

**An Analysis of Jiří Laburda's *Adagio***  
*(from Symphony No. 2 for Symphonic Wind Ensemble and Percussion)*

By  
**Dr. Amy Dunker**  
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**Instrumentation:** Flute 1 – 2  
Oboe  
Bb Clarinet 1 – 2  
Bb Bass Clarinet  
Bassoon  
Eb Alto Saxophone 1 – 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
  
Horn in F 1 – 4  
Bb Trumpet 1 – 3  
Trombone 1 – 2  
Euphonium  
Tuba  
  
Timpani  
Percussion I: Suspended Cymbal, Triangle  
Percussion II: Snare Drum, Bass Drum, Tam-Tam

**Duration:** 4 ½ Minutes

**Grade:** 4

**Harmonic Language:** Tonal (Bb Major, G minor)

**Meter:** 4/4, 3/4

**Texture:** Melody and Accompaniment, Counterpoint

**Genre:** Symphony for Winds (Mvmt 2)

**Composition Date:** 2002

**Publisher:** Alliance Publications, Inc., AP – 656 [www.apimusic.org](http://www.apimusic.org)  
585 County Road Z, Sinsinawa, WI 53824-0157 USA  
(608) 748-4411 Ext. 124

**Publisher Copyright Date:** 2001

## Composer Bio:

### JIRÍ LABURDA

bn April 3, 1931

**Jiří Laburda**, (*pronounced YIH-zhee*) composer from the Czech Republic, has acquired his love for music from his parents and received elementary musical training in his native town of Soběslav. His attitude to music in general, and composition, in particular, was also shaped by the Czech composers Karel Hába, Zdeněk Hůla and the musicologist, Eduard Herzog.

Between 1952 and 1955, Laburda studied at the Pedagogical Faculty of Prague's Charles University and later on at the Prague Teacher Training College (1957-1960). In 1970, he received the title of Doctor of Philosophy; his doctoral thesis was entitled *The Symphonies of D. D. Schostakovitch*. His treatise, *Didactic Problems of Modern Textbooks of Harmony*, completed in 1973, is now part of his university textbook, *Diatonic Harmony*.

Jiří Laburda taught at various teacher-training colleges and institutions in Czech towns until he joined the staff of the Pedagogical Faculty of Charles University in Prague. He is presently on the faculty at the Conservatory of Music in Prague.

In his early days as a composer, Jiří Laburda devoted himself mostly to choral compositions which still assume a pride of place among his works. In composition, he draws on traditional means of expression. Stylistically, he ties on to neo-classicism in particular. As far as modern techniques of composition are concerned, it is small aleatoric and dodecaphony which are closest to his temperament.

Over the years, Laburda has composed an impressive number of works out of which more than 150 compositions have appeared in print. Laburda's compositions are understandable and are very well received by the broadest sector of music

lovers. He has always maintained lively contacts with musicians and amateur choirs for which he has composed very comprehensible works. To date, he has produced many compositions for children, notably minor works which children can easily play or sing. Among his technically demanding compositions are the virtuoso 1st and 2nd *Partita for Solo Violin*, numerous *Sonatas* (8 for piano, 4 for organ, 2 for trombone, oboe, clarinet, trumpet, tuba, accordion), *Concertos* (piano, organ, bassoon, accordion), *Double Concerto for Violin and Cello*, 8 *Masses*, *Cantatas*, *Symphony*, etc.

That Jiří Laburda's compositions are generally acclaimed and successful is corroborated by the countless prizes and distinctions which have been awarded thus far at domestic and international musical competitions. As far as domestic events go, in the jubilee competition sponsored by Czechoslovak Radio Prague, he won the prize for his *Piano Concerto*, while carrying away several prizes from the nationwide choral competition at Jihlava.

At international music festivals and similar events, he was awarded the Oscar Esplá prize for his cantata-missa, *Glagolitica* (1966); he won the Otto Sprechelsen prize in the city of Hanover, Germany, for his cantata, *Metamorphoses* (1968); in 1974, his *Prelude for Solo Accordion* received the SACEM-UPAC prize in Paris. Prizes in international competitions were received also in 1987, 1994 and 1996 for other music compositions.

*Green Marjoram* for Mixed Choir received the prize —*Premio Città di Trento*—in 1986 and also the first prize in the 1986 International Choral Competition, Trento, Italy. It was premiered by L'ensemble Vocal a cappella de Lyon, France, under the direction of Marcel Corneloup, on October 3, 1987 in Trento, Italy.

**Other Concert Band Works by Jiří Laburda:**

Adagio (from *Symphony No. 2 for Symphonic Wind Ensemble and Percussion*) AP-656

Overture (from *Symphony No. 2 for Symphonic Wind Ensemble and Percussion*) AP-652

Valse di Ballo AP-681

**Notes:**

*Adagio* for Symphonic Wind Ensemble and Percussion is Laburda's response to Alliance Publications, Inc's request to write a work for students with American Wind Band scoring. *Adagio* is the second movement of *Symphony No. 2 for Symphonic Wind Ensemble and Percussion*. It is a companion piece to *Overture* and *Scherzo and Finale*. The composer's intent was to portray the color and warmth of wind instruments. Tenderness and clarity prevail.

**Form:**

|    |               |     |                   |
|----|---------------|-----|-------------------|
| A  | ms. 1 – 19    | 4/4 | Adagio pensieroso |
| B  | ms. 20 – 101  | 3/4 | Allegro assai     |
| A' | ms. 102 – 140 | 4/4 | Tempo I           |

**Theme 1 (Bb Clarinet I, ms. 1 – 10):**

The image displays two staves of musical notation for the Bb Clarinet I part, measures 1 through 10. The first staff is in common time (C) and begins with a piano (*p*) dynamic. It features a melodic line with a series of eighth and quarter notes, some beamed together, and a few slurs. The second staff continues the melodic line with a mezzo-forte (*mf*) dynamic, showing a more sustained and expressive phrasing with slurs and a crescendo leading to the end of the excerpt.

**Theme 2 (Bb Clarinet I, ms. 20 – 32):**

The image displays two staves of musical notation for a Bb Clarinet I part. The first staff, labeled 'Bb Cl. 1', begins with a treble clef and a 3/4 time signature. It contains measures 20 through 24. The first measure starts with a dynamic marking of *mp* and features a series of eighth notes. The second measure has a dotted quarter note. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a quarter note. The seventh measure has a quarter note. The eighth measure has a quarter note. The second staff, also labeled 'Bb Cl. 1', contains measures 25 through 32. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a quarter note. The second measure has a quarter note. The third measure has a quarter note. The fourth measure has a quarter note. The fifth measure has a quarter note. The sixth measure has a quarter note. The seventh measure has a quarter note. The eighth measure has a quarter note. The final measure of the second staff has a dynamic marking of *p* and ends with a double bar line and repeat dots.

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