrain or the “chorus” of the song. A standard song form is AABA. For “Indian Love Call,” the form of the chorus is ABAC, and the C section quotes the call at the end of the song. The “call” is used in every section but the B section, and this repetition of the falling chromatic line is Friml’s hook for the song.

A survey of Friml’s work finds additional evidence from Beckerman’s list throughout his Czech songs. Dances figured prominently in Friml’s settings for solo piano and orchestral works, but he also incorporated them into his songs. A polka was used in his songs “Věneček” [Little Wreath] and “Oženil se starý tulák” [The old vagabond married]. Additional items found in Friml’s song settings are the use of parallel thirds and sixths in his piano accompaniments. Falling parallel thirds in “Jde podzim dusi mou” [The fall is moving through my soul] foreshadow the text and somber mood of the song. The song’s key shifts from D $\flat$  major to A major in the middle of the piece, a major third apart, another characteristic of Czech folk music. Friml also used both the  $\flat$ VI note and chord with haunting stillness in “Což je to hřích?” [Is it a sin] from *Pisně*

*Závišovy*. In the piano accompaniment, we again find a slow-moving, static chord change, I–bVI–I–bVI. All of these examples are evidence that Friml’s work exhibits the typical characteristics that we observe in the music of Czech composers. As Beckerman acknowledges, it does not mean that these qualities cannot be found in the music of other countries, but they occur frequently in Czech folk music.

Some of Friml’s Czech songs were published in English translations, and a version of his *Písně Závišovy* cycle titled *Five Love Songs* was published in 1933 by Fr. A. Urbánek & Sons in Prague. The English words were crafted by Victor E. Vraz, Professor of Commerce of Northwestern University and visiting professor at Charles University in Prague in 1932-33.<sup>64</sup> Friml worked on a draft of English texts for the same songs with his librettist for many of his English works, Dailey Paskman, but his version was never published.<sup>65</sup> In 1911, G. Schirmer published three of Friml’s arrangements of Czech folk songs as *Three Bohemian Songs*. One of the songs, “Ach, není tu” [Ah, it’s not here] was set by Dvořák as well, but in a different fashion.

The arranging of folk songs and setting of folk-song texts, begun by Křížkovský, is a tradition that has been carried on by Czech composers to this day.<sup>66</sup> Prior to Dvořák’s first major success, his prize-winning *Moravian Duets*, Dvořák had been employing folk poems as texts for his songs. His song group titled *V národním tónu*, Op. 73 [In Folk Tone], consists of three texts drawn from the Slovácko region, the border region between Slovakia and Moravia, and one text on a folk poem from Bohemia, “Ach, není tu.” With these songs, Dvořák created a precedent that was subsequently followed by other Czech composers, setting folk poetry from different regions of the Czech and Slovak speaking peoples.<sup>67</sup> Whereas Dvořák used the text to create an original musical composition, Friml’s version of the song was a harmonization of the original melody.

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<sup>64</sup> Obituary for Prof. Victor E. Vraz, *New York Times*, September 24, 1939.

<sup>65</sup> This version is found in the Rudolf Friml Collection, Duane Norman Diedrich Collection, William L. Clements Library, The University of Michigan.

<sup>66</sup> Beckerman, 70.

<sup>67</sup> Adams, 123.

Friml frequently created multiple versions of his songs for various instrumentation, and “Ach, není tu” was published by G. Schirmer as a composition for violin and piano.

Heinrich Schenker pointed out that it is in the plainest forms of music, as in a folk song or lullaby, where music as an art form finds its most natural expression.<sup>68</sup> Recognizing the appeal of the simplicity inherent in a lullaby, Czech composers from Dvořák to Bohuslav Martinů (1890-1959) wrote lullabies that strongly reflect the Czech folk-song tradition. Dvořák set two different texts for his songs of the same title, “Ukolébavka” [Lullaby]. The first and best-known is a setting of an old Czech poem that Dvořák originally set in a German translation. He later used the song as Julie’s lullaby in his opera, *Jakobín* (1889). The song version in Czech was published posthumously in 1921.<sup>69</sup> It is a delicate setting in common time with the left hand of the piano playing whole notes in the bass voice, followed by rocking quarter notes on beats two, three, and four in the upper part of the left-hand piano part. The right hand plays steady eighth note arpeggios throughout, beginning with the melody in the arpeggio of the first bar, within the eighth note arpeggio pattern. When the voice enters, the melodic pattern repeats, but is augmented with the melody now sung on quarter notes. The opening phrase in the voice is two bars in duration and, as typical for Czech folk songs, repeats prior to moving forward. Rather than using a folk-song text for his lullaby, Friml’s “Ukolébavka” Op. 16 (1905) is a setting of a newly written text by Karel Hašler. Although it is set in 3/4 versus Dvořák’s 4/4 setting, the piano texture is very similar, with arpeggios in the right hand and dotted half notes in the left hand. As with Dvořák’s version, Friml’s melodic phrasing begins on strong down beats with both songs set in a rondo form. The lullabies of both composers exhibit clear traits of a Czech folk-song influence.

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<sup>68</sup> Heinrich Schenker, *Heinrich Schenker als Essayist und Kritiker: Gesammelte Aufsätze, Rezensionen und kleinere Berichte Aus Den Jahren 1891-1901*, ed. Hellmut Federhofer (Hildesheim: G. Olms, 1990), 249.

<sup>69</sup> Antonín Dvořák and Veronika Vejvodová, *Písně: Nižší Hlas/Songs: Low Voice/Lieder: Tiefe Stimme* (Kassel: Bärenreiter, 2017), x.

Czech composers from Smetana forward have consciously been aware of their cultural heritage as demonstrated by their adaptation of folk-song sources into their compositions. The use of folk dance, folk poems, folk music, and folklore permeated their public works from Smetana's *Má Vlast* to Janáček's *Moravská lidová poesie v písních* [Moravian Folk Poetry in Songs]. Czech composers exemplified Schenker's observation that the greatest of works can be derived from the simplest of forms and in doing so helped establish the identity of a Czech style of composition. The texts that composers chose to base their works upon, whether a libretto for an opera, a poem for an art song, or a legend for a symphonic poem, helped to frame that work as genuinely Czech. This is the case with Friml as he put forth a song cycle with clear historical Czech references as his first serious published work.

## Chapter Two: The Art Songs of Rudolf Friml: A Critical Analysis of Three Songs

This chapter focuses on an examination of three of Rudolf Friml's Czech art songs with a goal towards understanding how Friml was influenced both by Czech folk song and the work of other composers. Friml's first cycle comprises songs set to texts drawn from Jan Červenka's *Písně Závěšovy*, a title that references an important Czech musical figure from the fourteenth century, Závěš of Zap. In Friml's most famous song, "Za tichých nocí," he uses a musical reference to the opening of Smetana's "Vyšehrad." Friml's use of historical figures and references to prominent Czech composers is vital to understanding Friml's legacy as a Czech composer. Whereas Kotek describes Friml's first opus as "salon music," this is not the case with his song cycle, *Nové Písně Závěšovy*. The harmonic structure, chromatic vocal line, and independent piano accompaniment that Friml uses for "Vyznání" from *Nové Písně Závěšovy* demonstrates an evolution of Friml's compositional style. The third song analyzed in this chapter, "Sen blažený mi duši táh," comes from Friml's last published song cycle, *Na viole d'Amour*, and exhibits features that appear in his operetta songs.

Although his performing activities led to his expulsion from the Prague Conservatory in 1901, Friml's debut was well received by the Czech musical literati and public. His Czech Philharmonic debut was highlighted in the Prague entertainment publication, *Vlast*, where he was heralded as one of a prodigious and brilliant group of young Czech musicians.<sup>1</sup> His playing caught the attention of František Urbánek, who published his first work, *Písně Závěšovy*, in 1901.<sup>2</sup> From 1901 through 1911, Friml's compositional activities included writing songs in Czech. While these songs were published by Prague publishing houses, Mojmir Urbánek, Fr. A. Urbánek, and Josef Šváb, he was also crafting instrumental works and songs in English that were

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<sup>1</sup> Em. Žák, "Z domácího světa hudebního" [From the world of music at home], ed. Tomáš Škrdle, *Vlast* 18 (1901-1902): 361.

<sup>2</sup> Kotek, *Dějiny České Populární*, 156.

published in the United States by Arthur P. Schmidt Co., Sunny Publishing Co., and G. Schirmer.<sup>3</sup> Friml was writing in a wide variety of styles: art songs, piano solos, orchestral works, and what are known as “parlor songs,” popular songs written for a broader audience. This mixture of styles and instrumentation provided Friml with a solid foundation as he began composing his operettas. More than a decade before his Broadway success, “Za tichých nocí,” from his first song cycle *Písně Závěšovy*, was to become his most successful Czech song composition.

For *Písně Závěšovy*, Friml set five texts from a collection of poems published in 1890 under the same title by Czech poet Jan Červenka (1861-1908). Červenka’s earliest poems were published in the Czech literary journal *Lumír* in 1879. He was directly involved in the literary life of Prague and was one of the founders of the literary association Máj (May) in 1897.<sup>4</sup> His poetry followed in the stylings of Jaroslav Vrchlický, an influential neo-romantic poet. Vrchlický and his fellow Czech writers sought to craft a more cosmopolitan style of writing, one that was not limited to nationalistic ideals. Even though Vrchlický’s vision was cosmopolitan, like Červenka he celebrated the heroes of Czech myth and introduced new meters and rhyme schemes into Czech literature.<sup>5</sup> Červenka’s subject matter for his poems was typically nature and woman. An 1899 biographical description of Červenka reads, “Something of the old troubère fell into his verses bringing in a precise elegance. . . . His life experiences strummed the soft strings towards accents full of power and resignation.”<sup>6</sup> The reference to the old troubère refers to the French minstrels who, along with the minnesingers from Germany, brought their lyric ballads into Czech courts in medieval times. The mention of Závěš in his title, *Písně Závěšovy*, is a direct allusion to the historical Czech figure, Závěš of Zap. Závěš authored religious and secular poetry and was famous for his love song, “Jižt’ mne všě radost ostává” [Already all pleasure has left me], also

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<sup>3</sup> A listing of Friml’s compositions titled *Record of the Works of Rudolf Friml* was prepared by ASCAP and can be found in the New York Public Library.

<sup>4</sup> Karel Václav Rais, “Jan Červenka,” *Česká Poesie* 19, no. 5, (October 15, 1899): 155.

<sup>5</sup> Alfred French, *Anthology of Czech Poetry* (Ann Arbor, MI: Czechoslovak Society of Arts and Sciences in America, 1973), 281.

<sup>6</sup> Rais, “Jan Červenka,” 155.

known as the “Song of Závěš.” It is a secular lyric ballad that has been studied and critiqued for centuries by scholars and musicologists and is recognized as one of the early monuments of Czech music. Geoffrey Chew suggests that Červenka’s title implies medieval connections, but its poetic style suggests the “stereotyped Romanticism of Vítězslav Hálek’s well-known *Večerní písně* more than anything medieval.”<sup>7</sup>

In choosing a historical Czech persona upon which to base his first opus, Friml embraced his Czech heritage and at the same time placed himself in the lineage of Czech composers. His musical settings reflected the influence of his Czech mentors. The text’s allusion to Závěš directly reflects Beckerman’s observation that “Czech composers identify with the nation’s past by employing musical symbols, and at the same time proclaim their own place in the more recent musical traditions of the Smetana school.”<sup>8</sup> The opening chord progression in “Za tichých nocí,” is an alternation of I–vi in Ab major, a direct reference to Smetana’s opening of “Vyšehrad” from *Má Vlast*. Smetana and other Czech intellectuals founded the Umělecká beseda [Artistic society], a group that actively promoted Smetana and his music as a symbol of Czech national identity. Recent scholarship has challenged whether or not Smetana’s historical standing as the founder of a Czech musical style was a result of promotional activities by the Umělecká beseda rather than his music’s intrinsic qualities.<sup>9</sup> Despite the current discourse on the accurate framing of Smetana’s music and its qualities, Friml’s development as a young musician and his awareness of Smetana was couched in the idea that Smetana’s compositions were representative of Czech music. At the 1895 Ethnographic Exhibition, when Friml was sixteen and a new conservatory freshman, the three composers chosen to represent the greatness of Czech music were Smetana, Dvořák, and Janáček. Here we have a young Czech composer publishing his first song cycle

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<sup>7</sup> Geoffrey Chew, “Can Czech Musical Identity Stand Up to American Financial Success? The Case of Rudolf Friml,” Paper presented at the Česko-americké vztahy mezi minulostí a současností [Czech-American connections between past and present], Brno, Czech Republic, April 11, 2008, accessed September 17, 2017, <https://www.academia.edu/6285350>.

<sup>8</sup> Beckerman, “Czechness,” 68.

<sup>9</sup> St. Pierre, 2.

whose theme references a historical Czech person. Additionally, he uses a direct musical reference that points to the quintessential Czech composer of his time. Friml was unequivocally identifying himself as a Czech composer in choosing to label *Písně Závěšovy* as his first opus.

At the time that Friml's compositions were published, there was a demand from publishers in Prague for works with popular appeal. This could be observed in the packaging of piano pieces from contemporary composers like Dvořák, Fibich, and Bendl. These editions were printed with the quality of fashionable gifts and marketed towards female pianists. While many of these pieces were presented appealingly, the music inside was often too complex for most amateur pianists to play at home. This led to a demand on the part of publishers for a specifically "salon" repertoire, or what was known in German lands as "Hausmusik" (home music).<sup>10</sup> Kotek writes that *Písně Závěšovy* represents "one of the first distinctive, socially and in terms of genre, and simultaneously editorially promising products of domestic salon music."<sup>11</sup> "Za tichých nocí," the last song in the cycle, became wildly popular and over the years received numerous commercial recordings. This included a 1931 recording by tenor Jan Křepelka-Laube, a 1942 recording by R. A. Dvorsky and his Melody Boys, and a 1964 recording by tenor Ivo Žídek with Friml himself at the piano. In the liner notes for the recording, Žídek relates the story of Friml seeing his first work over six decades removed from its creation. "On seeing the printed edition of his first steps as a composer he became a little fidgety. His memory seemed more or less to be failing him, and so there he was in the end literally groping for notes and actually improvising throughout the accompaniment."<sup>12</sup> "Za tichých nocí" appeared as the emotional centerpiece of a 1941 movie of the same title. During the German occupation of World War II, the song became the basis for the film. The plot was a stylized version of Friml's unhappy love affair, as well as the bold departure of the young man to America.<sup>13</sup>

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<sup>10</sup> Kotek, *Dějiny České Populární*, 156.

<sup>11</sup> Ibid.

<sup>12</sup> Rudolf Friml and Ivo Žídek, *Friml Plays Friml*, Recorded 1964, Supraphon SU3267-2911, 1996, CD.

<sup>13</sup> Vlasta Reittererová, "Skladatel měsíce: Rudolf Friml."

Červenka's poetic structure for "Za tichých nocí," is known as a "trylky" [trill], a form that he introduced himself. A trylky is a poem of five stanzas where each one is shorter by one verse so that the last stanza consists of only one line.<sup>14</sup> For his musical setting, Friml altered the original form of the text to create three stanzas of four lines, resulting in three distinct sections of music. The song's harmonic language is diatonic throughout with a strong tonal center of A $\flat$  major. It opens with a recitative-like section with a piano accompaniment of shifting chords under a declamatory vocal line. The melody is only doubled in the accompaniment in the final melodic passage.

The opening chordal pattern, an alternation of I–vi, is a clear reference to the opening of Smetana's "Vyšehrad," and Friml uses this alternation as a harmonic bond linking all three sections of the song. This musical trope represents a connection to the historical place that still holds great meaning to Czech people, as the earliest of Czech kings were seated at the Vyšehrad Castle in Prague. In the 1879 program notes for Smetana's tone poem, the struggle of the Czech people and the image of the destroyed castle serve as a reminder of the Czech people's former glory.<sup>15</sup> Each time that the I–vi progression appears in Friml's song, he presents a new accompaniment that foreshadows the upcoming text. At first, it is placid as the singer declaims, "Za tichých nocí" [During the quiet nights]. The second time, at the beginning of the B section, the piano is syncopated and forward moving, underscoring the breathless text, "Tu mluvím s vámi, krásná moje paní" [Then I speak to you, my beautiful lady], and an expression marking, "poco animato." Between the second and third sections, the reference to "Vyšehrad" is most clearly scored. The piano plays sustained rolled chords on each beat with each chord taking up two beats of duration. This materializes as a piano solo for two bars and continues as the voice re-enters. Even though the melody in the top line of Smetana's harp figure is not the same as this point in Friml's song, the progression and setting, repeated four times, is a clear reference to this

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<sup>14</sup> Rais, "Jan Červenka," 155.

<sup>15</sup> St. Pierre, 43.

musical trope. Finally, the pattern is heard at the end of the song as the final cadence, I–vi–I. The rhythmic tempo slows to the same, static beginning of the piece as a quiet stillness envelopes the night.

