

An Analysis of Leoš Janáček's *Sinfonietta Fanfare for Band*

By

Dr. Amy Dunker

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Arranged By: Joel Blahnik

Instrumentation: Piccolo
Flute
Oboe
Eb Clarinet (Opt.)
Bb Clarinet 1 – 3
Bb Bass Clarinet
Bassoon
Eb Alto Saxophone 1 – 2
Bb Tenor Saxophone
Eb Baritone Saxophone

Horn in F 1 – 4
Bb Trumpet 1 – 3
Bb Cornet 1 -2
Bb Flugelhorn 1 – 2 (Opt.)
Eb Trumpet (Opt.)
Bb Bass Trumpet (Opt.)
Trombone 1 – 4
Euphonium 1 - 2
Tuba

Timpani
Percussion I: Suspended Cymbal, Snare Drum
Percussion II: Crash Cymbals
Percussion III: Bass Drum

Duration: 3 Minutes

Grade: 5

Harmonic Language: Neotonal

Meter: 2/4, 3/4, 3/2

Texture: Melody and Accompaniment, Counterpoint

Composition Date: 1926

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Dedication Statement: This arrangement of the first movement of *Sinfonietta* by Leoš Janáček is a fanfare heralding Jirí Žurek and his forty years of devotion as founder and director of the Plzen Conservatory Wind Orchestra, Czech Republic.

Composer Bio:

Leoš Janáček was born in Hukvaldy, Moravia (Czech Republic) on July 3, 1854, the son of a school teacher, and died in Moravská Ostrava on August 12, 1928. His life's principle vocation was that of teaching, having founded music schools and conservatories in his homeland, particularly in Brno. A patriot, his early works were not widely accepted; however, his most fruitful years were from the age of 70 onward.

He is now regarded as a Czech composer to be ranked with Smetana and Dvořák and one of the most substantial and original opera composers of the 20th century, eg. *Jenufa*. His prose, like his music, is in short, abrupt phrases, often too compressed and overloaded to reveal its meaning immediately, but with unmistakable energy and force. Of special interest is his 'speech melody' theory which correlates his musical language with the rhythm and pitch of words and sounds.

SINFONIETTA was written in 1926 as a commission for the Sokol Gymnastic Festival and dedicated to the Czechoslovak Armed Forces with an original title of *The Soldier's Symphony*, then changed to *Military Symphony*, and finally to *SINFONIETTA*. It was premiered in Vienna with a second performance for the Sokol Festival in Los Angeles, California.

It would be well-advised for the music conductor not familiar with his life to study one of the many well-documented biographies of this unique composer.

Background Notes:

This edition of the Janáček **Sinfonietta Fanfare** has been bubbling within me for over 25 years. My mentor, the late Václav Nelhýbel, once said to me, “Whatever you do, don’t touch Janáček!” Good words of advice as Nelhýbel’s doctoral thesis was on Janáček.

However, circumstances in life change and wisdom provides guidance for new works. Since I recently experienced the masterful teaching of Maestro Jiří Žurek at the Plzeň Conservatory who invited me to be a guest conductor of his ensemble, I have been motivated to acknowledge his life’s work with this edition. Mr. Žurek is a wind ensemble educator in the Czech Republic who believed in his vision of advocating quality classical wind literature for his students. He established his program and dedicated his life to its existence. Now in its 40th year, it is time to acknowledge his efforts. May Janáček’s *Sinfonietta Fanfare for Band* serve as a **bravo applause** to Professor Jiří Žurek and his Plzeň Conservatory program. Janáček, who was also a remarkable teacher during his lifetime, would be proud of Mr. Žurek’s career.

This edition of Janáček’s *Sinfonietta Fanfare for Band* was taken from the original symphony orchestra version of *Sinfonietta*, movement 5, which employed 9 trumpet parts and now has been cast into a mold for wind orchestra for both European and American band instrumentation. Therefore, the Eb clarinet, flugelhorn, Eb trumpet and Bb bass trumpet are optional.

It is, however, necessary to have two separate baritone parts, with the 1st baritone in treble clef preferably performing on tenor horn (smaller bore). The employment of the saxophone family should provide a satisfactory harmonic voicing in this

edition, supplementing the original brass color instruments. In dialogue with the cylindrical bore trumpets, the conical bore cornets and/or flugelhorns are most important. Either or both instruments would suffice. The timpani part is difficult and can be edited as to octave and pitches, according to the conditions of the availability of equipment and talent.

The woodwind trills in the opening should provide a *lustre of sound* which would make this edition colorful for both outdoor and concert hall performances. The option was also taken to edit articulations in the spirit of Janáček’s “natural speech” patterns.

The tonality chosen for this edition was determined after experiments with other tonal centers which presented problems of range and caused difficult technical demands. Hence, consideration was given to the performing musicians who must gloriously speak their part with the greatest possible ease.

So, Mr. Nelhybel, many considerations were given to bring this glorious music to the fore and what better opportunity than to bring it back *home* to the Czech lands, honoring the dedication and achievements of the Band Maestro of Plzeň. I know that I have your blessings and also that of the composer, Leoš Janáček. I sincerely believe that *Sinfonietta Fanfare for Band* could have originally been assigned to the full classical wind orchestra by Janáček himself if this medium had been in existence in his day.

—jb
II 2003

Further refinements and some corrections have been made to the score upon the advice of Lt. Col. Václav Blahunek, Director of the Prague Castle Band, for whom this work was part of his Doctoral studies. For this advice, I am most grateful.

—jb
2007

Form:

A ms. 1 – 33

(Repeat ms. 8 – 14, ms. 15 – 19, ms. 20 – 24)

A' ms. 34 – 49

A'' ms. 50 – 68

A''' ms. 69 – 94

(Repeat ms. 69 – 75)

Theme (Bb Trumpet I, ms. 11 – 13):



Variations of the Theme:

(Bb Trumpet I, ms. 20 – 24):



(Bb Trumpet I, ms. 25 – 33):



(Bb Trumpet I, ms. 34 – 36):



(Bb Trumpet I, ms. 40):



(Horn in F, ms. 50):



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