

NORTHWESTERN UNIVERSITY

THE BASS CLARINET RECITAL:
THE IMPACT OF JOSEF HORÁK ON RECITAL REPERTOIRE FOR BASS
CLARINET AND PIANO AND A LIST OF ORIGINAL WORKS FOR THAT
INSTRUMENTATION

A LECTURE RECITAL/PERFORMANCE DOCUMENT

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By

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ABSTRACT

Instrumental and vocal recitals in the Western classical music tradition have been a part of society for centuries. The bass clarinet was developed in the late 18th century and gained widespread acceptance in the latter part of the 19th century as a viable orchestral instrument, but it did not follow suit into the recital tradition until the middle of the 20th century. In 1955, Josef Horák of the former Czechoslovakia presented a recital of music for bass clarinet and piano. It was the first of its kind. The lack of repertoire for the combination of bass clarinet and piano quickly became obvious. Horák devoted his career to working with many composers across the globe and developing a substantial body of works for the bass clarinet. He also performed in many different countries, bringing exposure to this new repertoire. His efforts have resulted in a significant and exponentially growing exposure to an instrument worthy of its own solo recital repertoire.

This document examines the life of Josef Horák, his collaboration with pianist Emma Kovárnová, and the music written for their ensemble, Due Boemi di Praga. It explores their struggle to make music within the confines of Communist Czechoslovakia and their influence on the musical world outside of their native land. It contains a categorization of the music in their repertoire and focuses on a few representative compositions.

A list of compositions dedicated to Due Boemi di Praga concludes the document. Both published and unpublished original works are included. Works were confirmed as part of their repertoire through contact with living composers, identification of pieces by

Emma Kovárnová, research done on manuscripts found solely at the Czech Museum of Music in Prague, and access to published compositions with confirmed dedications. A second list of compositions contains transcriptions from existing works that were authorized by the composers for Due Boemi di Praga. A discography of the ensemble is also included.

While the impact that Josef Horák had on the recital repertoire for the bass clarinet and piano is extensive, it is measurable. The 316 works listed in this document contain a wealth of music for bass clarinetists to discover. The full contribution left in the wake of Due Boemi di Praga is yet to be realized as an increasing number of musicians discover the artistry of this ensemble. Future generations of bass clarinetists will benefit from what is now an infinite wave of interest in composing for the bass clarinet. It is this writer's hope to not only inform but also inspire further learning about the music of Due Boemi di Praga.

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There were many other important people that helped me in the completion of this project. Anthony Jennings and my brother Morgan were very instrumental in helping me find contact information for Emma. Composers Dr. Norman Heim and Rudolf Ružicka willingly shared valuable information about their music. Thanks also to Michael Lowenstern for sharing his knowledge about extended techniques, Sarah Watts for information about her experiences with Josef and Emma, and Kim Davenport for her efforts in expanding access to repertoire for bass clarinet.

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CHAPTER 1

The Beginning of the Solo Bass Clarinet

The first public announcement of the instrument known as the bass clarinet appeared in the Paris newspaper *L'Avant-Coureur* on May 11th, 1772.¹ This momentous occasion did not bring an onslaught of repertoire for the instrument. In fact, it was not until 1832 that the French clarinetist Isaac Franco Dacosta gave the first public performance of still unknown works on an early bass clarinet. The music historian F. J. Fétis wrote "...they were regaled with the strong, full, yet mellow tones which M. Dacosta produced with the greatest ease and as rapidly, purely and clearly as if he were playing a soprano clarinet."² These early words would resound over a century later when in the late 1960s, Josef Horák was crowned the "Paganini of the Bass Clarinet" in a German review.³ Having been given such a title, Horák began linking the world of his musical predecessors with the creative prowess of his contemporary colleagues, creating a legitimate body of recital repertoire for the bass clarinet.

Josef Horák was born in the town of Znojmo, Moravia on March 24th, 1931. He began his musical studies on violin at age six, with additional studies on piano and organ. At age 11 he started clarinet lessons with his father, the principal flute player of the Brno Opera Orchestra. Josef later attributed his extended range capabilities on the bass clarinet to his father's influence. As a flutist comfortable with the upper range of notes, the elder Josef helped his son discover how to produce high notes on the bass clarinet.

Conventional writing for the instrument at that time was primarily confined to a lower

¹ Geoffrey F. Rendall, *The Clarinet; Some Notes on its History and Construction* (New York: W.W. Norton and Company, 1971), 139.

² Oskar Kroll, *The Clarinet* (New York: Taplinger Publishing Company, 1968), 114.

³ Miloš Štědroň, "The Paganini of the Bass Clarinet is Dead..," *Czech Music* 1 (2006): 33.

tessitura. Josef also turned to a few Czech singers, Věra Soukupová and Birgita Šulcová among others, for answers to extend the range of the bass clarinet. Imitating the singers' falsetto notes and using less pressure the higher he went yielded a very secure yet flexible range of notes.⁴ Josef was well known throughout his entire career for his astonishing command in the highest notes of the instrument.

