

Abstract

The song genre constitutes a significant part of J. B. Foerster's work (around 350 songs). In the Czech musical context, Foerster is along with Vítězslav Novák considered a founder of modern Czech song. Despite its unquestionable significance, Foerster's song output remains an unexplored area in musicology. The aim of this diploma thesis is to contribute to the body of scholarship devoted to Foerster by focusing on this area of his work, which has not received adequate critical attention. The main part of the thesis consists of detailed musical-textual analyses of the song cycle *Šest písní na básně Puškinovy* op. 161 (1937). Through the analyses, the thesis examines the composer's approach to the setting texts to music and points out the qualities of his work. The discussion gives an overview of Foerster's song output and outlines the main critical concerns in this area of his work. The last but one chapter of the thesis compares opus 161 with selected Foerster's song cycles from his previous work periods and an attempt is made to put the opus into the context of the composer's song output as a whole. In the conclusion, opus 161 is discussed in the context of the Czech and, more generally, European song productions.