The vocal line is mostly stepwise with a few leaps of a fourth, a fifth, and a major sixth. Friml presents a direct repetition of the four-bar phrase to open the B section. He ends the repetition on the dominant, Eb major, then vacillates between Bb<sup>7</sup> and Eb<sup>7</sup> for two bars. The B section closes with a three-bar progression that employs a German augmented sixth chord (Spelled as E–Ab–B–D but functioning as Gr+6 chord in Eb major) and resolves to the dominant with the following progression: I–Gr<sup>+6</sup>–I<sup>6/4</sup>–V<sup>7</sup>. The Eb<sup>7</sup> chord prepares the return of the opening chordal progression, I–vi–I. Friml begins the C section back in Ab major and remains in that key through the end of the piece. The vocal setting is lyrical for the B section with Friml setting open [a] vowels on F<sub>4</sub> for the voice. When the C section begins, the voice is presented with fast declamation. An ascent to the Ab<sub>4</sub> on the word, “lásce” [love] allows for a dramatic expression of the text by a singer with a strong top voice. At m. 32, the “Vyšehrad” reference now matches Friml’s harmonic and melodic setting. The melody of the first beat of m. 32 is on scale degree 5 moving to scale degree 8 for the third beat. This harmonic and melodic match occurs at the most dramatic moment of the piece with Friml placing a fermata for the voice and accompaniment, allowing the moment to sustain before moving forward. The doubling of the vocal line carries through this dynamic section, including the expression, “má krásná paní” [my beautiful lady], and then settles down until the final chords.

Friml’s first cycle had received thirteen editions of the original by 1946 plus additional versions for medium voice, solo piano, piano and violin, and for male choir.<sup>16</sup> Following his success with the subject, Friml set three more of Červenka’s poems in *Nové Písně Závěšovy*. The

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<sup>16</sup> Kotek, *Dějiny České Populární*, 156.

new cycle never achieved the interest of the first one and it only received one printed edition. The songs incorporate neo-romantic harmonies and considerably more chromaticism than Friml's first work. The first song, "Vyznání," contains numerous tonal shifts, beginning and ending in keys a fourth apart, B $\flat$  minor to E $\flat$  major. As previously mentioned, "Vyznání" begins with a signature Czech folk-song characteristic of a repeated first bar. Friml begins with the piano playing a chromatic figure in m. 1 that is directly repeated in m. 2, with the addition of the voice. As Friml shifts tonalities, the bVI chord is prominently featured as he moves through the keys of B $\flat$  minor, G major, B $\flat$  major, and finally E $\flat$  major. In his book *The Lied: Mirror of Late Romanticism*, Edward Kravitt writes that "fin de siècle composers were expanding tonal concepts by ending works in different keys from which they began."<sup>17</sup> Sometimes this was in an attempt to shock, as with Richard Strauss's "Wenn," which began in D $\flat$  major and ended in D major.<sup>18</sup> Shocking the listener was not Friml's objective, as his key choices, text setting, and accompaniment choices combine to create a song that reflects the poetic setting's heightened romanticism. This is most certainly not "salon music."

*Nové Písně Závěšovy* was the third cycle written by Friml and published by Fr. A. Urbánek. "Vyznání" demonstrates that he was exploring new avenues in his song settings. The song opens with a forthright declaration, "Jak mohu říci, kterak jste mi drahá" [How can I say how dear you are to me]. The expression marking of "Timoroso" [Timidly] quickly gives way in mm. 4-6 as the voice ascends to a fortissimo G $\flat$ 4 on the word, "mám" [I have]. Flourishing sixteenth note arpeggios played under the voice in the piano reflect the passion of the singer's sustained tone. In this particular poem, Červenka makes direct reference to more medieval tropes of chivalry in his text. The singer's lady is adored by large crowds and he lives his life as a sacrifice for her honor.

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<sup>17</sup> Edward F. Kravitt, *The Lied: Mirror of Late Romanticism* (New Haven: Yale University Press, 1996), 13.

<sup>18</sup> Ibid.

Reflecting this angst, Friml leaves the opening section and textual statement unresolved, as the chordal movement underneath the vocal line is an  $F\sharp^{o7}$  chord that abruptly stops for two beats. It moves by common tone to a  $D^7$  chord, signaling the move to G major for the next section. Friml uses subtle text painting in the piano accompaniment under the voice in m. 10. Suggesting that words fail the singer, “když není slov” [when there are no words], the accompaniment displays contrary motion in a shrinking wedge pattern beginning with a pitch range of a fifteenth that reduces to an octave on the word, “slov” [words]. The accompaniment floats higher in pitch for the next three bars (mm. 11-13), until a quarter note rest in the piano leaves the voice to soar, unaccompanied, on the word “záři” (glow) at m. 14. An extended  $bVI$  rolled chord underpins the text. This is followed by another arpeggio, landing back in G major at m. 16 on the word “blaha” [bliss]. A four-bar lyrical piano passage leads to the next “agitato” section.

The “agitato” section is presaged by a chord progression in G major of  $I-ii^{4/2}-I-ii^{o4/2}$ . The half-diminished chord heralds the text “Jak šelest listů” [Like the rustle of leaves]. Anxious emotions are reflected in the piano in mm. 20-27, where the right hand employs a series of rolled quarter notes that continues until the singer declaims, “srdce bolí” (and my heart burns). These exact words, “srdce bolí,” appear in the first stanza of the “Song of Závěš.” The emotional content of “Vyznání” and the statements by the tormented lover directly mirror the text and tenor of the original poem by Závěš, and Červenka’s use of the phrase “srdce bolí” is a clear tribute to Závěš’s well-known ballad. A lyrical passage in the piano now connects the sad emotion just expressed to a more noble statement intoned by the voice beginning with m. 51. The piano passage begins unresolved (m. 42) and moves through an extended dominant section leading to a brief  $E_b$  major resolution (m. 52).

When the voice re-enters (m. 50), it is doubled in the left hand of the piano, then passed to the right hand until the final phrase. Friml’s use of doubling the melody is a dramatic device that he uses consistently in his popular operetta songs. On the fourth beat of m. 56, he brings back the

triple figure of the shrinking wedge pattern from the beginning, keeping only the upper falling melody now written in three unison octaves that cascade towards a three-octave unison B $\flat$ . This is followed by the voice singing in the upper range on accented notes with a dynamic of *ff* on the text, “až pro Vás zšílím” [until I go mad for you]. Over the next eight bars, the voice descends in pitch, slowly dying away until the last text, “my heart bursts into flames,” ending on a B $\flat_2$ . In a harmonic approach similar to Schumann’s “Mondnacht,” Friml uses an extended unresolved dominant, suggesting a resolution to E $\flat$  major. He delays the resolution to a perfect authentic cadence until the voice part ends, and the piano plays a soft rising arpeggio on the final E $\flat$  major chord. The harmonic language and structure of this piece is firmly placed in the late romantic period of classical music. Whereas “Vyznání” demonstrates a clear move away from “salon music,” his Op. 22 song cycle strikes a balance between his popular writing style and his art music compositions.

Friml set the lyrics of only a handful of Czech poets and in 1909, Mojmir Urbánek published five of Friml’s song settings of texts by Bohdan Kaminský (1859-1929). Kaminský’s poems were set by a number of Friml’s contemporaries, including Karel Pospíšil (1867-1929) and Martinů. In addition to his poetry, Kaminský was well known for his translations of Molière, Schiller, and other German and French playwrights.<sup>19</sup> Kaminský is recognized as a poet of love disappointment, an imitator of Jaroslav Vrchlický, and an author of humoristic and ironic verses.<sup>20</sup> His collection of poems, *Na viole d’Amour*, contains texts expressing the sadness of unrequited love set directly opposite heightened romantic imagery that expresses the greatness of true love. Friml’s cycle of the same title features texts expressing these varied emotions.

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<sup>19</sup> Sayer, 232.

<sup>20</sup> Michael Doubek, “VOLÁNÍ BOHDANA KAMINSKÉHO,” October 1, 2002, accessed August 13, 2018, <https://web.archive.org/web/20050506144141/http://www.obrys-kmen.cz/ADLAN/D7/clanek4.html>.

Over the course of five songs, Friml employed many of the stylistic, harmonic, and pianistic devices that signify his training as a young Czech composer, but also demonstrated a more enlightened text setting than his Op. 1 cycle. The songs display an evolved writing style that ranges from characteristics of late romantic art song to the popular songs that he was creating for his New York and Boston publishers. Of the five songs, four are in triple meter, with the fourth song being the only one in common time. His tempo, text setting, and key choices provide sufficient variety among all five songs, and the cycle functions cohesively as a group. The first four songs are similar stylistically to Friml's prior Czech art songs and will be discussed in Chapter Three, but the fifth one displays elements that hint at his popular music to come.

Beginning in 1907, Friml's piano music was being published by New York and Boston music publishers. Although he was still actively writing songs in his own native language, he was finding success with his single songs written in English and published by the likes of Arthur P. Schmidt. "At Twilight," with a text by Elisabeth M. Lockwood, was published by Schmidt in 1908 as a single piece of sheet music in three alternative versions, each in a different key to suit high, medium, and low voices. The song is demonstrative of Friml's popular music style, one that would eventually lead to his success with *The Firefly* a few years later. It also exhibits elements appearing in Friml's Czech songs, particularly "Sen blažený mi duší táh" [A blissful dream was moving through my soul] from *Na viole d'Amour*. The most obvious similarity is Friml's technique for doubling the vocal melody in the left hand of the piano, while the right hand plays block chords. In his English song, "At Twilight," Friml doubles the melody through the whole piece, at times passing the melody to the upper voice of the piano part. In "Sen blažený mi duší táh," he doubles the melody only at the reprise of his main theme, with the doubling placed in the left hand.

Friml's musical setting for "Sen blažený mi duší táh" matches the bold expression of love expressed in Kaminský's poem. The piano begins with syncopated thirds in the right hand. In m. 3, the left hand presents a simple melody that prepares for the entry of the voice and the main

theme. The melody for the lyric, “Sen blažený mi duší táh,” is heard three times throughout the piece. The first hearing is a straightforward statement of the theme with doubling of the melody in the left hand. This doubling of the vocal part appears each time the opening theme is reprised (mm. 48-51 and mm. 66-69). The harmonic structure of the opening page begins in the key of F major and moves through the following chord sequence: I–V–I–V<sup>4/3</sup>–bVI<sup>6/4</sup>. The bVI is a Db<sup>7</sup> chord that eventually becomes the tonic (Db major), again demonstrating Friml’s tendency to embrace the I–bVI harmonic contour.

The form of the piece is ABA'A" with the melodic content of the last two A sections nearly identical, along with matching texts. The only other text repetition is in mm. 20-30, where Friml highlights the phrase “má krásná princezna” [my beautiful princess] three times, each in a different key. The first statement of this text is in mm. 20-22, followed by an abrupt modulation to D major for the second, most heightened statement leading to a G<sub>4</sub> in the voice (mm. 24-26). A common tone modulation from D to Db major via the C# (enharmonic Db) of the A<sup>7</sup> chord leads to the last, most subdued statement of the text (mm. 29-30). A brief four-bar piano interlude remains in Db major, and when the voice re-enters the Db chord is turned into the dominant of Gb major, where Friml remains for four bars. This again modulates by common tone (Bb) to the V<sup>7</sup> of F major, delaying the full resolution to the tonic until the voice reprises the opening melody.

The recurrence of the main theme is accompanied by four-note block chords in the right hand. This begins with the pitches C<sub>5</sub>–F<sub>5</sub>–A<sub>5</sub>–C<sub>6</sub> pulsing with steady eighth notes while the left hand doubles the melody. As the chord progression shifts, Friml maintains this eighth-note pulsation from this point to the end of the song, adding a block chord accompaniment in the left hand. This results in a thick and strong sonic texture over which the voice soars. The two bars of C<sup>7</sup> that precede the final statement of the original theme are underscored with a trill in the left hand on a C<sub>2</sub>. From this point on, the right hand plays eighth-note arpeggios until the last note, and it is the left hand that provides the pianistic flourishes, horn like passages, and doubling of

the melody. The use of the steady pulsation of block chords is a technique that Dvořák employed in the fifth and seventh songs of his *Biblical Songs*. Schubert's songs were a model that Dvořák studied as inspiration for his own song writing. An influence of Schubert's piano accompaniment writing is also evident in Friml's accompaniment for "Sen blažený mi duši táh." Schubert's epic song setting of Schiller's poem *Gruppe aus dem Tartarus*, D. 583 [Group from Tartarus (Hell)], uses a steady stream of block chords to dramatic effect from the beginning of the piece to the end. Although the subject matter of Schubert's and Friml's respective songs is quite different, Friml's application of the accompaniment technique to heighten the drama of his song bears striking similarities to *Gruppe aus dem Tartarus*.

Friml's setting of the piano for this song suggests that he was thinking orchestrally. His use of doubling in the left hand is reminiscent of Puccini's technique of doubling the vocal melody in his operatic scoring. *New York Times* critic Anthony Tomassini described how Puccini's detractors objected to Puccini's use of this doubling technique. "Puccini whips up intensity with cinematically graphic symphonic effects and manipulates your emotions with opulent vocal lines, often doubled for extra punch in the orchestra."<sup>21</sup> The technique used by Puccini is called "violinata" and is not unique to his compositions, as it is frequently employed by his Italian operatic contemporaries of the late nineteenth century. Andrew Davis describes the technique "as a device that *lowers* the music stylistically and moves the stylistic level closer to the linguistic level, giving both music and text a very strong sense of affective immediacy. Moreover, it at once simplifies the musical texture and heightens the emotional register . . . of the vocal melody."<sup>22</sup> Friml's use of this technique in "Sen blažený mi duši táh" occurs in three different sections with three different accompaniment settings, demonstrating that Friml was aware of how repetition can be exploited to heighten the emotion of a text and melody. The ways in which he varies each

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<sup>21</sup> Anthony Tomassini, "Rehabilitating Puccini," *The Atlantic*, November 6, 2018.

<sup>22</sup> Andrew C. Davis, *Il Trittico, Turandot, and Puccini's Late Style. Musical Meaning and Interpretation* (Bloomington: Indiana University Press, 2010), 30.

recurrence of the main motive highlight a technique that he would use repeatedly as he continued to craft his operetta compositions, reaching its culmination in *Rose-Marie* in 1924.

The vocal setting of “Sen blažený mi duši táh,” is operatic in scope and is reflected in Friml’s piano accompaniment. The melodic contours are mostly stepwise, but with leaps as wide as a minor seventh. As the song moves towards the final verse, it ascends to its highest tone and remains firmly placed in the upper middle and top of the range, requiring strength and stamina from a singer. The only dynamic marking in the piece is *pp* at the beginning, but the sweep of the piano into and out of the more thickly scored portions implies an increased dynamic energy that will guide the performers to the necessary dynamic shifts.

The three Czech songs presented in this chapter provide an overview of Friml’s Czech song compositions and his musical and textual choices. The number of poets he chose to use for his Czech song compositions was not extensive, but his attention to each author’s style of writing directly influenced his compositional choices. As evidenced in his first song compositions, Friml knew how to accentuate the voice with his feel for drama and his talent for writing beautiful melodies. As he continued with his song writing, he sought to incorporate new harmonic devices, yet did not move beyond the late romantic sonorities that were being challenged by his contemporaries, Novák and Janáček. This style of writing remained as he found success in the publications of his more popular works and enjoyed his successes on the Broadway stage and in Hollywood. Before his breakout success with *The Firefly*, Friml had been steadily writing songs for his Czech publishers, amassing a catalogue of compositions that has been looked past by singers and critics.

### **Chapter Three: The Czech Songs of Rudolf Friml: 1901-1911**

Friml wrote a body of songs in Czech that comprises nearly fifty songs. His songs have a unique style that pairs nicely with the songs of other Czech composers and warrant consideration of singers for inclusion in public performance. The bulk of Friml's Czech songs were written and published between 1901-1911, and these are the songs that are surveyed in this chapter. Friml differentiated between songs that were composed as serious art songs and those that were not by labeling some songs and cycles with opus numbers and others without. The bulk of this chapter provides an overview of songs labeled by opus number, considering the subject matter of the songs and their stylistic features. These song settings encompass texts by four poets, and this first section categorizes Friml's compositions by poet. The second section provides a brief outline of Friml's songs that were published without opus numbers. Friml understood the audiences for whom he was writing songs and the distinction of publication with or without opus number illustrates this point. His humorous, strophic couplets are not as demanding on the singer as are his art songs with shifting harmonies and a challenging vocal range. The subject matter of the couplets is more suitable for a cabaret audience than for a recital stage. I conclude the chapter with some thoughts on future avenues of research and how Friml's songs fit into the overall panorama of Czech art song.

Rudolf Friml's Czech songs consist of serious art music, folk-song arrangements, and humorous couplets. In addition to the poets whom I have already mentioned, Friml adapted the texts of only a few other Czech poets for his songs. The one who appears most often in his compositions is his brother-in-law, Karel Hašler. Celebrated as an important Czech literary figure during his life, Hašler is recognized today as a prominent Czech entertainer, composer, and playwright. A handful of Friml's songs were dedicated to important people in his life, from his publisher to soprano Ema Destinnová. The songs presented in this chapter are categorized by Friml's lyricists with a primary goal of providing an overview of the songs that Friml intended to

be used as art songs. Thus far, I have written in detail about three of his songs, and this chapter will describe twenty-five additional songs that he felt were of sufficient artistic quality to be labelled with opus numbers. The texts for all of these songs are presented in the Appendix along with translations and IPA guides to pronunciation. Additionally, Friml composed some humorous couplets and arranged Czech folk songs. These will be discussed briefly in this chapter, but it all begins with his setting of Jan Červenka's *Písně Závišovy*.

