

An Analysis of Zdeněk Lukáš's *Messaggio (The Message)* – *Poselství*

by

Dr. Amy Dunker

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

Instrumentation:

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

French Horn 1 – 4
Bb Trumpet 1 – 4
Trombone 1 – 4
Baritone 1 – 2
Tuba 1 – 2
Contrabass

Piano
Timpani
Xylophone
Tom-Toms (4)
Cymbals/Bass Drum

Recordings: Contemporary Czech Symphonic Band Music
Alliance Publications, Inc., AP – 0051

California State University Intercollegiate Wind Orchestra
WASBE 1999, 9th Conference – California
Mark Records 3135-MCD

Duration: 10 Minutes

Grade: 5

Harmonic Language: Tonal/Neotonal

Meter: Mixed Meter (4/4 3/4 2/4 5/4)

Genre: Symphonic Poem

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Commission Information:

Messaggio was commissioned by the Consortium of USA University Bands in 1997 through the coordination of Joel Blahnik and Larry Sutherland.

Consortium Members:

Bruce Aamann, Augustana College, Sioux Falls, SD
John Carnahan, California State University, Long Beach, CA
Richard Clary, University of Kentucky, Lexington, KY
Tom Duffy, Yale University, New Haven, CT
Tom Dvorak, University of Wisconsin-Milwaukee, Milwaukee, WI
Gary P. Gilroy, California State University, Fresno, CA
William V. Johnson, California Polytechnical College, San Luis Obispo, CA
Craig Kirchhoff, University of Minnesota, Minneapolis, MN
Tom Leslie, University of Nevada-Las Vegas, Las Vegas, NV
M. Scott McBride, State University of West Georgia, Carrollton, GA
Bob Ponto, University of Oregon, Eugene, OR
Steve Rochford, Irvine Valley College, Irvine, CA
Tim Smith, California State University-Hayward, Hayward, CA
Larry Sutherland, California State University-Fresno, Fresno, CA
Tevis Royce, McNeese State University, Lake Charles, LA

Premiere:

Messaggio was premiered on July 5, 1999 at the Fifth WASBE Conference in San Luis Obispo, California by the California State University Select Wind Orchestra, Dr. Larry Sutherland, conductor.

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
Finale (1984)	AP-617

Form:

A	ms. 1 – 47	Themes 1 and 2, Fanfares 1 and 2
B	ms. 47 – 139	Theme 3, Fanfares 1 and 2
	<i>(Repeat ms. 127 – 138)</i>	
C	ms. 140 – 200	Themes 3 and 4, Fanfare 3
A'	ms. 201 – 260	Theme 1, Fanfares 1 and 2

Fanfare 1 (Trumpets, ms. 1 – 4):

Bb Trumpet 1&2
Bb Trumpet 3&4

f *rit.*

Fanfare 2 (Flutes and Clarinets, ms. 5 – 10):

A ♩ = 60

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Cl. 3

p

Fl. 1
Fl. 2
Picc.
E.H.
Cl. 1
Cl. 2
Cl. 3

f *p* *f* *p* *f* *p*

Fanfare 3 (Baritones 1 and 2, ms. 145 – 147):

p

Theme 1 (Piccolo, ms. 11 – 19):

Musical notation for Theme 1, Piccolo part, measures 11-19. The notation is in treble clef with a key signature of one flat. It begins with a dynamic marking of *p*. The melody consists of a series of eighth and quarter notes, some with slurs and ties.

Musical notation for Theme 1, Piccolo part, measures 27-33. It features a boxed letter 'C' above the staff, a tempo marking of $\bullet = 80$, and a dynamic marking of *mf*. The notation shows a few notes with rests.

Theme 2 (Flutes 1 and 2, ms. 27 – 33):

Musical notation for Theme 2, Flutes 1 and 2, measures 27-33. It features a boxed letter 'E' above the first staff. The notation is in treble clef with a key signature of one flat. Both parts begin with a dynamic marking of *mf*. The melody is identical for both flutes, consisting of eighth and quarter notes with slurs.

Theme 3 (Flute 1, ms. 47 – 52):

Musical notation for Theme 3, Flute 1 and 2, measures 47-52. It features a boxed letter 'G' above the first staff. The notation is in treble clef with a key signature of one flat. Both parts begin with a dynamic marking of *p*. The melody is identical for both flutes, consisting of eighth and quarter notes with slurs. The notation includes dynamic markings of *f* and *p* throughout the passage.

Theme 4 (Bb Clarinet 1, ms. 140 – 144):

Musical notation for Theme 4, Bb Clarinet 1, measures 140-144. The notation is in treble clef with a key signature of one flat. It begins with a dynamic marking of *p*. The melody consists of eighth and quarter notes, some with slurs and ties. There are triplets indicated by a '3' above the notes.

Messaggio is a mature work by a master composer. Throughout the work, Lukáš uses complex chromaticism and extensive thematic development. Lukáš uses rhythmic, contrapuntal, harmonic and orchestrational changes to the thematic material as development devices throughout the work. Theme 2 usually appears as a counter theme to Theme 1. Fanfare motives appear in both complete and fragmented versions throughout each section.

Dr. Amy Dunker is an Associate Professor of Music at Clarke College in Dubuque, IA, USA where she teaches composition, theory, aural skills, trumpet and directs the new music ensemble.

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