

An Analysis of Jan Pavel's *Sunrise (Svítaní)*

By

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

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

Timpani
Percussion I: Bells
Percussion II: Triangle, Crash Cymbals
Percussion III: Snare Drum, Bass Drum

Duration: 3 Minutes

Grade: 4

Harmonic Language: Tonal (Eb Major, A minor, C Major) (with chromaticism)

Meter: 3/4, 2/4

Texture: Melody and Accompaniment, Counterpoint

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Composer Bio:

Jan Pavel, born March 19, 1946 in Doloplazy, from the district of Olomouc, in the Czech Republic, is a graduate of the Kroměříž Conservatory of Music, who has been a most versatile musician familiar to the general public as conductor, choirmaster, musical pedagogue and composer. He is a member of the Musical Artists and Scientists Association and he has been cooperating with significant musical ensembles, with the Czech Radio Broadcast and Czech TV.

Presently, he is engaged in pedagogical activity at the Elementary School of Arts —Žerotín—in Olomouc. He also gives lessons to students of Choir Direction and Conducting at the Philosophical Faculty of Palacký University in Olomouc in the Institute of Musicology.

Prior to 1989, Jan Pavel asserted himself very rarely and composed for his own need or upon requests from friends, since he was not considered in favor by the government's political-artistic authorities. At this time, he composed a sacred vocal music for use in church and instrumental pieces for pupils in the music schools. He markedly affected the sphere of brass instruments and gradually became recognized among the established composers when his pieces for brass orchestras were finally executed on radio and TV programs.

Since the Velvet Revolution in 1989, Jan Pavel has been accepted as an artist and his compositional life has been prolific. During this rich period, he has composed pieces for symphonic wind ensembles to be played at festivals and competitive performances. However, focus has been placed on the current needs of music education; that is, for instructive compositions. He also occupies himself with transcriptions of pieces and has written lessons for tuba, euphonium, bass bugle-horn, trombone and French horn.

Notes:

Sunrise for Symphonic Band is a delicate caricature beginning and building with solo/soli action in a very sensitive and sensible manner. Melodic lines flow weightlessly as early morning rays of sunshine, combining in intensity as the composition proceeds, form a vivid ball of fire. Vibrating rays of light, represented by the opening 3/4 section which changes to a 2/4 section and then back to 3/4 with modulations, give this 3-minute work a beautiful flavor of drama and sunshine. Excellent contest material.

Form:

A	ms. 1 – 37	Eb Major
B	ms. 38 – 65	A minor → C Major
Transition	ms. 66 – 75	Modulation
A'	ms. 76 – 90	Eb Major
Coda	ms. 91 – 93	Eb Major

Theme 1 (Flute I, ms. 3 – 14):



