

# An Analysis of Zdeněk Lukáš's *Finale, Op. 190*

by

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**Composer:** Zdeněk Lukáš (pronounced ZDEN-yek LOO-kahsh)

## **Instrumentation:**

Piccolo  
Flute 1 – 2  
Oboe 1 – 2  
Bb Clarinet 1 – 3  
Bb Bass Clarinet  
Bassoon  
Eb Alto Saxophone 1 - 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone

French Horn 1 – 4  
Flugelhorn (Bb Cornet) 1 – 2  
Bb Trumpet 1 - 3  
Trombone 1 – 4  
Baritone 1 – 2 (Trombone 1 Baritone T.C. or Bass Trumpet)  
Tuba 1 – 2

Contrabass

Bass Drum/Cymbals  
Tenor Drum  
Snare Drum

*\*Adapted for Standard American Concert Band instrumentation by Joel Blahnik.*

**Duration:** 4 1/2 Minutes

**Grade:** 5

**Harmonic Language:** Neotonal

**Meter:** 4/4    5/4

**Texture:** Melody and Accompaniment, Counterpoint

**Date of Composition:** 1984

**Publisher:** Alliance Publications, Inc., AP-617 [www.apimusic.org](http://www.apimusic.org)  
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### **Composer Bio:**

Zdeněk Lukáš (pronounced ZDEN-yek LOO-kahsh) was born August 21, 1928 in Prague, Czechoslovakia. After graduating from the Theater Institute in Prague, Lukáš was an elementary teacher for five years. From 1953-1964, he was employed by the Czechoslovak Radio Studio in Plzeň as an editor and literary manager. In 1954, he founded and directed the mixed choir, Česká Píseň (Czech Song) whose overall artistic standards he succeeded in raising immeasurably during the course of its first twenty years. The choir achieved international acclaim and continues that tradition today.

Lukáš began composing during high school while studying music theory under Antonín Mádr. During the time he lived in Plzeň, Lukáš focused on arranging folk songs for his choir, and gradually began to compose original works.

Meeting the composer Miroslav Kabeláč in 1962 provided an important impetus for Lukáš to develop and continue to establish his own reputation as a composer. For eight years, Lukáš worked with Kabeláč to complete his musical training through tutorials. This relationship of teaching and support was invaluable to him. So, since 1964, Lukáš has devoted his life entirely to composition with the exception of two interruptions – a temporary teaching position at the Music Conservatory in Prague and later a four-year directorship of a women's chamber choir for the Czechoslovak State Ensemble of Songs and Dances.

In terms of composition, Lukáš's output ranges from simple stylizations of authentic folk tunes to works of a highly individualized approach to folk music, as well as compositions attesting to the artist's experimentation with various modern techniques.

### **Other Wind Ensemble/Band Works by Zdeněk Lukáš:**

Musica Boema (1978)	AP-616
Messagio (1997)	AP-628

**Form:**

Introduction	ms. 1 – 6	Percussion
A	ms. 7 – 20	Tpts, Hns, Tbns, Tba, Perc
B	ms. 21 – 24	Tpts, Hns, Tbns, Tba Cb, Perc
	<i>(repeat)</i>	
C	ms. 25 – 29	Tpts, Hns, Tbns, Tba Cb, Perc
	<i>(repeat ms. 25 – 28)</i>	
B	ms. 31 – 34	WW, Hns
	<i>(repeat)</i>	
C	ms. 35 – 39	WW, Hns
	<i>(repeat)</i>	
B	ms. 40 – 43	Saxes, Tpts, Hns, Tbns, Tba Cb, Perc
	<i>(repeat)</i>	
C	ms. 44 – 49	Full Band
	<i>(repeat 44 - 47)</i>	
Transition	ms. 55 – 56	Fl, Cl, B Sax, Cor, Tpt, Tbn, Tba, Perc
D	ms. 57 -62	Ob, All Saxes, Tbn 3/4, Tba, Cym (Pic 2x)
	<i>(repeat)</i>	
Transition	ms. 63 – 64	Full Band (w/o Tpt, Perc)
	<i>(D.S. to ms. 6 -49)</i>	
Coda	ms. 50 – 54	Full Band

**Theme 1 (Trombone I and II, ms. 7 – 10):**

Musical score for Theme 1 (Trombone I and II, ms. 7 – 10). The score consists of two staves, both marked with a forte (*f*) dynamic. The music features a series of chords and melodic lines with various accidentals, including flats and naturals, and some slurs.

**Theme 2 (Bb Cornet I and II, ms. 21 – 24):**

Musical score for Theme 2 (Bb Cornet I and II, ms. 21 – 24). The score is for two parts, COR. 1 and COR. 2, both marked with a forte (*f*) dynamic. The music is melodic with slurs and some ties.

**Theme 3 (Bb Cornet I and II, ms. 25 – 29):**

Musical score for Theme 3 (Bb Cornet I and II, ms. 25 – 29). The score is for two parts, COR. 1 and COR. 2. COR. 1 starts with a dynamic of mezzo-forte (*mf*) and COR. 2 with *mf*. Both parts have a forte (*f*) dynamic later in the passage. There are first and second endings marked "1." and "2."

**Theme 4 (Eb Alto Saxophone I and II, ms. 57 – 62):**

Musical score for Theme 4 (Eb Alto Saxophone I and II, ms. 57 – 62). The score is for two parts, A. SAX. 1-2, both marked with unison (*unis.*). The music is melodic with slurs and ties.