### **Jan Červenka (1861-1908)**

*Písně Závišovy*, Op. 1 (1901)

*Nové Písně Závišovy*, Op. 14 (1905)

Friml labeled his *Písně Závišovy* cycle as his “Opus 1,” indicating his satisfaction with the song cycle. In addition to it containing his most regularly performed Czech song, the cycle’s popularity marked the beginning of his commercial success as a composer. The vocal range that he used in this cycle is indicative of the majority of his vocal works. Nearly all of his songs in their original versions are set for high voice, specifically suitable for a tenor. *Písně Závišovy*, a cycle of five songs with settings of texts by Jan Červenka, begins in F minor, moves to E $\flat$  major, B $\flat$  major, and D $\flat$  major, and closes in A $\flat$  major. When performed as a group, the path of this sequence of keys yields the following chord progression in the key of A $\flat$  major: vi–V–II–IV–I. The key relationship between the fourth and fifth songs presents a IV–I chord progression. Known as a plagal cadence, it is one of the Renaissance period’s most well-known musical cadences. Friml gave careful consideration to the subject matter, style, and time period referenced by Červenka’s text. His crafting of a large-scale tonal scheme for *Písně Závišovy* that employs a plagal cadence reinforces a connection between this song cycle and the historical Czech figure Záviš of Zap.

“Jen trochu lásky” [Just a little love] begins the cycle with a two-bar piano introduction that features a falling chromatic melody descending from scale degree 8 in F minor to scale degree 5,

punctuated with offbeat syncopation (mm. 1-2). The voice enters and Friml repeats the opening two lines of text, setting the textual repetition to a different melody and harmony (mm. 3-10). The tempo becomes more animated in m. 11 as the eighth-note pattern in the piano becomes a pattern of triplet block chords played in both hands with a key shift to D $\flat$  major. Friml moves the song back to F minor for the last section beginning at m. 25, resulting in a ternary musical form. Similar to “Za tichých nocí,” the last song of this group, Červenka’s original text for “Jen trochu lásky” is in the form of a trylky. Friml adapts the poem to fit his structure, repeating text to bring balance to the form, but also using Červenka’s first phrase, “Jen trochu lásky,” as a repetitive device for the transition between sections.

The second song of the cycle, “Pro Vás!” [For you], remains firmly grounded in the key of E $\flat$  major. Friml sets all of Červenka’s text as originally written, without any repetition or omission, for this through-composed song in triple meter. The text of the song makes direct reference to a knight, a lady, and a fairy tale as Červenka continues his allusions to the time period of Závěš. For mm. 5-20, Friml doubles the vocal line in the accompaniment, and from m. 21 to the end, the melody is occasionally doubled. The song ends with a sweeping vocal ascent to an A $\flat_4$  with a dynamic of fortissimo as the singer declares that he would even leave heaven for his lady. After this declaration, the piano closes the song with a four-bar ascending passage of rolled chords that tapers to a quiet ending.

The third song, “Což je to hřích?” [Is it a sin], begins with a tempo indication of “Allargando” and alternates effectively between the expression marking “Mesto” [sadly] and tempo marking “Animato” [animated]. Friml’s text setting affords the singer an opportunity to find the gloomy expression required for the declamation of the words. He accomplishes this by slowing the rhythmic movement of the accompaniment from eighth notes to half notes underneath the crucial text and title of the song at m. 8, “Což je to hříchem, že Vás miluji?” [Is it a sin, that I love you?]. After two bars of this slowed accompaniment, Friml resumes the

forward motion of the song at m. 10. This continues until the *animato* section beginning at m. 26, when Friml employs a stylistic technique that can be found in many of his pieces, the left-hand doubling of the melody at important thematic points. He demonstrates this trait in the first song of this cycle, but only twice and for two bars each time. In the third song, he employs the technique for four bars, providing a melodramatic setting for the song that underpins the vocal line underneath the text, “Když jiný smí ty drahé tisknout ruce” [If another may hold your dear hands]. Friml deploys this specific approach to doubling in many of his Czech songs.

In the fourth song of the group, “Zda si někdy vzpomínáte?” [Do you still remember?], Friml offers an opportunity for the performer to use a different instrumental accompaniment. The text under the title reads, “Průvod bud’ klavírní neb harfový” [Can be played by piano or harp]. As such, Friml presents an accompaniment consisting of arpeggios and rolled chords. This piece in rondo form begins and ends in D $\flat$  major. The rhythmic pulse of the accompaniment slows in the middle section to dotted-half notes and quarter notes, and this is where Friml mixes in whole tone scales (mm. 22-23) and relative minor pentatonic melodies (mm. 32-33) with two-bar key shifts before settling back in to D $\flat$  major for the last page (m. 36). The final song of the set, “Za tichých nocí” was covered in detail in Chapter Two.

Josef Kotek contends that the lack of success of Friml’s Op. 14, *Nové Písň Závěšovy*, was because he “overstepped the permissible technical boundary of salon music.”<sup>1</sup> Whereas the songs from his Op. 1 were mostly diatonic, the first and third songs of this opus display considerably more chromaticism and shifting modulations. The first song, “Vyznání” (dedicated to Miss Nan Cowles), was described in detail in Chapter Two. The second song, “Jindy a dnes” [Then and now], is considerably less dissonant than the opening song of the set. Friml crafts a charming minuet setting of a playful text that reflects the changing nature of relationships. It was dedicated to Miss Milada Čzerny, a descendent of Carl Čzerny, famous composer of velocity exercises for

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<sup>1</sup> Kotek, *Dějiny České Populární*, 157.

the piano.<sup>2</sup> The third song, “Churavím” [I’m ill], is dedicated to his brother-in-law, Karel Hašler. Friml begins the song with a slow downward chromatic movement on the piano consisting of fully diminished seventh chords. Even though the song centers around the key of A $\flat$  major, he uses dissonance to point out the mood of the poem’s title, “I’m ill.” The demands on the singer for all three songs in the cycle validate Kotek’s observation of Friml overstepping the boundaries of “salon music.” The chromaticism of the vocal part requires a singer to have good pitch control as the piano and voice part are independently written, with little doubling of the vocal melody in the most challenging parts.

### **Albert Jaroslav Havránek (1879-1929)**

*Hovory srdce*, Op. 5 (1905)

Following the success of Friml’s first publication, František A. Urbánek issued a contract for Friml’s next song cycle, *Hovory srdce* [Conversations of the heart], with text by Albert Jaroslav Havránek (1879-1929).<sup>3</sup> The contract is dated January 25, 1904, and the songs were finished and published in 1905, receiving at least three editions. Each of the four songs is dedicated to a different person, with the first, “Marná láska” [Vain (hopeless) love], being dedicated to Slečně Emmé Destinnové [Miss Ema Destinnová]. Havránek’s poems speak of love manifesting in different relationships throughout life. In Friml’s first setting it is “hopeless love,” the second, “Chaloupka” [Little hut], talks of adoration of one’s mother, the third, “Provinění” [Mistake], describes mistaken or unrequited love, and the fourth, “Jarní slunko” [Spring sun], details a simple love as expressed through the beauty of nature. The key structure of the songs is F minor–A $\flat$  major–E $\flat$  major–A $\flat$  major. “Marná láska” opens with the voice singing suspensions over an F $_2$  pedal in the accompaniment (mm. 3-4) with chord shifts of V $^7$ –I–ii $^7$ –iii–bVI in F minor (mm.

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<sup>2</sup> “A Musical Prodigy,” *The Inquirer and Commercial News*, Perth, WA, July 29, 1898, accessed January 12, 2019, <http://nla.gov.au/nla.news-article67038793>.

<sup>3</sup> My research thus far has yet to yield much information on Havránek. Two of his plays can be found in the database of the Prague National library from both 1899 and from 1902, but Friml’s settings of his poems are where his name is most frequently seen.

3-8). The key shifts to G major (m. 20) and continues with a marcato three-bar piano interlude that includes the expressive direction of *žalostivě* [woefully]. This interlude ends with a *fff* dynamic over which the voice declaims “Má Marná láska!” [my vain love]. The text and music continue to express the certainty articulated by the singer that his beautiful lady will never love him. After the vocal line ends, Friml’s through-composed setting comes to an appropriate conclusion with a cadence of I–bVI<sup>9-8</sup>–I.

The second song is dedicated to Příteli Otakarů Mařákovi [Friend Otakarů Mařákovi] and is a charming setting of a poem about a little hut. The singer exclaims that the little hut where his mother lives is grander than the richest castle because of her presence in the hut. The song begins and ends with a two-bar piano solo consisting of subtle syncopation in the left hand and an octave Eb<sub>5</sub> and Eb<sub>6</sub> on off beats in the right hand. This sets the mood of the piece. Friml’s text setting is simple, with a dynamic indication of *pp* throughout the piece. For both the third and fourth songs, Friml follows the atmosphere and story of the texts to craft sectional, through-composed pieces. The third song describes a tormented lover lamenting that his love for another seems to be seen as a sin by others. The fourth song divides into two sections with a tag at the end summarizing the allegory presented in the poem, “jak málo k štěstí stačí” [how little it takes to be happy]. The first section is set in 3/4, while the second section moves into a quickly arpeggiated “Appassionato” [Passionate] section in 6/8 underneath the declarative description of a singing bird. The flowing arpeggios cease and become rolled chords in 3/4 as the voice intones the final phrase.

#### **Karel Hašler (1879-1941)**

*Písně o lichých slibech*, Op. 15 (1905)

*Ukolébavka*, Op. 16 (1905)

*Na struně lásky*, Op. 19 (1909)

*Tulácká*, Op. 21 (1908)

In 2004, Czech Television produced a concert celebrating the 125th anniversary of the birth of Karel Hašler. The promotional materials described Hašler as the “génia české písničky” [genius of Czech song].<sup>4</sup> Hašler and Friml met for the first time in September of 1903. This meeting marked the beginning of their friendship and collaboration as five years later, Hašler married Friml’s sister, Zdena. Karel Tušek describes how Hašler expressed to Friml a desire to write songs of his own, and Friml advised him to begin studying music.<sup>5</sup> Hašler was a man of many talents: poet, actor, director of film and theater, singer, and composer. He composed around 300 songs that reflect his love for his homeland and his Czech identity.<sup>6</sup> In the early 1940s, at the beginning of World War II, the music of Czech composers became a source of resistance and inspiration to the people of Czech lands. Hašler’s song, *Ta naše písnička česká* [That Czech Song of Ours] became the anthem of defiant Czech patriots. Jan Vičar describes how important Hašler’s song became to the resistance. “Under the Nazi Protectorate of Bohemia and Moravia, Czechs sang it with tears in their eyes, expressing love for their homeland. After the 62-year-old Hašler was tortured to death in December 1941 at the Mauthausen concentration camp, his songs became a direct symbol of defiance.”<sup>7</sup> A Czech Radio poll taken in the year 2000 placed *Ta naše písnička česká* as one of the top ten hits of the twentieth century.<sup>8</sup> When they first met in 1903, the careers of both Friml and Hašler were only beginning.

Friml set eleven songs to texts by Hašler that were published with opus numbers, plus at least seven additional songs. In 1905, Mojmír Urbánek published the results from their first two collaborations, *Písně o lichých slibech* [Songs of false promises] and a lullaby, *Ukolébavka*. The subjects of Hašler’s own songs range from expressions of love and patriotism for his homeland to

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<sup>4</sup> “Patrola Šlapeto,” accessed January 12, 2019, <https://www.patrola-slapeto.cz/aktuality/aktualita.php?id=97>.

<sup>5</sup> Karel Tušek and Karel Hašler, *Karel Hašler, 1879-1941: Autentický Příběh O Skutečné Osobnosti Karla Hašlera* [Authentic Story of the Real Personality of Karel Hašler] (Prague: Rozmluvy, 1992), 11.

<sup>6</sup> Clarice Cloutier and Bronislava Volková, "The Greats of Czech Popular Culture (1900–2000): Roots, Character and Genres," *Russian Literature* 77, no. 1 (January 2015): 124.

<sup>7</sup> Vičar, 11.

<sup>8</sup> Cloutier and Volková, 125.

sarcastic and satirical humorous songs. This variety speaks to the range of his creative writing capabilities.<sup>9</sup> *Písně o lichých slibech* comprises three songs and begins with a bitter poem, “Kopejte hrobaři” [Dig grave digger]. The text for “Kopejte hrobaři” finds the singer imploring for a grave digger to dig a pit. The pit is for the singer’s former lover who he wants to remain unmarried and go to the altar alone.<sup>10</sup> The grave digger answers that she will not go to the altar alone as she found another lover. The song, fitting the beginning mood of the poem, begins with a slow C minor dirge in triple meter with a descending base line that begins on C<sub>2</sub> and descends to C<sub>1</sub>. The voice enters with a dynamic of *p* and the first melodic phrase in the voice (mm. 1-2) is directly repeated with the same text, but this time with a dynamic of *ppp*, as if the singer is speaking the text through clenched teeth. The final section has a sudden shift as the “grave digger” provides his reply with fast declamation over an up-tempo polka in C major in a 2/4 meter. This direct shift from minor to major in the same key is a common trait of Czech folk song and, in this instance, illustrates the change in character.

The second song of the group is titled, “Věneček” [Little Wreath]. The title references a wedding wreath that, in Czech traditions, is typically made of rosemary and worn by the bride on her wedding day. It is a symbol of the bride’s purity, and the groom will keep the wreath for his whole life.<sup>11</sup> The song begins with a 2/4 polka in B $\flat$  major as the singer declares that the memory of his former lover’s virginity (the little wreath) remains with him. The section ends with an F<sup>7</sup> chord (V<sup>7</sup> of B $\flat$  major), highlighting the question, “Jak chceš s jiným na oddavky jíti sprovoda?” [How will you get married without the wreath?]. The form of the song is ABA' and the B section starts with the tempo indication “Volněji” [Freely]. The text now states, “Pan farář tě bez věnečku, děvče neoddá” [The minister will not marry you without the wreath], as the key moves

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<sup>9</sup> Hašlerka is a famous brand of Czech throat drop named after Hašler endorsed the product in 1923. This highlights his burgeoning fame at that time in his life.

<sup>10</sup> The altar in this instance can also be interpreted as “death.” The singer may wish for her to go through life and to the grave alone.

<sup>11</sup> “Czech Wedding Traditions,” accessed January 5, 2019, <http://www.bohemiaweddings.com/czech-weddings-traditions-s-15.html>.

to D $\flat$  major. On the reprise of the A section, the piano melody drops from the right hand into the left hand as the singer re-ignites the polka (m. 38). Prior to the singer's last statement, the momentum stops with a fermata that suspends all motion. This is then followed by the tempo indication "Rychle" [Fast] as the singer declares "přec mi ostane" [it (the wreath) remains with me]. The third and final song of the group finds the singer asking the question, "Proč bych plakal?" [Why should I cry?]. Referencing the wreath again, the singer declares that he has another, more honest girl with a sprig of rosemary (he still has her wreath).

The text of the three songs is the bond that holds the set together, and Friml colored the text appropriately with his harmonic and rhythmic choices. The cover art for the opus shows a bride in a wedding gown and train with a glaring groom standing behind her holding on to the "Věneček." The emotional journey presented in the three songs begins with a scorned lover asking for a grave to be dug for his former sweetheart. This is followed by a spiteful statement of his disdain for her and the bold implication that he will forever hold on to her Věneček. The final song finds him coming to terms with how things have played out as he has now found another love.

*Ukolébavka* is labeled as Op. 14 on the original edition, but Urbánek must have realized that this is the same opus number as for *Nové Písně Závěšovy*. As such, periodical advertisements and sample lines at the back of Friml's published songs from 1906 on list it as Op. 16. This is how I have labeled the work for this document. It is a charming lullaby with an original text by Hašler.<sup>12</sup>

The next two song cycles were seemingly published out of compositional order. I have yet to discover the reason, so I am listing them in this document with their date of publication as clearly indicated on the first page of music for each edition. The cycle titled *Na struně lásky* is labeled as Op. 19 and was published by Mojmír Urbánek in 1909. Directly contrasted with the bitter nature of *Písně o lichých slibech*, these are pure love songs with a sweet and tender sentiment. The first song, "Jaro a podzim" [Spring and fall], is a poem that exhibits similarities to Karel Hynek

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<sup>12</sup> Please see Chapter One, p. 29 for information on the structure of *Ukolébavka*.

Mácha's groundbreaking 1836 poem, *Máj* [May]. *Máj* was poorly received during Mácha's lifetime. Marcela Sulak writes that "In the creation of *May* he stretched the Czech language to perform in innovative ways and borrowed from Italian landscape, Byronic themes, and local scandal."<sup>13</sup> The basic metrical unit for *Máj* is the iamb, unusual for the Czech poetry at that time, and inspired by English romanticism, particularly the writing of George Gordon Byron. The use of early-nineteenth-century iambic rhymes in Czech poetry, reflecting a short–long stress of words, was unusual because of the first syllable accent of the language. One of the means by which Mácha achieved the use of iambic text accents was by setting the first word of a line as a one syllable word, typically a preposition or adjective. This in turn shifts the stress to the next word's first syllable. Mácha wrote in his epilogue that the poem was intended to celebrate the beauty of nature and Hašler's poems for *Na struně lásky* suggest an adoption of Mácha's style. The overall key structure of the group of three songs is Eb major–F major–Db major. Friml ends both the first and third songs with lovely, floated tones in the voice. At the end of the first song, "Jaro a podzim," the final sung pitch is G<sub>4</sub>, and at the end of "Zastaveníčko" [A date], the final tone is sustained for a longer duration, held on an Ab<sub>4</sub>. Both endings are sung with a *ppp* dynamic marking.

