

An Analysis of Zdeněk Lukáš's *Musica Boema*

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 – 2
Bb Bass Clarinet
Bassoon 1 – 2
Contra Bassoon
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

French Horn 1 – 4
C Trumpet 1 – 4 (Bb Parts Available)
Trombone 1 – 3
Tuba 1 – 2

Harp

Percussion I: Triangle, Cymbals, Claves
Percussion II: Tom-Toms (5)
Percussion III: Bass Drum, Piccolo Snare Drum, Claves
Percussion IV: Xylophone
Percussion V: Bells

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

Rutgers Wind Ensemble, William Berz, Conductor
Mark Records 7249-MCD, 2007

<http://www.amazon.com/gp/product/B0012Y0XSM/002-1965980-8936856?ie=UTF8&tag=amduap20&linkCode=xm2&camp=1789&creativeASIN=B0012Y0XSM>

Duration: 18 Minutes

Grade: 5

Harmonic Language: Tonal (d minor, e minor, D Major, g minor, c# minor, b minor, C Major, c minor)

Meter: Mixed Meter 3/4 2/4 4/4 3/8 5/4

Texture: Solo Melody, Melody and Accompaniment, Counterpoint

Date of Composition: 1978

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585 County Road Z, Sinsinawa, WI 53824 – 0157 USA
(608) 748-4411 Ext. 124

Publisher Copyright Date: 1997

Commission Information: Commissioned through Joel Blahnik in 1976 for Conductor,
Stanley DeRusha

Premiere: *Musica Boema* was premiered at the 1978 American Band Masters
Conference under the direction of Stanley DeRusha.

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:

Messaggio (1999)	AP-628
Finale (1984)	AP-617

I.

Harmonic Language: Tonal (d minor, e minor, D Major)

Meter: Mixed (3/4, 2/4, 4/4, 3/8)

Texture: Solo Melody, Counterpoint, Melody and Accompaniment

Duration: 9 ½ Minutes

Form:

Exposition:

A	ms. 1 – 80	Themes 1 and 2
B	ms. 81 – 106	Theme 3

(repeat ms. 81 – 86) (repeat ms. 89 -99) (repeat ms. 103 – 105)

A' + B'	ms. 107 -165	Themes 1, 2 and 3
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Development:

A''	ms. 166 – 208	Theme 1 (Percussion Alone)
A'''	ms. 209 – 231	Theme 1

(repeat ms. 209 – 215) (repeat ms. 216 – 229)

Recapitulation:

(D. S. al coda (ms. 107 – 153)

Coda	ms. 232 - 237
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Theme 1 (C Trumpet I, ms. 1 – 15):

The musical score for Theme 1 (C Trumpet I, ms. 1 – 15) is presented in two staves. The top staff is labeled "C TRUMPET 1-2" and the bottom staff is also labeled "C TRUMPET 1-2". The music is in 3/4 time and begins with a tempo marking of quarter note = 92. The first staff starts with a dynamic of "f" and a "cresc." marking, followed by a "cresc." marking. The second staff ends with a "pp" marking.

Theme 2 (Flute I, ms. 16 – 28):



Theme 3 (Piccolo, ms. 81 – 83):



Theme 4 (Horn in F I and II, ms. 81 – 83):



II.

Harmonic Language: Tonal (g minor, c# minor, a minor, Bb minor, C Major, c minor, D Major)

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

Texture: Melody and Accompaniment, Counterpoint

Duration: 8 ½ Minutes

Form:

Exposition:

A	ms. 1 – 20	Theme 1 and 2
B	ms. 21 – 51	Themes 2 and 3
	<i>(repeat ms. 28 – 49)</i>	
A'	ms. 52 – 72	Themes 1 and 2

Development:

A''	ms. 73 – 158	Themes 1 and 2
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Coda: ms. 159 -168

Theme 1 (Bb Clarinet I, ms. 1 – 2):



Theme 2 (Oboe I, ms. 9 – 12):



Theme 3 (C Trumpets I – IV, ms. 21 – 27):

The image displays two systems of musical notation for C Trumpets I-2 and C Trumpets 3-4. The first system covers measures 21 through 27. The top staff, labeled 'C TRUMPET 1-2', begins with a measure rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes marked with a '3.' and a 'f' dynamic. The bottom staff, labeled 'C TRUMPET 3-4', starts with a whole rest, then enters with a series of eighth and quarter notes, also marked with a '3.' and 'f'. The second system shows measures 26 and 27. The top staff continues with eighth notes and a final half note with a fermata. The bottom staff continues with eighth notes and a final half note with a fermata. Both staves in the second system have a 'v' marking above the final notes, indicating a breath mark.

Musica Boema 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.

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.