The iambic rhyme scheme in Mácha's *Máj* was employed by Hašler in his text for "Jaro a podzim." Friml arranged the text to begin on up beats, save moments where Hašler's poetry requires a standard Czech language accent. The form of the piece is AABAB' where the B sections begin with a two-bar piano interlude. As referenced in Chapter One, this song begins with the Czech folk-song signature of repetition, as the piano repeats m. 1 exactly in m. 2. The voice enters in m. 3, beginning a *sčasovka* rhythmic and melodic figure that is heard throughout the piece. Towards the end of each A section, Friml uses a bVI chord. It first appears in the

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<sup>13</sup> Karel Hýnek Mácha and Marcela Sulak, *May* (Prague: Twisted Spoon Press, 2005), 8.

harmonic progression from mm. 7-9,  $V^7-I-bVI^7-bII-V^7-I$ . The vocal line throughout is mostly stepwise, with a few leaps of a major third or perfect fourth, and at the very end a minor sixth.

Friml employs a *sčasovka* in “Vzpomeň sobě” [Remember] with a two-bar repetitive figure. The song is set in a 6/8 meter and the *sčasovka* is seen in the vocal line of mm. 2-3. This motive is repeated throughout the piece with the same rhythm and motion, yet with different pitch, harmonic, and textual settings. The form is ternary with an extended piano passage making up the B section in mm. 22-34. The return of the voice at m. 35 is now with a *pp* dynamic as the singer implores his love to remember him even when his song fades away.

The final song of the trio, “Zastaveníčko,” is in triple meter and exhibits many of the same characteristics as “Jaro a podzim,” specifically the beginning of vocal phrases on the upbeat of the first beat of a measure. The text for this song is derivative of Mácha as well, explaining Friml’s choice of text setting. One of the challenges for the singer of this song is the number of high notes and how they are approached in Friml’s setting. All of the notes above the staff,  $Gb_4$  and  $Ab_4$  are approached by a leap of a fourth or a fifth, presenting a technical challenge for a singer. The payoff for this challenge is the beautiful and well-conceived ending as the voice floats on  $Ab_4$  on the word “noc” [night]. Underneath this sustained pitch is a full bar of  $Db$  major chord arpeggios, followed by a pedal fifth of  $Db_2$  and  $Ab_2$  in the left hand of the piano. Over this pedal, softly ascending arpeggios float in the right-hand of the piano with an alternation of C major chords on the weak beats (VII in  $Db$  major) and  $Db$  major chords on the strong beats, finally setting on the tonic  $Db$  for the last chord.

The cover on Mojmír Urbánek’s printing of *Tulácké písničky* [Vagabond songs] has Friml and Hašler’s signatures, plus a handwritten date of 1905. The date on the first page of music gives a copyright date of 1909, and I have yet to find clarity on whether or not the composition was written in 1905. Friml’s setting of the text is suited to Hašler’s stories of a vagabond’s adventures. In the first song, he is wandering alone from place to place. The second describes him meeting a

girl who lost her reason and fell in love with him. She does not know that he will be gone in the morning. The third describes the old vagabond settling down with a girl vagabond, and in the fourth, the vagabond is back in form wandering the world alone. There is a notable lack of melodic writing in any of the songs. Instead, Friml opts to have the voice move around in arpeggiated sequences that serve to declaim the text in a comic fashion appropriate for these folk-like tales. The singer of these songs needs to have a good facility with Czech in order to present these songs effectively, as the key is in the story telling. The nature of these songs suggests that it may have been a perfect vehicle for a singing actor with the talents of Hašler.

### **Bohdan Kaminský (1859-1929)**

*Na Viole d'Amour*, Op. 22 (1909)

Bohdan Kaminský's 1905 work, *Na Viole d'Amour*, served as the poetic source for the last song cycle written by Friml and published by Mojmir Urbánek in 1909. The five poems that Friml chose to set tell the story of a lover and his beloved. At first, he desires to weave songs of love around his beloved, then despairs that she is not with him, playfully talks about their kisses, again speaks of his longing for her, and finally speaks of a dream where she was his princess. Friml's late-Romantic harmonic treatment pairs neatly with Kaminský's passionate texts. Kaminský was trained to be a wood carver, but in 1878 attended the Art Academy in Prague and after graduation exclusively made a living as a writer.<sup>14</sup> Jaromír Borecký's biography for Kaminský's publication of *Na viole d'Amour* describes his poetic style. "Sadness creates the basic substance of his poetry. He writes original verses that bloom with elegant rhymes. His verses expand up to rhetorical and noble pathos, emphasizing the resistance of trampled humanity. . . . The most significant of his works are where both streams of his poetry meet, and a deep feeling opposes a salon wit."<sup>15</sup>

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<sup>14</sup> Jaromír Borecký, "Bohdan Kaminský," *Česká Poesie* 19, no. 5, (October 15, 1899): 5.

<sup>15</sup> *Ibid.*

Friml's first song in *Na viole d'Amour*, "Svou hlavu ke mně skloň" [Bend your head towards me], begins in triple meter with a falling three-note motive, D<sub>b</sub>–C–B<sub>b</sub>. Friml employs this motive as a *sčasovka* device throughout the piece. The expression marking, *Zdrženlivě* [Restrained], gives the appropriate direction for the plaintive, falling motive that permeates the piece. The *sčasovka* stops only briefly in mm. 11-13, in mm. 16-17, and in the last four bars. Friml slows the rhythmic pulse to point out very specific text, "jsi mi blízka" [you are near me] at m. 11, and "chci růže kol ni uvít" [I want to weave roses around it (her forehead)] at m. 16. The falling motive resumes in m. 23 as the singer communicates a resignation that his beloved will at least be with him in his songs.

The second song, "Jde podzim duší mou" [The fall was moving through my soul], in ternary form (ABA') is considerably darker, as Friml takes the falling motive of the first song and augments it to encompass four bars. In triple meter with a tempo indication of "Lento," the motive is adapted from a Hungarian minor scale that includes a #4 scale and #7 scale degree, in this instance in D minor. Friml sets up this motive over a pedal fifth of D<sub>2</sub> and A<sub>2</sub> in the left hand paired with falling block chords in the right hand that repeat the chord pattern I–VII<sup>+</sup>–VI–V–iv–V. The melody in the top note of the upper staff of the accompaniment falls from A<sub>6</sub> to C<sub>#4</sub> with the following notes repeated in the top voice of the accompaniment twice over four bars: A–G<sub>#</sub>–F–E–D–C<sub>#</sub>. Although this scale can be qualified as fitting into Beckerman's listing of Czech musical attributes (see Chapter One), it more appropriately fits the description of a Hungarian minor scale that, in Sylvia Kahan's words, includes an augmented section "between each tetrachord between scale degrees 3-4 and 6-7."<sup>16</sup> The accompaniment consists of a static left hand primarily playing sustained root position fifths. Over this, the right hand of the piano provides either the falling motive, arpeggios, or eighth-note block chords to underscore the vocal line. The first five notes of the extended four-bar motive return on the repetition of the A section and are

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<sup>16</sup> Sylvia Kahan, *In Search of New Scales: Prince Edmond De Polignac, Octatonic Explorer* (Rochester, NY: University of Rochester Press, 2009), 39.

heard in the last vocal line, “a smutno mi až k pláči” [and I’m so sad, I could cry], with the pitches A–A–G#–F–E–D–D. For the last two bars, the piano descends to the lowest chord and bass tone (D<sub>1</sub>) of the whole piece, reflecting the despair of the singer.

While the second piece expresses sadness and despair, the third song of the cycle is playful. The tempo indication for this triple meter piece, *Mírně, s pohybem* [Gently, with movement], allows for a charming declamation of Kaminský’s teasing text. The title and first line of the poem, “Ne, ty to nepovíš” [No, you won’t say that], is used as a recurrent textual motive that appears four times. Each time, it precedes a playful banter about a kiss shared between the two lovers. The first, second, and last time, it appears in the same musical setting, but for the third time, Friml heightens the drama of the piece by sending the vocal part soaring into the upper range beginning with the expressive direction, *volněji* (more freely). After this climactic section, Friml slows down the rhythmic movement of the piece with rolled arpeggio accompaniment of dotted half notes over which the singer is free to declaim the text. Simultaneously with the slowing of the pace of the piece, Friml sets both staves of the piano accompaniment in the treble clef, substantially brightening the overall texture. The piece ends with a heightened romantic text sung with hushed dynamics as the singer declaims, “by mé rty vylíbaly, ti třeba duši z těla” [that my lips would kiss your lips, possibly even your soul out of your body]. Underneath this passionate text Friml sets a harmonization of I<sup>6</sup>–IV–ii<sup>ø4/2</sup>–I.

The fourth song in the cycle, “Stesk” [Longing], features a gently flowing eighth-note pulse in the piano as the text expresses the longing of the singer whose world is nothing without his beloved. Of the five songs in the cycle, this is the only one in common time. The song’s form is a rondo, ABA’. For the A sections, Friml creates a pulsating eighth note pattern in the right-hand piano part that sounds the inner voices of chords on the down beats and the outer voices on the upbeats. The slow tempo and pulsating accompaniment underscore the melancholy mood of the singer. The dynamic markings move from *p* to *pp*, with only one phrase sung *ff*, “svět bez tebe by pozbyl krásy” [the world without you would lose its beauty]. For this phrase, Friml writes each

eighth-note syllable with a marcato accent. From this abrupt and loud declamation, Friml moves quickly to a dynamic of *ppp* to end the song.

By choosing these five texts for *Na viole d'Amour* and ordering them in the way that he chose, Friml crafted a cycle that begins with despair and moves towards a vibrant expression of joy by the fifth song, “Sen blažený mi duší táh” (for an analysis of the fifth song, please see Chapter Two). The key structure for all five songs is Db major–D minor–G major–B major–F major. Friml ends the fourth song with an arpeggiated chord, B major. He begins the final song with two notes in the right hand, A<sub>4</sub> and C<sub>4</sub>, played in a syncopated eighth note pattern over two bars. His key structure would have presented a clash if he began the fifth song with a full F major chord. Instead, the introduction of neighboring tones b7 (A) and b2 (C) of the prior song’s key (B major) gently adjusts the ear to the new key of F major. The final piece of the cycle begins simply and ends with a flourish.

### **Additional Czech songs**

In 1911, G. Schirmer published three arrangements of Czech folk songs edited by Friml with original Czech texts and translations provided by Mrs. Rudolf Friml and Henry G. Chapman. Although they were listed as a group of songs, *Three Bohemian Folk Songs*, each song was sold as an individual piece of sheet music. Mrs. Friml and Mr. Chapman exhibited considerable poetic license with the translations, especially with the English titles of the songs. As an example, the first song, “Děvče ja ti udělám” translates literally to “Girl I’m going to give it to you,” whereas the published title is “Betty of the Rosy Lips.”<sup>17</sup> These are straightforward arrangements of folk songs with little alteration of the original melody. G. Schirmer had already published Friml’s

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<sup>17</sup> Rudolf Friml, *Three Bohemian Folk-Songs for a Medium Voice with Piano Accompaniment: Betty of the Rosy Lips* (New York: G. Schirmer, 1911), 3.

setting of the third song, *Ach, není tu* for violin and piano in 1910 with the title, *Bygone Days—Ach není tu není: a paraphrase on a Bohemian folk-song*, Op. 65. It is interesting to note that his setting for violin and piano is much more virtuosic for both instruments than is the song.

Additionally, he gave the violin and piano composition an opus number, whereas he did not for *Three Bohemian Songs*. This distinction implies that Friml was aware that his compositions were intended for different audiences. This understanding helps bring clarity to the songs published by Prague publishing houses that were not given an opus number.

The Czech songs of Friml that I have been able to locate thus far that were published without opus numbers are listed in the Appendix. Some of them are difficult to date definitively, as the copyright date is either not on the original printing, or not present on the copies with which I am working. I have presented as much information as I have at this time with the listing of each song in the appendix. As mentioned earlier in this chapter, Friml set additional songs with texts by his brother-in-law Hašler. Friml's settings of these texts point to a less complex interplay between the voice and the piano. Many of these songs are short and require a strong theatrical delivery of the text to play effectively.

Friml set a number of couplets with texts from a variety of poets. A couplet is a literary device that comprises two lines in a verse that appear in succession with rhyming endings. There is a rhythmic similarity between the two verses and the poems that Friml set varied in rhyme scheme from abab to aabb. They contain anywhere from two to six verses, often with a short coda that is repeated at the end of each verse. The poets listed for these works include Rudolf Kafka, Miloše Varga, Jarda Blažek, Bohdan Kaminský, and Josef Šváb.<sup>18</sup> Friml set the texts of Josef Šváb-Malostranský (1860-1932) at least five times. Šváb was an early Czech humorist who wrote

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<sup>18</sup> Alena Šlingerová, "Josef Šváb-Malostranský," Česko-Slovenská filmová databáze, accessed January 16, 2019, <https://www.csfd.cz/tvurce/27175-josef-svab-malostransky/>.

verses, couplets, and cabaret scenes. He published the *Czech Cabaret* periodical in 1911-1931, where songs and couplets were printed.<sup>19</sup>

The typical form of Friml's couplets is to have a prelude, then a number of verses with a chorus that, after the last verse and chorus is sung, leads to a postlude. These are humorous couplets filled with lots of colloquial expressions about life. One of the more interesting ones, "Že se ptáš!" [Why should you ask!] gives humorous anecdotes about the lives of six different people over six different verses. As an example, an old father questions how his young wife became pregnant and an old maid is approached by a young suitor who asks her to marry him. The punch line is always the expression, "Že se ptáš!" While the first five couplets in this song are playful and humorous, the sixth verse is overtly racist, telling the story of a Jewish man named Kohn appearing before a judge. Kohn points to his own physical attributes to explain why he is the way he is, always ordering people around, asking the question, "Že se ptaj'!" [Why should they ask!]. A performer would have to give strong consideration as to whether the song should be performed at all, even if a choice was made to leave out the last verse.

From art songs to humorous couplets, Rudolf Friml was actively engaged in crafting songs in his native Czech language. His choice to label some works with opus numbers and others without indicated that he knew that his compositions were being consumed by different members of the public. This awareness pointed the way to his successful operettas. His mindfulness of the difference between the demands for high art and popular music led him to write beautiful and memorable songs that were embraced by a worldwide audience. Nonetheless, it was with his first publication where he achieved his first major success. Even as he was publishing what he perceived to be a serious group of art songs, in "Za tichých nocí" he crafted a song that touched his fellow Czech patriots and, in the process, launched his composing career.

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<sup>19</sup> Ibid.

## Concluding Thoughts

In this document, I have presented evidence of a Czech folk song influence in Friml's songs and operetta works. Continued research on this material will determine if there are additional songs to add to the listing of works contained in the Appendix of this document. When I was visiting the UCLA Special Collections Library in 2008, I was able to find a number of unpublished songs that he wrote for special productions of *The Vagabond King* and other occasions. Perhaps there are some other Czech songs housed in that collection. Additionally, I found a contract with F. A. Urbánek that indicated a 1902 date for his first work, *Písň Závěšovy*. Reputable Czech musicologists have provided a publication date of 1901, and this is the date that I have used in this document as the date for his first Czech song composition. A further investigation of these dates is warranted. The story of Friml's recording of his first songs in 1964 with Ivo Žídek demonstrates how they have yet to receive an accurate recording of what the composer crafted over a century ago. Although the recording is a testament to Friml's improvisational skills, what he placed on the page in 1901 is better conceived and deserves to be documented.

I believe that Friml's Czech art songs merit consideration alongside Czech composers whose reputations in classical music are firmly established. The Czech language holds a rich and beautiful history and as classical singers continue to explore the repertoire of Slavic composers, Friml's songs warrant exploration. As is the case with even the most highly regarded composers, some of Friml's songs are better than others, yet there are enough that are special and different as to deserve contemplation for inclusion in classical recitals. These songs sit equally well alongside the songs of Smetana, Janáček, and Dvořák. This document presents my research on Friml's Czech songs to this date and I look forward to my continuing exploration of his varied and unique song output.

## Appendix: The Czech Songs of Rudolf Friml: Translations and IPA Guide

This guide is designed as a tool to make the Czech songs of Friml readily accessible to singers. It was crafted with the expert guidance of Dr. Craig Cravens, Senior Lecturer of Slavic & East European Languages and Culture at Indiana University in Bloomington, IN. There are two books that I highly recommend for learning Czech diction, *Singing in Czech* by Timothy Cheek, and *The Song and Duet Texts of Antonin Dvořák* by David Adams. Both are listed in the Bibliography. The model for the IPA (International Phonetic Alphabet) text in this document follows the information and IPA guide from *Singing in Czech*.

The dates and opus number presented here are based on the most current information that I have uncovered. For each translation of text, there is a line consisting of the original text from the song publication in bold, a line above the original consisting of an IPA pronunciation guide, a literal word for word translation on the third line, and a poetic translation on the fourth line. Information on the publishers for all pieces is listed in the bibliography.

### **Písň Závěšovy, Op.1 (1901)**

[pi:sɲɛ za:vɨʃɔvi]

[Songs of Závěš]

Text: Jan Červenka

### Jen trochu lásky, Op. 1, No. 1

[jɛn trɔxu la:ski]

[Just a little love]

|   |               |               |          |            |              |             |
|---|---------------|---------------|----------|------------|--------------|-------------|
| [jɛn                                    | trɔxu         | la:ski,       | ʔa       | ten        | ʒivɔt        | tsɛli:]     |
| <b>Jen</b>                              | <b>trochu</b> | <b>lásky,</b> | <b>a</b> | <b>ten</b> | <b>život</b> | <b>celý</b> |
| Just                                    | a little      | love,         | and      | this       | life         | whole       |
| Only a little love, and this whole life |               |               |          |            |              |             |

[se fʃi: svou mukou barvu má fnet jinou]<sup>1</sup>  
**se vši svou mukou barvu má hned jinou.**  
 with all its torture color has immediately changed.  
 With all of its torture instantly changes color.

[tɛ: la:skɪ trɔxu zjasni: duʃɛ xmu:ɾɪ]  
**Té lásky trochu zjasní duše chmůry,**  
 That love little brightens the soul's sorrow  
 A little of that love brightens the soul's sorrow

[f ɔ kvjet novɪ: vzbouzi: toufɪ ktere: fɪnou]  
**v květ nový vzbouzí touhy, které hynou**  
 into blossom new awakens desires, which die  
 And into a new flower awakens the desires, which perish

[a si:lu vlɛ:va: duxu jenʃ bil tʃt'mou]  
**a sílu vlévá duchu, jenž byl třtinou,**  
 and strength pours into the spirit, that was reeds,  
 And it pours strength into the listless spirit,

[jak pozefna:ni: jeʃ pʃɪxa:zi: z ɦu:ɾɪ]  
**jak požehnání, jež přichází s ɦůry.**  
 like a blessing that is coming from above.  
 Like a blessing from above.

[jen trɔxu la:skɪ]  
**Jen trochu lásky!**  
 just a little love!  
 Only a little love!

[ʔa tʃɛba sɾtse umi:ralo mukou]  
**A třeba srdce umíralo mukou,**  
 and even if the heart was dying torture  
 And even if the heart is dying of torture

[ɾɪ ʃɛptaji: sɪ pi:sɛn slakɔzvukou]  
**ɾty šeptají si píseň sladkozvukou,**  
 the lips whisper a song sweet  
 The lips whisper a sweet song

[ʔa duʃɛ stoupa: k ɔ nebi posvjɛʃɛna]  
**A duše stoupá k nebi posvěcena!**  
 and the soul rises to heaven consecrated!  
 And the consecrated soul rises to heaven!

<sup>1</sup> original text: se vši svou mukou hned má barvu jinou.

Pro Vás! - Op. 1, No. 2

[prɔ va:s]

[For you]

[ja: prɔ va:s papi: ma: bix ffɛʃsko ʔɔpust'ɪl]  
**Já pro Vás, paní má, / bych všecko opustil,**  
 I for you, lady my, / I would everything leave  
 For you, my lady, I would leave everything,

[ffɛ ʃsɔ gdi ra:t i'sem mɲel ffɛ prɔtʃ i'sem dɔsut ʒɪl]  
**vše, co kdy rád jsem měl, / vše, proč jsem dosud žil.**  
 all, that then gladly I had / all, why I still lived.  
 Everything that I ever loved, all that I have lived for until today.

[ʔa gdɪbr tseli: svjet bil krasʃi: t'isi:tskra:t']  
**A kdyby celý svět / byl krásší tisíckrát,**  
 And if the whole world / was more beautiful thousand times  
 And even if the whole world was a thousand times more beautiful,

[ja: prɔ va:s papi: moʒe bix ʔɔpust'ɪl ho ra:t]  
**já pro Vás, paní moje,<sup>2</sup> / bych opustil ho rád!**  
 I for you, lady my, / I would leave it gladly!  
 for you, my lady, I would gladly leave it!

[jak rit'i:ř s pɔha:t'ki bix prɔ va:s na smɪt ʃɛl]  
**Jak rytíř z pohádky / bych pro Vás na smrt šel,**  
 Like a knight from a fairy tale / I would for you to death go  
 As a knight from a fairy tale I would go to death for you,

[ne ba:zpi: radost'i: ʔa d'i:kem bix se xvjel]  
**ne bázní, radostí / a díkem bych se chvěl.**  
 not afraid, joy / and thanks I would myself tremble.  
 I wouldn't tremble with fear, but with joy and gratitude.

[ʔa gdɪbr tseli: svjet mɪ navzdi peklem bil]  
**A kdyby celý svět / mi navždy peklem byl,**  
 And if the whole world / for me forever hell was,  
 And even if the whole world was forever hell,

[ʔɪ nebe papi: ma: bix prɔ va:s ʔɔpust'ɪl ]  
**i nebe, paní má, / bych pro Vás opustil!**  
 and heaven, lady mine, / I would for you leave!  
 I would even leave heaven for you!

<sup>2</sup> Original text: "má"

Což je to hřích? - Op.1, No. 3

[tsɔf je to hřix]

[Is it a sin?]

[svou la:sku ta'ne skri:t ma:m přede fʃemɪ]  
**Svou lásku tajně skryt mám přede všemi,**  
 Your love secretly hidden I have from everyone  
 I have secretly hidden my love for you from everyone,

[ʔatʃ prɔ<sup>3</sup> za:r f \_ srdci sɔtva nesu ji]  
**ač pro žár v srdci sotva nesu ji.**  
 though for the heat in my heart I can barely carry it.  
 even though with its heat in my heart I can barely take it.

[ja: prɔ va:s ʃi:li:m ʔa ma:m bi:t'ɪ nɛmi:]  
**Já pro Vás šlím a mám být němý!**  
 I for you am crazy and I have should be mute!  
 I'm going crazy for you and I'm supposed to be silent!

[tsɔf je to hři:xem ʒɛ va:s mlujɪ]  
**Což je to hříchem, že Vás miluji?**  
 Is it a sin, that you I love?  
 Is it a sin, that I love you?

[va:m f \_ ʔɔtʃi zři:t ʔa ʃt'ʔasten smi: bit jini:]  
**Vám v oči zřít a št'asten smí byt jiný,**  
 To me in eyes to see and happy may be another,  
 Another one is allowed to look in your eyes and be happy,

[mne k \_ zemi sra:zi: ʔɔtʃi: Vaʃix mra:s]  
**mne k zemi sráží oči Vašich mráz.**  
 me to the ground it strikes eyes your frost.  
 The frost of your eyes knocks me to the ground.

[ʔɔ: prɔtʃ ma:m tɾpjet' prɔtʃ gdiʃ nɛma:m vini:]  
**Ó, proč mám trpět, proč, když nemám viny?**  
 Oh, why I have suffer, why, when I have no guilt?  
 Why am I supposed to suffer, why, if I have no guilt?

[tsɔf je to hři:xem mlɔvat'ɪ va:s]  
**Což je to hříchem, milovati Vás?**  
 Is it a sin, that I love you?  
 Is it a sin, that I love you?

[gdiʃ jini: smi: ti draɦe: tisknout rutse]  
**Když jiný smí ty drahé tisknout ruce,**  
 If another may those dear squeeze hands,  
 If another may press your dear hands,

<sup>3</sup> “po” in the score and “pro” in the poem

[prɔtʃ] ma:m jen ja: bi:t vrahem tsitu: svi:x]  
**proč mám jen já být vrahem citů svých?**  
 why I have only I be a murderer of feelings mine?  
 Why am I supposed to kill my feelings?

[prɔtʃ] vzda:len va:s ma:m umi:rat'ɪ v \_ mutse]  
**Proč vzdálen Vás mám umíratí v muce,**  
 Why away from you I have die in torment,  
 Why am I supposed to die in torture far away from you,

[tsɔʃ] prɔ va:s umři:t tsɔʃ ʔɪ tɔ je fiři:x]  
**což pro Vás umřít, což i to je hřích?**  
 what for you to die, what even that is a sin?  
 Is it perhaps that even to die for you is a sin?

Zda si někdy vzpomínáte? - Op. 1, No. 4

[zda sɪ nɛgdɪ fspɔmi:na:tɛ]

[Do you still remember?]

[zdali pak ti ft'astne: xvi:lɛ tʃasem jɛft'ɛ v \_ mɪslɪ ma:tɛ]  
**Zda-li pak ty šťastné chvíle / časem ještě v myslí máte,**  
 whether then you happy moments / over time still in mind have?  
 Do you still remember the happy moments?

[zda sɪ nɛgdɪ fspɔmenɛtɛ na tɔ jɛdnɔ sɪrtse skɾɔmnɛ:]  
**Zda si někdy vzpomenete / na to jedno srdce skromné,**  
 Whether you sometimes remember, / on that one heart modest,  
 Do you still remember that one modest heart,

[ktɛrɛ: prɔ va:s ʔɔtrɔʃɪlɔ ʔalɛ vrahem bɪlɔ prɔ mnɛ]  
**které pro Vás otročilo, / ale vrahem bylo pro mne?**  
 which for you was enslaved, / but a murderer was for me?  
 That enslaved itself for you, but killed me?

[ʔɔ: tɔ sɪrtse jɛst jɪʒ mɪrtvɔ bes va:s nɛmɔɦlɔ ʒɪ:t' da:lɛ]  
**Ó, to srdce jest již mrtvo, / bez Vás nemohlo žít dále.**  
 Oh, my heart is already dead, / without you could not live further.  
 Oh, my heart is dead already, without you it can't go on.

[ʔɔ ma: papi: nɛvjɛtɛ mɪ ɔnɔ prɔ va:s ʒɪjɛ sta:lɛ]  
**Oh, má paní, nevěřte mi! / Ono pro Vás žije stále!**  
 Oh, my lady, don't believe me! / It for you lives still!  
 Oh, my lady, don't believe me! It keeps living for you!

[vrat'te se ʔa uslʃi:te jak se zmi:ta: xvi: ʔa stɛ:na:]  
**Vrat'te se a uslyšíte, / jak se zmítá, chví a sténá,**<sup>4</sup>  
 Go back (refl) and hear, how it is quivering, trembling and sighing,  
 Come back and you will hear, how it is quivering, trembling, and sighing,

[jak krva:tsi: jako ra:na di:kou znovu ʔotevřena:]  
**jak**<sup>5</sup> **krváci,** **jako rána / dýkou znovu otevřená,**  
 how it bleeds, like the blow by a dagger again opened.  
 How it's bleeding like a wound opened again by a dagger.

[vrat'te se ʔa uslʃi:te kterak lka: pta:k ʃi:pem sklani:]  
**Vrat'te se a uslyšíte, / kterak lká, pták šípem skláný,**  
 Go back (refl.) and hear, how sobbing, a bird with an arrow injured,  
 Return and you will hear how, sobbing, a bird was felled by an arrow,

[ʔa jak bije f \_ stjeni prsou jak za živa zakopani:]  
**a jak bije v stěny prsou, / jak za živa zakopaný!**  
 and how beats in wall breast, how he alive is buried!  
 Inside his chest it (heart) beats, he is buried alive!

[zdali pak ti zt'ʔastne: xvi:lɛ tʃasem jɛʃt'ɛ v \_ mislɪ ma:tɛ]  
**Zda-li pak ty šťastné chvíle / časem ještě v myslí máte?**  
 Whether then you happy moments over time still in mind have?  
 Do you still remember the happy moments?

#### Za tichých nocí - Op. 1, No. 5

[za tɪxi:x nɔtsi:]

[In quiet nights]

[za t'ixi:x nɔtsi: gdi jen mɛsi:ts leje]  
**Za tichých nocí, kdy jen měsíc leje**  
 In quiet nights, when only the moon pours  
 In quiet nights, when the moon pours

[svɛ: blɛdɛ: svjetlɔ f \_ ʃerou jizbu moji]  
**své bledé světlo v šerou jizbu moji,**  
 its pale light into the darkened room my,  
 Its pale light in my darkened room,

[gdi vi:m zɛ va:nɛk slof mi:x nɛʔodvjeje]  
**kdy vím, že vánek slov mých neodvěje,**  
 when I know, that the breeze words my will not blow away,  
 When I know that the little breeze will not blow away my words,

<sup>4</sup> original reads "sténá"

<sup>5</sup> original text is "a jak"

[ni p̄ři:tel netuʃi: t̄so f ʃ s̄rtsi mɛ:m se djeje]  
**ni přítel netuší, co v srdci mém se děje.**  
 no friend doesn't suspect what in heart mine is happening.  
 Even a friend doesn't suspect what is happening in my heart:

[tu mluvi:m z ʃ va:mɪ kra:sna: moje papi:]  
**Tu mluvím s Vámi, krásná moje paní,**  
 Here I speak to you, beautiful my lady,  
 Then I speak with you, my beautiful lady,

[ʔa fʃɛ t̄so s̄rtse prɔzradit se boji:]  
**a vše co srdce prozradit se bojí.**  
 and everything that the heart reveals (refl.) afraid,  
 And reveal everything that my heart is afraid to reveal.

[va:m ʒaluʃi pɔ fivjezda:x jeʃ se roji:]  
**Vám žaluji po hvězdách, jež se rojí**  
 You I complain to among the stars, which (refl.) swarming  
 I complain to you about the stars that are swarming

[tmou ʔoblɔfi jak sedmikra:sɪ stra:ni:]  
**tmou oblohy, jak sedmikrásy strání.**  
 dark skies, like daisies of the slopes.  
 Through the darkness, like daisies on the hillside.

[ʔa zda: se mɪ ʒɛ z̄ři:m ti taʃi zna:mɛ:]  
**A zdá se mi, že zřím ty tahy známé,**  
 And it seems to me, that I behold these features known,  
 It seems to me, that I see in these well-known features,

[ʒɛ z̄ři:m f ʃ ti ʔɔʃi pl̄ne: slitova:ni:]  
**že zřím v ty oči, plné slitování,**  
 that I behold in your eyes, full of mercy,  
 That I see your eyes full of mercy,

[ʒɛ ʔɔ sve: la:stse spɔlu prɔmlouva:mɛ]  
**že o své lásce spolu promlouváme.**  
 that of our love together we speak.  
 That we talk together about our love,

[ʔa zat'i:m vi ma: kra:sna: papi:]  
**A zatím Vy, má krásná paní,**  
 And meanwhile you, my beautiful lady,  
 And meanwhile, my beautiful lady

[ʔɔ moji: la:stse nevi:te snat ʔaʃi]  
**o mojí lásce nevíte snad ani.**  
 of my love you don't know perhaps even.  
 You perhaps don't even know of my love for you.

**Hovory srdce, Op. 5 (1905)**

[hɔvɔri sɾtʂɛ ]

[Conversations of the heart]

**Marná láska - Op. 5, No. 1**

[marna: la:ska]

[Vain (Hopeless) love]

[tɔ ʃt'est'i:m mi:m snat ɲɪgdɪ nebude bɪx mɪlɔva:n bil va:mɪ]  
**To štěstím mým snad nikdy nebude, Bych milován byl vámi,**  
It happiness my perhaps never will not be, I would loved by you,  
It will never be my happy fortune, to be loved by you,

[kterɔu v ɔ me: sɾtʂɛ smutek ɪdɛ kra:sni:mɪ vidmami]  
**kterou v mé srdce smutek jde Krásnými vidinami.**  
which in my heart sorrow it goes beautiful visions.  
So sorrow is in my heart with these beautiful visions.

[vidmɪ prxnɔu ra:nɛm ʔodlet'i: ʔa tsɔ t'ɪ sɾtʂɛ xude:]  
**Vidiny prchnou... ránem ʔodletí, a co Ti, srdce chudé,**  
The visions escape... by morning leave, and so you, heart poor,  
The visions escape with the morning, and so my poor heart,

[nɛʃ hořka: bɔlest fpampɛt'ɪ s ɔ t'ex kra:sni:x snu: jɛn zbude]  
**Než hořká bolest vpaměti z těch krásných snů jen zbude.**  
until bitter pain in memory of these beautiful dreams only remain.  
A bitter pain remains in my memory of you from all these beautiful dreams

[Ma: marna: la:skɔ bi:li: pɾɛlude skɔrɔ se pravdɔu zda: mɪ]  
**Má marná láska! Bílý přelude! Skoro se pravdou zdá mi,**  
My vain love! White will pass! Almost me the truth seems,  
This vain love! Will pass me by! It seems to be true that,

[ʒɛ ʃt'est'i:m mi:m snat ɲɪgdɪ nebude bɪx mɪlɔva:n bil va:mɪ]  
**Že štěstím mým snad nikdy nebude, Bych milován byl vámi.**  
that happiness my perhaps never will be, I would loved by you.  
I will never be loved by you.

**Chaloupka - Op. 5, No. 2**

[xalɔupka]

[A hut]

[xalɔupka mala: malɪʃka: ʔa pɾɛts mɪ stɔkra:t draʒʃi:]  
**Chaloupka malá... maličká a přec mi stokrát dražší**  
A hut little... tiny and after all me a hundred times dearer  
Little hut, you are dear to me a hundred times more

[ʒijɛli v ɯ ni: ma: mamitʃka neʒ za:mɛk ne'boɦatʃi:]  
**žije-li v ní má mamička, než zámek nejbohatší.**  
 living if in it my mother, than castle richest.  
 If my mother is living in it than in the richest castle.

[v ɯ za:mku je zlata plnitʃko ɦoři: ʒi:m zɛm a st'eni]  
**V zámku je zlata plničko, hoří jím zem a stěny**  
 In castle is gold filled, is burning with them earth and walls  
 The castle is full of gold, the earth is burning with it,

[ʔɪ naʃɛ i'sou vʃak mamitʃko boɦat'ɛ vizlatʃɛni]  
**I naše jsou však, mamičko, bohatě vyzlaceny;**  
 even ours are but, mom, richly guilded;  
 But even our walls are richly guilded, my dear mom;

[kamkɔli dɛx va:ʃ pɔpi:lɪ ʔa sɾtɛm miχ sɛ f ɯ xatu]  
**kamkoli dech Váš popílil a srdcem mih' se v chatu,**  
 wherever breath your hurried and through the heart flashed (refl) into the cabin  
 Wherever you breath your breath, into the cabin and within my heart

[tam ʃʃudɛ stɔpou zbil pɔ ne'riʒe'ʃi:m zlatu]  
**tam všude... stopou zbyl po nejryzejším zlatu.**  
 there everywhere... the footprint remains of the purest gold.  
 Remains a trace of the purest gold.

Provinění - Op. 5, No. 3

[prɔvinɛni:]  
 [Mistake]

[ja: ra:t va:s ma:m ʔa mɔɦbi ɲɛɡdɔ ři:tsɪ]  
**Já rád vás mám, a moh'by někdo říci,**  
 I gladly you have, and you could someone to say,  
 I love you, and would anyone be able to say,

[ʒɛ moje la:ska kterou na va:s zři:m jak na za:zrak]  
**Že moje láska, kterou na vás zřím jak na zázrak**  
 that my love, which on you I see as like a miracle  
 That my love, with which I look at you as if it's a miracle

[ʔa jako na svjet'itsɪ bila bi vinou ɦřixɛm ɲɛjaki:m]  
**a jako na světici, byla by vinou hříchem nějakým.**  
 and as the saints, would be guilty of sin some kind.  
 And as if you were a saint to me, (I) would be guilty of some kind of sin.

[pak mɔdlɪdba ʔɪ tɛʒ bi ɦři:xɛm bila]  
**Pak modlitba i těž by hříchem byla,**  
 Then prayer also too would sin be,  
 Then a prayer would also be a sin,

kterou se večer když jsem doma sám, k vám,  
**kterou se večer když jsem doma sám, k vám,**  
 which in the evening when I am home alone to you,  
 Which I pray to you, when I am at home alone

[k \_ va:m pofia:tko ma: naňořkle: toufi f \_ pla:tji: modli:va:m]  
**k vám, pohádka má, nahořklé touhy v pláči modlívám.**  
 to you, fairy tale mine, bitter desires in tears I pray.  
 To you, my fairy tale, with bitter desires I pray to you crying.

[ji: nev'ertsí: modli:m se tet' zase]  
**Jí nevěrcí modlím se ted' zase**  
 To her unbeliever I pray (refl.) now again  
 You unbelieving one, I pray to you again

[ʔa f \_ touze po va:s di:t'etem se xvi:m]  
**a v touze po vás dítětem se chvím**  
 and in desire for you like a child (refl.) I tremble  
 In my desire for you, I become a shivering child,

[ʔa pŕetsε mnofi:m moje la:ska zda: se hři:xem]  
**a přece mnohým moje láska zdá se hříchem**  
 and yet to many my love seems (refl.) sin  
 And yet to many, my love appears as a sin

[ʔa kvjetem na zem ʔotpadli:m]  
**a květem na zem odpadlým.**  
 and a flower on ground fallen.  
 As a flower fallen on the ground.

[ja: ra:t va:s ma:m ʔax tolik ra:t va:s ma:m]  
**Já rád vás mám... ach, tolik rád vás mám.**  
 I gladly you have... ah, so much love you have.  
 I love you so much...ah, I love you so much.

Jarní slunko - Op. 5, No. 4

[jarni: slunko]

[Spring Sun]

[Slunko se jarem zachvělo ʔa snežne bi:li:m kvjetu:m]  
**Slunko se jarem zachvělo a sněžně bílým květům**  
 The sun (refl) with spring shimmering and snowy white flowers  
 The sun, shimmering in the spring to the snow-white flowers

[polibek v \_ dexlo na tŕelo zvouts bli:f je ku svi:m retu:m]  
**polibek v dechlo na čelo zvouc blíž je ku svým retům.**  
 its kiss it breathed to their forehead inviting closer them to its lips  
 Breathed its kiss to their forehead, inviting them closer to its lips

[ʔa sma:lɔ se ʔa f\_ ʔɔkɔli: jakɔbɪ xtʰɛ:lɔ ři:tsɪ]  
**A smálo se a v okolí jakoby chtélo říci,**  
 And it laughed (refl) and in surroundings like it wanted to say  
 And it laughed as if it wanted to say

[ʒɛ mnɛ ʔuʃ prɔnɪts nɛbɔli: spi:valɔ ja:sajɪtsɪ:  
**že mne už pranic nebolí, zpívalo jásjící**  
 that me anymore nothing at all doesn't hurt sang exultantly  
 Nothing hurts me anymore, sang it (the sun) exultantly

[dɔ bli:tska da:li: spi:valɔ ja:savɔu pi:spi: ptatʃi:]  
**do blízka, dálí zpívalo jásavou písni ptačí,**  
 close by, in the distance it was singing joyful song bird,  
 Farther away he was singing a joyful bird song,

[kterɔu se na zem sxvi:valɔ]  
**kterou se na zem schvívalo,**  
 which (refl.) on ground shivered  
 Farther away he was singing a joyful bird song which on the ground shivered,

[jak ma:lɔ k\_ ft'est'i: statʃi:]  
**jak málo k štěstí stačí.**  
 how little for happiness enough.  
 How little it takes to be happy.

### Nové Písň Závíšovy, Op. 14 (1905)

[nɔvɛ: pi:sɲɛ za:viʒɔvi]

[New songs of Závíš]

#### Vyznání<sup>6</sup> - Op. 14, No. 1

[vizna:ni:]

[Declaration]

[jak mɔhu ři:tsɪ kterak ɪste mɪ draɦa:]  
**Jak mohu říci, kterak jste mi drahá,**  
 How can I say, how you are to me dear,  
 How can I say how dear you are to me?

[jak velkɔst la:skɪ sve: va:m zjevɪt ma:m]  
**jak velkost lásky své vám zjevit mám,**  
 how greatness of love yours to you revealed I have,  
 How can I show you the greatness of my love,

<sup>6</sup> Original title of Cervenka's poem is "Jako hvězda!" [Like a star]

[gdɪʃ      nɛpi:      slof      jez      ʔɔbsa:fila      bɪ      xra:m]  
**když      není      slov,**      **jež      obsáhla      by      chrám**  
 when      are not      words,      that      occupy      would      temple  
 When there are no words that can occupy the temple

[ʔa      nekoneʃnɔu      za:ři      mɛ:ho      blaɦa]  
**a      nekonečnou      záři      mého      blaha?**  
 and      infinite      glow      of my      bliss?  
 And endless shining light of my bliss?

[jak      ʃɛlest      listu:      vadnoutsɪ:x      gdes      f      ɔpɔli]  
**Jak      šelest      listů      vadnoucích      kdes      v      poli,**  
 Like      rustle      of leaves      fading      somewhere      in      the field,  
 Like the rustle of fading leaves somewhere in the field,

[zɪ:      moje      pi:sɛɲ      nesoutsɪ:      se      k      va:m]  
**zní      moje      píseň      nesoucí      se      k      Vám,**  
 resounds      my      song      carrying      itself      to      you.  
 My song carries itself to you.

[zɛ      pʀɪ      ɲi:      bi:dni:m      tak      sɪ      pʀɪpada:m]  
**že      při      ní      bídným      tak      si      připadám,**  
 That      during      it (song)      miserable      so      I      feel  
 That I feel so miserable

[ʔaʃ      duʃɛ      zoufa: sɪ      ʔa      sʀtse      bɔli:]  
**až      duše      zoufá si      a      srdce      bolí.**  
 until      the soul      despairs      and      my heart      burns.  
 To the point that my soul becomes desperate and my heart hurts.

[vɪ      vzneʃɛna:      jɪʃ      ʃt'astni:x      daʃ      se      koʀi:]  
**Vy      vznešená,      již      št'astných      dav      se      koří,**  
 You      noble,      to whom      of happiness      crowds (refl.)      adore  
 You noble one, to whom large crowds are in awe

[tak      pɔsva:tnɔu      k      va:m      v      duʃɪ      la:skuɔu      pla:m]  
**tak      posvátnou      k      Vám      v      duši      láskou<sup>7</sup>      plám,**  
 so      sacred      to      you      in      soul      love      burns  
 Sacred is the love that burns in my heart for you,

[svɛ:      tselɛ:      ʒɪt'i:      nesu      f      ʔɔbjet'      va:m]  
**své      celé      žítí      nesu      v      obět'      Vám,**  
 my      whole      life      I carry      in      sacrifice      to you  
 I carry my whole life as a sacrifice to you

<sup>7</sup> In the original poem the word is “láskou,” but the published song leaves out the diacritical mark and is written “laskou.”

[ʔaʃ prɔ va:s sʃi:li:m aʃ mɪ sɾtse zɦoʃi:]  
**až pro Vás zšílím, až mi srdce shoří!**  
 until for you I go mad, until my heart bursts into flames!  
 Until I go mad for you, and my heart bursts into flames!

Jindy a dnes - Op. 14, No. 2

[jɪndɪ ʔa dnɛs]

[Then and now]

[gɔɪʃ iˈsmɛ se prvɲɛ zʒɛli nax stɔup va:m do li:tʃka]  
**Když jsme se prvně zřeli, / nach stoup, Vám do líčka,**  
 When we (refl.) first saw, / redness rose, your into cheeks,  
 When we saw each other for the first time, your cheeks went red

[ja: velki: bil ʔa smɲɛli: vɪ jɛʃtʰɛ malɪtʃka:]  
**já velký byl a smělý, / Vy ještě maličká.**  
 I bold was and daring, / you still small  
 and I was bold and daring, and you were still tiny.

[jak ʔɔsutʰ fraje z ˌ na:ma ʔɔ: smutɲɛ: fspɔmi:ɲki]  
**Jak osud hraje s náma, / ó, smutné vzpomínky!**  
 How destiny plays with us oh, sad memories!  
 How fate plays with us, oh, these sad memories!

[dnɛs vɪ iˈste velka: da:ma ʔa ja: tak malɪŋki:]  
**Dnes Vy jste velká dáma / a já tak malinký.**  
 Today you are great lady and I so small.  
 Today you are a great lady, and I'm so small, so small.

Churavím - Op. 14, No. 3

[xuravi:m]

I'm ill<sup>8</sup>

[xuravi:m ʔɔ: xuravi:m na duxu i tʰɛɛ]  
**Churavím, ó, churavím, / na duchu i těle,**  
 I'm ill, oh, I'm ill, / in spirit and body,  
 I'm ill, oh, I'm ill, both in spirit and body,

[ʔa jak lɪstɪ v ˌ jɛsɛɲ xladnɔu tʰɪʃɛ padaji: aʃ spadnɔu]  
**a jak listy v jeseň chladnou, / tiše padají, až spadnou**  
 and how leaves in autumn grow cold, / silently fall until fall  
 and as the leaves grow cold in the fall,

<sup>8</sup> (I'm getting sick/ailing)

[f — prax mɛ: toufɪ smɔɛlɛ:]  
**v prach mé touhy smělé.**  
 into dust of my desire bold.  
 Into the dust of my bold desire.

[nevra:t'i: se ɲɪgdɪ vi:ts̄ tso bɪlɔ gdɪsɪ]  
**Nevrátí se, nikdy víc, / co bylo kdysi!**<sup>9</sup>  
 It will not return, (refl.) ever more, / what was once!  
 It will never return, never to how it once was!

[ʔa ta duʃɛ dʒi:f tak tʃɪma: je tɛt' jakɔ pavuʃɪma]  
**A ta duše, dřív tak činná, / je teď jako pavučina,**  
 And the soul, sooner so active / is now like a spider web,  
 And the soul, which was so active, is now like a spider web,

[sɛ st'ɛnɪ jɛʃ vɪʃi:]  
**se stěny jež visí.**  
 from wall which is hanging.  
 Which is hanging from the wall.

[fʃak ta smutna: pɔɦa:tka ʔukɔntʃi: sɛ f — kra:tku]  
**Však ta smutná pohádka / ukončí se v krátku.**  
 However that sad fairy tale / ends itself in short,  
 However, that sad fairy tale will end very soon,

[jɛn tɔ sɪtʃɛ jɛʃt'ɛ bɪjɛ ʔɔ ma: pɔɲi: kra:sna: nexte sɪ jɛ]  
**Jen to srdce ještě bije, / oh, má paní krásná, nechte si je,**  
 only the heart still beats, / oh, my lady beautiful, keep it  
 Only the heart still beats, o beautiful lady, keep it,

[nexte na pama:tku]  
**nechte na památku!**  
 keep it in memory!  
 Keep it as a memory!

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<sup>9</sup> original: te, co bylo kdysi!

**Písňě o lichých slibech, Op. 15**

[pi:sɲɛ ʔɔ lɪxi:x slibɛx]  
[Songs of false promises]

**Kopejte hrobaři... - Op. 15, No. 1**

[kɔpɛjtɛ hɾɔbɔɹi]  
[Dig grave digger...]

[kɔpɛjtɛ hɾɔbɔɹi kɔpɛjtɛ ja:mu]  
**Kopejte, hrobaři, kopejte jámu,**  
Dig, grave digger, dig the pit,  
Dig, grave digger, dig the pit,

[mɔu mɪlɔu k ʔɔlta:ɹi ʔɔdvɛt'tɛ samu]  
**mou milou k oltáři, odved'te samu.**  
my sweetheart to the altar, lead alone.  
Take my sweetheart, to the altar alone.

[tva: mɪla: k ʔɔlta:ɹi nepu:ɪdɛ sama]  
**Tvá milá, k oltáři nepůjde sama,**  
Your sweetheart, to the altar will not go alone,  
Your sweetheart, will not go to the altar alone,

[naʃla sɪ jɪnɛ:ɦɔ ʃɛl ʔɔd ɲɪ zra:na]  
**našla si jiného, šel od ni zrána.**  
she found (refl.) another, he went from her in the morning.  
She has found another one, he was leaving her in the morning.

**Věneček - Op. 15, No. 2**

[vjɛnɛtʃɛk]  
[Little wreath]

[ʔat' t'ɛ gdɔ xtɛ ma: panɛŋkɔ gdɔ xtɛ dɔstane]  
**At' tě kdo chce, má panenku, kdo chce dostane,**  
So you who wants, my sweetheart, who wants gets (you),  
(Who wants you, my sweetheart, gets you)  
No matter who gets you, my sweetheart,

[vjɛnɛtʃɛk tvu:ɪ na pama:tku pɹɛts mɪ ʔostane]  
**věneček tvůj na památku, přec mi ostane.**  
little wreath yours in memory, but with me it remains.  
I will always have your little wreath (virginity) as my memory.

[ʃak tɪ budeʃ napɔslɛdɪ jɛʃt'ɛ lɪtɔvat']  
**Však ty budeš naposledy ještě litovat,**  
However you will be in the end still sorry,  
In the end you will be sorry,

[gɔ t'ɛ bude bes ˘ vienɛtʃku d'ɛftʃɛ mɪlovat']  
**kdo tě bude bez věnečku, děvče, milovat?**  
 who you will without the wreath girl, love?  
 Who will love you without the wreath?

[jak xtɛʃ z ˘ jini:m na ʔɔdafki ji:t'ɪ sprovoða]  
**Jak chceš s jiným na oddavky jítí sprovoda?**  
 How do you want with another to the wedding to go accompanied?  
 How will you get married without the wreath?

[pan fara:Ř t'ɛ bes ˘ vienɛtʃku d'ɛftʃɛ neɔða:]  
**Pan farář tě bez věnečku, děvče neoddá.**  
 Mister minister you without the wreath, girl will not give.  
 The preacher will not marry you without the wreath.

Proč bych plakal? - Op. 15, No. 3

[prɔtʃ bɪx plakal]  
 [Why should I cry?]

[prɔtʃ pak bɪx ma: mɪla: prɔtʃ pak bɪx plakal]  
**Proč pak bych, má milá, proč pak bych plakal,**  
 Why then would I, my sweetheart, why then would I cry,  
 Why should I cry, my sweetheart,

[prɔtʃ pak bɪx prɔ tebe dɔ vɔdɪtʃki ska:kal]  
**proč pak bych pro tebe do vodičky skákal.**  
 Why then would I for you into the water jump.  
 Why should I jump into the water for you.

[pu:jdu rat'ʃ k ˘ muzɪtɛ na'ɪdu sɪ tam jinou]  
**Půjdu rad'š k muzice najdu si tam jinou,**  
 I will go instead to the music I will find myself there another,  
 I would rather go to the music where I will find another,

[z ˘ mɔdri:ma ɔtʃɪma hɔlku rɔztɔmɪlou]  
**s modrýma očima, holku roztomilou.**  
 with blue eyes, a girl charming.  
 A cute girl with blue eyes.

[pu:ɪdu rat'ʃ k ˘ muzɪtɛ na'ɪdu sɪ tam jinou]  
**Půjdu rad'š k muzice najdu si tam jinou,**  
 I will go instead to the music I will find myself there another,  
 I would rather go to the music to find there another one,

[hɔlku ʔupřɪmpɛ'ʃɪ: s ˘ pjɛknou rɔzmarɪnou]  
**holku upřimnějš, s pěknou rozmarinou.**  
 a girl more honest, with a nice sprig of rosemary.  
 A more honest girl with a nice sprig of rosemary.

[ja: ma:m ʔuf hɔdnejʃi hɔlku ʔupřimnejʃi:]  
**Já mám už hodnějši, holku upřimnějši,**  
 I have already much better, a girl more honest,  
 I already have a nicer, more honest girl,

[ja: ma:m ʔuf jinou hɔlku roztomilou]  
**Já mám už jinou, holku roztomilou.**  
 I have already another, girl charming.  
 I already have another charming girl.

**Ukolébavka, Op. 16<sup>10</sup> (1905)**

[ʔukɔlɛ:bafka]

[Lullaby]

[sluŋkɔ se za hɔrɪ da:vno jɪʒ ʔula:ni:]  
**Slunko se za hory dávno již uklání,**  
 The sun beyond the mountains long since already inclines,  
 The sun has set behind the mountains for a long time,

[tʃɛrva:nɛk paɦorkɪ za:ři svou zlat'i:]  
**červánek pahorky zaři svou zlatí,**  
 blush of dawn hills is shining its gold,  
 The blush of dawn shines its gold on the hills,

[neʃ dozɲi: na na:fsɪ f \_ kaplɪtʃtɛ klɛka:ni:]  
**než dozní na návsi v kapličce klekání,<sup>11</sup>**  
 before finish ringing in the village in the chapel final bell  
 Before the church bells finish ringing,

[k spa:ŋku t'ɛ zli:baji: k \_ spa:ŋku t'ɛ zli:baji: andjelɛ: svat'i:]  
**k spánku tě zlíbají, k spánku tě zlíbají, andělé svatí.**  
 to sleep you they will kiss, to sleep you they kiss, angels holy.  
 Sacred angels will kiss you to sleep.

[k \_ spa:ŋku t'ɛ zli:baji: snɛm svjɛntʃi: skra:ɲɛ]  
**K spánku tě zlíbají, snem zvění skráně,**  
 To sleep you they will kiss, in a dream on the outside temples  
 They will kiss you to sleep, they will decorate your temples,

[vɛ snu t'ɛ ʔɔdɲɛsou ku zlatɛ: bra:ɲɛ:]  
**ve snu tě odnesou ku zlaté bráně.**  
 in a dream you they will take away to the golden gate.  
 And in the dream, they will take you to a golden gate.

<sup>10</sup> Original published version lists op. 14, same as *Nové Písně Závěšovy*. Subsequent advertisements from the publisher list it as op. 16 and this is the justification for the number listed here.

<sup>11</sup> angelus/triple stroke - 3 times

[dɔ za:mku s \_ kŘɪʃt'ʔa:lu k \_ prnt̩sɛzɲe bi:lɛ:]  
**Do zámku z křišťálu k princezně bílé,**  
 To the castle of crystal to a princess white,  
 To a crystal castle, to a white princess,

[f \_ xaloupku za lesɪ k \_ tʃarɔvine: vi:lɛ]  
**v chaloupku za lesy k čarovině víle.**  
 to little hut beyond the forests to a magic fairy.  
 To a little hut behind the forest, to a magic fairy.

[dřɪ:vɛ nɛʃ prɔbudi: pta:tʃɛ dɛn zlat'ɪʃki:]  
**Dříve než probudí ptáče den zlatižký,**  
 Before will wake up the bird day golden,  
 Before the little bird will awaken the golden day,

[dřɪvɛ nɛʃ pɔslɛdɲi: pɔɦasnɔu fɪv'ɛzdɪtʃki]  
**drive než poslední pohasnou hvězdičky**  
 before the last fade stars  
 Before the last stars will fade,

[naspjɛt' t'ɛ pŘɪnesɔu v \_ na:ruʃɪ mat'ɪtʃki]  
**nazpět tě přinesou v náruči matičky.**  
 back you they will bring to the arms of mother.  
 They will bring you back in the arms of your mother.

### Na struně lásky, Op. 19 (1909)

[na strɯɲɛ la:skɪ]  
 [On the string of love]

### Jaro a podzim - Op. 19, No. 1

[jarɔ ʔa pɔdzɪm]  
 [Spring and fall]

[gdɪʃ jarɔ zɛ sna bud'i: v \_ luʃɪma:x kvjɛtɪ]  
**Když jaro ze sna budí v lučinách květy,**  
 When spring from sleep awakens in the meadow the flowers,  
 When spring awakens the flowers in the meadows from dreams,

[gdɪʃ slunt̩sɛ zɛmɪ li:ba: ʃɦavi:mɪ rɛtɪ]  
**když slunce zemi líbá žhavými rety,**  
 when the sun earth well with hot lips  
 When the sun kisses the earth with its burning lips,

[ʔa pta:tʃɛ pjeje f \_ pɔli k \_ nebesu:m vzlɛ:ta:]  
**a ptáče pjeje v poli, k nebesům vzlétá,**  
 and bird singing in the field, to heavens flies,  
 And the little bird sings in the field flies towards the heavens,

[zɛ steri:x pi:spi: svɔji:x jarɲi: ba:j splɛ:ta:]  
**ze sterých písní svojích jarní báj splétá.**  
 from hundred songs its spring fable weaves

From a hundred stories it weaves together its spring songs.

[kra<sup>i</sup> nɔvi:m stkvɪ: sɛ jasɛm ha:<sup>i</sup> vu:ɲi: di:fɛ]  
**Kraj novým stkví se jasem, háj vůní dýše**  
 Countryside new shines (refl.) with brightness the grove aroma emitting  
 The countryside shines with new life, the forest grove is breathing

[ʔa v \_ moji: duʃɪ tsɔsɪ sɛ vzbouzi: t'ɪfɛ]  
**a v mojí duši cosi se vzbouzí tíše,**  
 and in my soul something is awakening softly  
 And in my soul something is softly awakening,

[tsɔs bouři: mladou hlavou snɪ kra:sne: spřa:da:]  
**cos bouří mladou hlavou sny, krásné spřádá**  
 something storms through young head (my) dreams beautiful weave together  
 Something is playing havoc with my young head and weaving beautiful dreams together

[ʔa plnɔ nɔvi:x tuʒɛp sɛ f \_ sɪtse fkra:da:]  
**a plno nových tužeb se v srdce vkrádá.**  
 and full of new desires (refl.) into heart (it) steals  
 And many new desires are stealing themselves into the heart.

[ʔa f \_ kra:sni: ma<sup>i</sup> zɲi: la:skɪ ba:<sup>i</sup>]  
**A v krásný máj zní lásky báj!**  
 and into beautiful May resounds of love the legend!  
 And beautiful May, the legend of love resounds!

[gdɪʃ f \_ pɔdzɪm svadle: list'i: na zem sɛ skla:da:]  
**Když v podzim svadlé listí na zem se skládá**  
 When in autumn faded leaves to the ground (refl) gather(fall)  
 When in the fall the leaves fall to the ground

[v \_ mɛ: sɪtse ʒal ʔa li:tɔst sɛ zvɔlna fkra:da:]  
**v mé srdce žal a lítost se zvolna vkrádá**  
 in my heart sorrow and longing (refl) gradually steal into  
 Sorrow and longing gradually steal into my heart

[svou hlavu smutɲɛ skla:ɲi:m ʔa touzi:m spa:t'ɪ]  
**svou hlavu smutně skláním a toužím spátí**  
 my head sadly I rest and long to sleep  
 I place my head down sadly and I desire to sleep

[nɛʃ jarɔ s \_ pi:spi: svɔji: sɛ znɔvu vra:t'i:]  
**než jaro s písní svojí se znovu vrátí.**  
 before spring with song its (refl.) again returns  
 Before spring returns with its song.

[zɲi: f \_ ʃirou da:l jen stesk ʔa ʒal]  
**Zní v širou dál jen stesk a žal!**  
 resounds in the wide distance only longing and sorrow!  
 Far and wide this longing and sorrow sounds, only longing and sorrow!

Vzpomeň sobě... - Op. 19, No. 2

[fʃpɔmɛŋ sɔbjɛ]

[Remember]

[ʔaʃ sɛ pɔdzim znovu vra:t'i: st'ixnɛ ʒentsu:f smi:x]  
**Až se podzim znovu vrátí stichne žencův smích**  
 When (refl.) autumn again returns quiets woman's laughter  
 When autumn returns again a woman's laughter grows quiet

[suxɛ: list'i: na zem spadne f \_ stari:x aleji:x]  
**suché listí na zem spadne v starých alejích;**  
 dry leaves to the ground fall on old forest paths  
 Dry leaves fall on the paths of the old forest

[ʔaʃ ʔi ʒlute: ru:ʒɛ svadnou st'ixnɛ ha:i ʔi sat]  
**až i žluté růže svadnou, stichne háj i sad,**  
 when also the yellow roses fade, quiets the grove and orchard,  
 And when the yellow roses fade, the grove and orchard grow quiet,

[fʃpɔmɛŋ sɔbjɛ gɔ t'ɛ mi:val ra:t]  
**vzpomeň sobě, kdo tě míval rád.**  
 remember to yourself who you used to love (you)  
 Remember who used to love you

[ʔaʃ mɛ: pi:sɲɛ f \_ srtsɪ st'ixnou slova na mi:x rtɛx]  
**Až mé písně v srdci stichnou, slova na mých rtech**  
 When my songs in my heart grow silent, words on my lips  
 When the songs in my heart grow silent, the words on my lips

[sɫzi f \_ ʔɔʃix visuʃi: sɛ f \_ pɻsou staji: vzdɛx]  
**slzy v očích vysuší se v prsou stají vzdech,**  
 the tears in my eyes dry up (refl.) in my breast catches breath,  
 The tears in my eyes dry up and I can't breathe,

[ʔaʃ sɛ bude svadlɛ list'i: na mɛ:m firɔbjɛ stla:t]  
**až se bude svadlé listí na mém hrobě stlát**  
 when (refl.) will faded leaves on my grave strew  
 When the faded leaves are strewn on my grave

[fʃpɔmɛŋ sɔbjɛ gɔ t'ɛ mi:val ra:t]  
**vzpomeň sobě, kdo tě míval rád.**  
 remember to yourself who you used to love (you)  
 Remember who used to love you

Zastaveníčko - Op. 19, No. 3

[zastaveŋi:tʃkə]

[A date]

[den da:vno strat'ɪl svoji: mɔts] ʔa vu:kəl dři:ma: kazdi: kvjet]  
**Den dávno ztratil svojí moc / a vůkol dřímá Každý květ,**  
 Day long ago lost its power / and all around dozes every blossom,  
 A long time ago the day lost its power and all around every blossom sleeps,

[jen ja: sa:m bloudi:m f\_ t'ixou nots gde slavi:k potʃal pi:sne pjet]  
**jen já sám bloudím v tichou noc, / kde slavík počal píšně pět.**  
 only I myself wander in quiet night, / where nightingale began its song to sing.  
 Only I wander in the quiet night, where the nightingale started to sing its songs

[kəl se skla:da: jɪf spa:ŋku sladka: t'i:f]  
**Kol se skládá již spánku sladká tíž**  
 all around is laying down already for sleep the sweet weight  
 All around the sweet weight is laying itself down for sleep

[ru:ze ɲeznou vu:ɲi di:ʃe kvjet se s\_ kvjetem snoubi: t'ɪʃɛ]  
**růže něžnou vůni dýše květ se s\_ květem snoubí tiše.**  
 the rose a gentle fragrance exhales flower (refl.) with flower weds quietly.  
 Lying down to sleep, the rose exhales a gentle aroma that quietly joins another flower.

[ja: bloudi:m sa:m]  
**Já bloudím sám.**  
 I wander alone.  
 I wander alone.

[nots xvi: se pi:sni: tajemnou ʔa sɲiva: luna pluje v\_ da:l]  
**Noc chví se písni tajemnou / a snívá luna pluje v dál**  
 Night trembles its songs mysterious / and dreamy moon floats in distance  
 Night trembles with its mysterious song and the dreamy moon swings away

[strom tiskɲe ʃumi: nade mnou jak ʔo la:stse bɪ ʃɛpotal]  
**strom teskně šumí nade mnou, / jak o lásce by šepotal.**  
 a tree longingly rustles above me, / as if about love were whispering.  
 A tree rustles longingly above me, as if it was whispering about love.

[ʔo la:stse jɪf se k\_ tobje sxvi:va:m]  
**O lásce již se k\_ tobě schvívám,**  
 About love already (refl.) to you I tremble,  
 About love, with which I tremble towards you

[gdɪʃ v\_ moře ʔotʃi tvi:x se diva:m]  
**když v\_ moře očí tvých se dívám,**  
 when into the sea of eyes yours I look,  
 When I look into the sea of your eyes,

[ʔə la:st̩sɛ jɛž mɛ: s̩rt̩sɛ va:bi: vɛ svou mɔts̩]  
**o lásce jež mé srdce vábí ve svou moc.**  
 about the love which my heart lures into your power.  
 About the love that lures my heart into your power.

[spɪ sladt̩sɛ dɔbrou nɔts̩]  
**Spi sladce dobrou noc!**  
 Sleep sweetly, good night!  
 Sleep sweetly, good night!

Tulácké písničky, Op. 21 (1908)  
 [tula:tskɛ: písničkɪ]  
 Vagabond songs

Tulácká - Op. 21, No. 1  
 [tula:tska:]  
 [The Vagabond]

[jakɔ pta:t̩ʃɛ bes hpi:zɛt̩ʃka bloudi:m svjɛtɛm sa:m]  
**Jako ptáče bez hnízdečka bloudím světem sám,**  
 Like bird without nest I wander through the world alone,  
 Like a little bird without a nest I wander through the world alone,

[mamɪt̩ʃu mɪ pɔxɔvalɪ tat'i:t̩ʃka nɛma:m]  
**mamičku mi pochovali, tatíčka nemám.**  
 mother my buried, father I don't have  
 My mother is buried, I don't have a father

[od \_ mɛsta se tɔula:m k \_ mɛstu f \_ʃiri: ha:l ʔɪ lux]  
**Od města se toulám k městu v širý háj i luh,**  
 From city (refl.) I wander to city in open meadow and forest  
 From the city I wander to a city in the broad forest and meadow.

[ji:st mɪ daji: dɔbři: lɪdɛ: zdрави: da: mɪ bu:x]  
**jíst mi dají dobří lidé, zdraví dá mi Bůh.**  
 eat me give good people health gives me God  
 Good people give me food, and god gives me health.

[jakɔ pta:t̩ʃɛ bes hpi:zɛt̩ʃka bloudi:m svjɛtɛm sa:m]  
**Jako ptáče bez hnízdečka bloudím světem sám,**  
 Like bird without nest I wander through the world alone,  
 Like a little bird without a nest I wander through the world alone,

[gdɪʃ mɛ bɔli: mɛ: s̩rd̩'ɛ:t̩ʃkɔ tak sɪ zaspi:va:m]  
**když mě bolí mé srdéčko, tak si zaspívám.**  
 when me it hurts my heart, so to myself I sing.  
 When my heart hurts, I sing to myself.

Sedí slípka na bidélku - Op. 21, No. 2

[sedi: sli:pka na bide:lku]

[The little hen is sitting on a perch]

[sedi: sli:pka na bide:lku na kohouta gda:tʃɛ]  
**Sedí slípka na bidélku, na kohouta kdáče,**  
 Sits hen on perch, at rooster cackles,  
 The little hen is sitting on a perch, she cackles at the rooster.

[mlade: d'eftʃɛ tʃernoʒoke: pro tula:ka pla:tʃɛ]  
**mladé děvče černooké pro tuláka pláče.**  
 young girl black-eyed for the rogue crying.  
 A young black-eyed girl cries for the vagabond

[d'eftʃɛ d'eftʃɛ tʃernoʒoke: kam i:si rɔzum dalɔ]  
**Děvče, děvče černooké, kam jsi rozum dalo,**  
 Girl, girl black-eyed, where you reason did put,  
 Black eyed girl, where did you put your reason,

[ʒɛ do oʃi: tula:kovi i:si se zadi:valɔ]  
**že do očí tulákovi jsi se zadívalo.**  
 that into the eyes of the vagabond you (refl.) looked.  
 That you looked into this vagabond's eyes.

neʃ se vispi:ʃ da:vno bude pʃes hory ʔa doli]  
**Než se vyspíš, dávno bude přes hory a doly,**  
 Before you awake, a long time will be across mountains and meadows,  
 Before you wake up in the morning, he's going to be gone far, far away

[ʔani sobje nefspomene ʒɛ t'ɛ sɾtse boli:]  
**ani sobě nevzpomene, že tě srdce bolí.**  
 even to himself will not recall, that your heart hurts.  
 He won't even remember that your heart hurts.

Oženil se starý tulák - Op. 21, No. 3

[ʔoʒɛɲil se stari: tula:k]

[The old vagabond married]

ʔoʒɛɲil se stari: tula:k tulatʃku si vzal]  
**Oženil se starý tulák, tulačku si vzal,**  
 He married (refl) the old vagabond, girl vagabond he took,  
 The old vagabond married a girl vagabond,

[vraptʃa:k se mu tʃimʃarara za humnama sma:l]  
**vrabčák se mu čimčarara za humnama smál.**  
 sparrow (refl) at him "cimcarra" beyond the hills is laughing.  
 A sparrow laughs "cimcarra" at him beyond the hills.

[at' sɪ vrapʃa:k tʃimʃaruje tula:k ma:lɔ dbal]  
**At' si vrabčák čimčaruje tulák málo dbal,**  
 Let (refl.) sparrow cimcarra vagabond little cares,  
 Let the sparrow "cimcarra," the vagabond doesn't care,

[pɔd fivjezdami svatebni: sɪ lu:ʃkɔ v mɛxu stlal]  
**pod hvězdami svatební si lůžko v mechu stlal,**  
 under stars wedding (refl.) bed in moss laid,  
 Under the stars he has made a wedding bed in the grass,

[ʔa neʃ za vsi: na palɔuku otkvet' bɔdla:tʃɛk]  
**a než za vsí na palouku odkvet bodláček,**  
 and before beyond the village on meadow faded the thistle,  
 And before the thistle faded on the meadow beyond the village,

[narɔdil se tula:kɔvi mali: tula:tʃɛk]  
**narodil se tulákovi malý tuláček.**  
 born to wanderer little wanderer.  
 The vagabond had a little vagabond.

[ʔɔʒɛnil se stari: tula:k tula:tʃku sɪ vzal]  
**Oženil se starý tulák, tulačku si vzal,**  
 He married the old vagabond, girl vagabond he took,  
 The old vagabond married a girl vagabond

[prɔtɔʒɛ se ʃiri:m svjetem sa:m dɔst natɔulal]  
**protože se širým světem sám dost natoulal.**  
 because (refl.) through the wide world alone enough he wandered.  
 Because he had enough of wandering through the wide world alone.

Vítr fouká - Op. 21, No. 4  
 [vi:tr fɔuka:]  
 [The wind is blowing]

[vi:tr fɔuka: ze strni:ska list'i: pada: se strɔmu]  
**Vítr fouká ze strníska, listí padá se stromu,**  
 Wind blows from bushes leaves fall from the tree,  
 The world is blowing the bushes, the leaves are falling from the trees

[srʃtɛ mɛ: sɪ nezasti:ska: nezaluje nɪkɔmu]  
**srdce mé si nezastýská, nezaluje nikomu.**  
 heart my itself complain, doesn't to anyone.  
 My heart doesn't complain to anyone,

[gdɪʃ je lɛ:tɔ nepi: zimi vřes nekvete skalínɔu]  
**Když je léto, není zimy, vřes nekvete skalinou,**  
 When it is summer, it's not winter, heather doesn't bloom on the rocks  
 When it's summer, it's not winter, and the heather doesn't bloom on the rocks

[gdɪʃ i dɛ d'ɛftʃɛ za jmi:mɪ fɔx musi: jɪt za jɪnɔu]  
**když jde děvče za jinými, hoch musí jít za jinou,**  
 when goes girl after another, a boy must go for another,  
 If the girl goes to look for another boy, then the boy goes to look for another girl.

[at' sɪ fɔuka: zɛ strɲi:ska at' sɛ sɲɛxɛm bjɛla: kraʲ]  
**At' si fouká ze strníska, at' se sněhem bělá kraj**  
 Let it blow from bushes let (refl.) with snow white the countryside  
 Let the wind blow on the bushes and let the whole countryside get white with snow

[sɾʲtɕɛ mɛ: sɪ nezastɪ:ska: pɔ zimɲɛ zas bude maʲ]  
**srdce mé si nezastýská, po zimě zas bude máj,**  
 heart mine itself will not complain, after winter again will be may.  
 My heart will not complain, after winter it will be May again.

**Na viole d'Amour, Op. 22 (1909)**

[na viole d'amur]  
 [On the viola of love]

Svou hlavu ke mně skloň...<sup>12</sup> - Op. 22, No. 1

[svɔu filavu ke mɲɛ sklɔɲ]  
 [Bend your head towards me]

[svɔu filavu ke mɲɛ sklɔɲ mɲɛ pɔ tɔbje sɛ sti:ska:]  
**Svou hlavu ke mně skloň, / mně po tobě se stýská,**  
 Your head to me incline, I for you (refl.) miss,  
 Bend your head towards me, I miss you,

[v mi:x pi:sɲi:x ʔalespɔɲ i'sɪ sɛ mnɔu i'sɪ mɪ bli:ska:]  
**v mých písních alespoň / jsi se mnou, jsi mi blížká.**  
 in my songs at least / you are with me, you are to me close.  
 In my songs at least you are with me, you are close to me.

[svɔu filavu ke mɲɛ sklɔɲ xtsɪ ru:ʒɛ kɔl ɲi: ʔvi:tʲ]  
**Svou hlavu ke mně skloň, / chci růže kol ní uvít**  
 Bend head to me incline, I want roses around her to weave  
 Bend your head towards me, I want to weave roses around it

[v mi:x pi:sɲi:x ʔalespɔɲ smi:m ʃt'ʔastɛn s tɛbɔu mluvitʲ]  
**v mých písních alespoň / smím št'asten s tebou mluvit.**  
 in my songs at least / I can happily with you talk  
 In my songs at least I can happily talk with you.

<sup>12</sup> Friml leaves out the original third stanza.

[svou filavu ke mje skloŋ sve: tselo k \_ moji: skra:ŋi]  
**Svou hlavu ke mně skloň / své čelo k mojí skrání,**  
 Bend head to me incline, / your forehead to my temple,  
 Bend your head towards me, your forehead to my temple,

[v \_ mi:x pi:sni:x ?alespəŋ t'i ŋɪgdə nezabra:ŋi:]  
**v mých písních alespoň / ti nikdo nezabrání.**  
 in my songs at least / to you no one can stop.  
 At least in my songs, no one will prevent you from that.

Jde podzim duší mou - Op. 22, No. 2

[ˈdɛ podzɪm duʃi: mɔu]

[The fall is moving through my soul]

[ˈdɛ podzɪm duʃi: mɔu gde pʁɛt' t'i:m jarɔ skvɛtlɔ]  
**Jde podzim duší mou, / kde před tím jaro zkveto,**  
 Goes autumn through soul my, / where before that spring bloomed  
 The fall is moving through my soul, where before spring was blooming,

[gdɛs v \_da:ltɛ za:ʃi: tmɔu fspɔmi:ŋkɪ blɛdɛ: svjɛtlɔ]  
**kdes v dálce září tmou / vzpomínky bledé světlo.**  
 somewhere in distance shines through the dark / of a memory pale light  
 Somewhere far away the pale light of a memory shines.

[ˈdɔ:u st'i:ni duʃi: mɔu ?a filava ni:ʃ se xi:li:]  
**Jdou stíny duší mou, / a hlava níž se chýlí,**  
 Go shadows through soul my / and the head downwards (refl.) inclines,  
 The shades go through my soul and my head inclines,

[kɔl vɛtʃɛrɛm a tmɔu st'i:n la:skɪ pʁɛʃɛl bi:li:]  
**kol večerem a tmou / stín lásky přešel bílý.**  
 around through evening and darkness / shadow of love passed white  
 Through the evening and the darkness, the white shadow of love passed by.

[ˈdɛ smutɛk duʃi: mɔu jak f \_ kraje pɔdzɪm kra:tʃi:]  
**Jde smutek duší mou, / jak v kraje podzim kráčí,**  
 It goes sadness through soul my, / like into country fall walks,  
 The sorrow goes through my soul, like the fall walking into the countryside

[sa:m blɔudi:m notsi: tmɔu ?a smutnɔ mi ?af k \_ pla:tʃi:]  
**sám bloudím nocí, tmou / a smutno mi až k pláči.**  
 alone I wander through night darkness / and sad I am all the way to tears.  
 Alone I wander through the night and darkness, and I'm so sad, I could cry.

Ne, ty to nepovíš - Op. 22, No. 3

[ne ti to nepovi:f]

[No, you won't say that]

[ne ti to nepovi:f / tso mjesi:ts vidjel pouze]  
**Ne, ty to nepovíš,** / **co měsíc viděl pouze,**  
 No, you that will not say, / what the moon saw only  
 No, you won't say that, what only the moon saw,

[jak ftjera i sem t'e zli:bal tak va:fjrvje tak dlouze]  
**jak včera jsem tě zlíbal / tak vášnivě tak dlouze.**<sup>13</sup>  
 how yesterday I you kissed / so passionately so long.  
 How I kissed you yesterday so passionate and prolonged.

[ne ti to nepovi:f ma: holubitjko krotka:]  
**Ne, ty to nepovíš,** / **má holubičko krotká,**  
 No, you that do not say, / my dove gentle,  
 No, you won't say that, my sweetheart,

[jak f \_ poli:beni: našem se duže z \_ duši: potka:]  
**jak v políbení našem / se duše s duší potká.**  
 how in kisses our / (refl.) soul with soul meets.  
 How in our kiss our souls meet.

[ne ti to nepovi:f jak v \_ na:ruť i sem t'e sxva:t'il]  
**Ne, ty to nepovíš,** / **jak v náruč jsem tě schvátíl,**  
 No, you that do not say, / how in arms I you took,  
 No, you won't say that, how I took you into my arms,

[tso hubitjek i sem dal t'i ?a tso i sem t'i jix vra:t'il]  
**co hubiček jsem dal ti, / a co jsem ti jich vrátil.**  
 how many kisses I gave you/ and what I you of them returned.  
 How many kisses I gave you, and how many you returned.

[ne ti to nepovi:f vzdit' sama's tomu xt'ela]  
**Ne, ty to nepovíš,** / **vždyt' sama's tomu chtěla,**<sup>14</sup>  
 No, you that do not say, / after all yourself that you wanted  
 No, you won't say that, after all you wanted it yourself,

[br mē: rti vli:bal t'I třeba duši s \_ t'ela]  
**by mé rty vylíbaly**<sup>15</sup> / **tí třeba duši z těla.**  
 that my lips kissed / you possibly the soul from body.  
 That my lips would kiss your lips, possibly even your soul out of your body.

<sup>13</sup> original poem: “tak vášnivě a dlouze”

<sup>14</sup> original poem: “sama tomu's”

<sup>15</sup> original poem: by rty mé vylíbaly

Stesk<sup>16</sup> - Op. 22, No. 4

[stesk]

[Longing]

[tso        platnɪ        fʃɛtskɪ        jara        kra:sɪ]  
**Což        platny        všecky        jara        krásy,**  
 What        useful        all        of spring        beauties,  
 What are all the beauties of the spring worth,

[gdɪʃ        kɔləm        tʃɛla        stesk        jɛn        vla:        mɪ]  
**když        kolem        čela        stesk        jen        vlá        mi,**  
 when        around        forehead        longing        just        flies        to me,  
 When I feel longing around my forehead,

[gdɪʃ        k        sɪtsɪ        se        jɛn        smutek        fɪla:si:]  
**když        k        srdci        se        jen        smutek        hlásí**  
 when        to        the heart        (refl.)        only        sadness        announces itself  
 When sorrow is showing itself in my heart

[ʔa        hɔrɪ        dɔlɪ        mezi        na:mɪ]  
**a        hory,        doly        mezi        námi.**<sup>17</sup>  
 and        mountains,        valleys        between        us.  
 And the valleys are between us.

[jɛn        ɔbras        tvu:ɪ        ma:m        na        dnɛ        v        duʃɪ]  
**Jen        obraz        tvůj        mám        na        dně        v        duši,**  
 Only        image        yours        have I        on        bottom        in        soul,  
 Only your image I have on the bottom of my soul,

[fʃak        stesk        se        xvjel        v        mɛ:        snɛni:        dumnɛ:]  
**však        stesk        se        chvěl        v        mé        snění        dumné,**  
 however        the longing        (refl.)        wastrembling        in        my        dreams        thoughtful,  
 However, the longing was shaking my thoughtful dreams,

[tɛn        stesk        jɛnʃ        hɔřɛm        sɪtsɛ        skruʃi:]  
**ten        stesk,        jenž        hořem        srdce        zkruší,**  
 that        longing,        which        with burning        heart        pains,  
 The longing, that brings pain to my heart

[ʒɛ        t'ɪ        ma:        draɦa:        nɛ'sɪ        ʔu        mnɛ]  
**že        ty        má        drahá,        nejsi        u        mne.**  
 that        you        my        dear        are not        with        me  
 That you my dear are not here with me.

<sup>16</sup> original poem title was “Což platny”

<sup>17</sup> Each of the three four verse stanzas ends with “!” in the original poem.

[ʔax sɾtse s ˘ touhou fspomi:na: sɪ]  
**Ach, srdce s touhou vzpomíná si**  
 Oh, heart with desire recalls (refl.)  
 Oh, my heart remembers with longing and the longing,

[ʔa toufa marna: sɾtse rapɪ:]  
**a touha marná srdce raní,**  
 and desire vain heart wounds,  
 And vain desire hurts my heart,

[svjet bes tɛbɛ bɪ pɔzɪl kra:sɪ]  
**svět bez tebe by pozbyl krásy,**  
 the world without you would lose beauty,  
 The world without you would lose its beauty,

[sa:m ra:ɪ bɪ ra:ɪɛm nɛbɪl ʔapɪ]  
**sám ráj by rájem nebyl ani!**  
 itself paradise would paradise wouldn't be either!  
 Even paradise would not be a paradise!

Sen blažený mi duší táh' - Op. 22, No. 5  
 [sen blaženi: mɪ duʃi: tah']  
 [A blissful dream was moving through my soul]

[sen blaženi: mɪ duʃi: tax ʔa nɛvi:slɔvni: plɛs]  
**Sen blažený mi duší táh' / a nevýslovný ples,**  
 Dream blissful my through soul went / and unspeakable wonder,  
 A blissful dream was moving through my soul and unspeakable wonder,

[mɪ spɔlu ʃlɪ ɪsme pɔ tsesta:x vɛ stare:m parku gdes]  
**my spolu šli jsme po cestách / ve starém parku kdes.**  
 we together going were along paths in old park somewhere.  
 We walked together on the paths of an old park somewhere.

[jak f ˘ pɔha:t'tse ɪsme spɔlu ʃlɪ]  
**Jak v pohádce jsme spolu šli,**  
 Like in fairy tale we were together walking,  
 We walked together like in a fairy tale,

[jɪʒ z ˘ d'ɛtstvi: sɾtse zna:]  
**již z dětství srdce zná,**  
 already from childhood heart knows,  
 That the heart knows from childhood,

[ʔa tɪ ɪsɪ bɪla nɛvi:ʃlɪ ma: kra:sna: printsezna]  
**a ty jsi byla, nevíš-li, / má krásná princezna.**  
 and you were if you don't know, / my beautiful princess.  
 And you were, don't you know, my beautiful princess.

[ja: za ruku se s tɛbou vet' ʔa vnɪtru t̪si:t'ɪl i'sɛm]  
**Já za ruku se s tebou ved' / a vnɪtru cítil jsem,**  
 I by hand (refl) and you with / and inside felt I,  
 And I took your hand and we walked together and inside I felt

[jak pi:sɲemɪ i'sɛm znovu skvet' r̪tsɪ fʃɛlɪ bɪlɔ snɛm]  
**jak písňemi jsem znovu zkvět' / rci, vše-li bylo snem?**  
 how by songs I once again blooming / tell me, was everything dream?  
 I was blooming again with songs, is it true, that all that was just a dream?

[ma: duʃɛ ʃt'est'i: nestat̪ʃi: tak spɪ:t x̪tsɪ vɪɛt̪ʃnɛ da:l]  
**Má duše štěstí nestačí, / tak snít chci věčně dál,**  
 My soul happiness isn't enough, / so to dream I want forever more,  
 This happiness is not enough for my soul, I would like to dream forever,

[tɔu la:skou tvou i'sa bɔɦat̪ʃi: nɛʃ f pɔɦa:t̪sɛ je kra:l]  
**tu láskou tvou jsa bohatší, / než v pohádce je král.**  
 by love yours being richer than in fairytale is king  
 By your love, I am richer than a king in a fairy tale.

### Additional Czech Songs

#### Three Bohemian Folk songs (1911)

Děvče to ti udělám (*Betty of the rosy lips*) [Girl I'm going to give it to you]  
 Kudy, kudy, kudy cestička? (*Where, oh where is Johnny Gone?*) [Where does the trail lead?]  
 Ach není tu (*By-Gone Days*) [Oh, it's not here]

#### Černé oči [Black eyes] (Original date uncertain; second edition has a date of 1919) (Text: Karel Hašler)

Liché sliby [Strange promises]  
 Černým očím [Through the dark eyes]  
 Nestálá [Inconstant]  
 Letí mraky [The clouds are flying]

#### Pojď, o pojď [Come, oh come (closer to me)] (1905) (Text: Karel Hašler)

#### Nové české písně s průvodem piana (Dates uncertain) [New Czech Songs with Piano Accompaniment]

Nejkrásnější na tom světě ze všeho přec láska jehudbu  
 [The most beautiful thing in the world is love!] (Text: Miloše Vargy)  
 Ó, jak bych měl svou žínku rád! [O how I would love my "Zinku"] (Text: Jarda Blažek)  
 Čtyrlístek [Four leaf clover] (Text: Josef Šváb)  
 První pusa [First kiss] (Text: Josef Šváb)

**Songs published in series Vrbane ceske kuplety s průvodem piana**

[Czech songs with piano accompaniment]

(dates uncertain)

Že se ptáš! [How can you ask!] (Text: Josef Šváb)

Neračte se dotýkat! [Do not deign to touch me!] (Text: Bohdan Kaminský)

Přeju dobré chutnání [Bon appetit!] (Text: Rudolf Kafka)

To měl vědět dřív! [He should have known earlier] (Text: Bohdan Kaminský)

**Dva kuplety** [Two couplets] (Text: Karel Hašler; dates uncertain)

1. Za tou naší stodoličkou [Behind our barn]

2. Proč pak vy se panímámo mračíte? [Why are you so sad, mother]

**Písně o nevěrné milé** [Songs about the inconstant sweetheart]

(Text: Karel Hašler; dates uncertain)

1. Ty můj milý měsíčku [You, my dear little moon]

2. Bože, Bože, je to pravda . . . [Oh God, oh God, is it true]

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