From among the various instruments he studied in his childhood, Josef chose to specialize in clarinet. At age 14, he became a student at the High School for Music in Brno, studying with František Horák (not a relative) and Antonín Doležal. Doležal, who had been a student himself of František Horák, was Josef's main teacher. Josef was a serious and talented student and in 1951, with only a year of school to go, he was appointed principal clarinet in Brno's Radio Symphony Orchestra. He was employed with this orchestra until 1956 when he achieved a position in the State Philharmonic Orchestra, which was also located in Brno.⁵

His introduction to the bass clarinet came a few years into his professional career. In early 1955, the bass clarinetist of the Radio Symphony Orchestra fell ill while the orchestra was recording a work called *Uspávanka (Lullaby)*. Josef took over the position for the recording and never put the instrument down. By March 24th of that same year, his 24th birthday, he had put together the first known bass clarinet and piano recital. Figure 1 on the next page shows the program that he made by hand for the occasion. The performance included two original works, *Sonata, Op. 41* by Othmar Schoeck and *Sketches* by Josef Mašta. Mašta was a Czech colleague of Josef, and *Sketches* was the

⁴ Petar Zapletal, "45 Years Ago Josef Horák Discovered a New Solo Instrument for the Music World, the Bass Clarinet," *Czech Music* No. 4 (2001): 3.

⁵ Pamela Weston, *Clarinet Virtuosi of Today* (Royston Road, England: Egon Publishers Ltd., 1989), 132.

first work written for Josef as a recitalist.⁶ The sonata by Schoeck, composed in 1928, was one of the first major works for bass clarinet and piano. Schoeck dedicated it to his friend and amateur clarinetist, Werner Reinhart.⁷ The rest of the program consisted of transcriptions including works by Girolamo Frescobaldi, Benedetto Marcello, Jan Křtitel Vaňhal, Benjamin Godard, and Richard Wagner.⁸



Figure 1. The program of the first bass clarinet recital courtesy of the Czech Museum of Music.

⁶ Zapletal, 2.

⁷ Henri Bok, "The Bass Clarinet," *Musical Performance* 3, no. 1 (2001): 51.

⁸ Thomas Grass, "40 Jahre Due Boemi di Praga; Josef Horák (Bassklarinette) und Emma Kovárnová (Klavier)," *Rohrblatt; Magazin für Oboe, Klarinette, Fagott und Saxophone* 18, no. 3 (September 2003): 134.

The most extensive early exposure that Josef received on bass clarinet was while performing *Mládí (Youth)* by Leos Janáček with the Moravian Wind Quintet, a group comprised of his colleagues from the Brno Philharmonic. *Mládí* is a popular work for woodwind quintet and bass clarinet. Example 2 on the next page shows Josef's bass clarinet part with numerous dates and locations of performances. His first newspaper review was of a performance of *Mládí*. The review from March 5, 1955 in the newspaper *Svobodné slovo (The Free Word)* was obtained from the Czech Museum of Music and is translated into English below, courtesy Martina F. Kerlova, lecturer in the Slavic Language and Literature department at Northwestern University:

“V jeho Dechovém sextetu *Mládí* se k nim přidal basklarnetista hutného tónu Josef Horák. Moravske dechove kvinteto dosáblo í s Horákem právé v Janáčkovi vrchoineho úspěchu plnvm pochopenim janckávského vyrazu a zviádnutim jehoslohu.”

“Rich-toned bass clarinetist Josef Horák joined in the woodwind sextet *Mládí*. With Horák, the Moravian Wind Quintet achieved their greatest success precisely with Janáček thanks to their total comprehension of Janáček's idiom and the mastering of his style.”

In 1960 the Moravian Wind Quintet was invited to participate at the Internationale Ferienkurse für Neue Musik, Darmstadt (Darmstadt International Summer Courses for New Music) in Germany. They performed *Mládí* and invited Josef to join them on bass clarinet. This summer program was founded in 1946 by Wolfgang Steinecke and has continued ever since, becoming a major center for contemporary music. Composers such as Pierre Boulez, Oliver Messiaen, Edgar Varése, Luciano Berio, Milton Babbitt, and Karlheinz Stockhausen have all made appearances there.⁹

⁹ Ernst Thomas and Wilhelm Schlüter, “Darmstadt,” *Grove Music Online. Oxford Music Online*,” <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/07224> (accessed February 25, 2009).

basklarinet

MORAVSKÉ DECHOVÉ KVINTETO
BRNĚNSKÉ DECHOVÉ KVINTETO
FOERSTEROVO DECHOVÉ KVINTETO
AKADEMICKÉ DECHOVÉ KVINTETO
KVINTETO ČESKÝCH FILHARMONIKŮ
Philharmonie Quintet Pasingen / Köln
Obnovec Foersterovo kvinteto - BRNO

Pepičkovo MLÁDÍ⁴

od Janáčka Leoša

poprvé

28. II. 55 - Praha - Moravské dech. kvint. (Apríl. konc. um.)	6. VII. 69 - Bach - Akad. dech. kvint. (NSR) 6. VII. 69 - ALDEKERK (NSR) 69. Köln / R. Radio - " (NSR)
4. III. 55 - Brno - Moravské dech. kvint.	13. XII. 78 - Praha - kvinteto Českých Filharmon.
8. II. 57 - Brno - Brněnské dech. kvint.	7. X. 78 - Brno - Foersterovo kv.
19. II. 57 - " (vánoš zpaměti) Husův sbor	79. Televize Praha - Respirium - kvint. Česká fil.
13. II. 57 - Brno - " " " "	27. IX. 78 - Akademické kvinteto - Děčín -
26. II. 57 - Víperky - " " " "	
6. IX. 57 - Brno - Moravské dech. kvint.	
4. XII. 57 } Brno - Brněnské dech. kvint. 60. 14. XII. 57 } Brno - Moravské dech. kvint.	15. X. '86 - Biberach - NSR - Reutlinger Philharmonisches quintet
18. XII. 57 - Brno - rozhl. Foerster dech. kvint. *	21. V. 02 - Brno - zahajovací koncert obnověho Foersterova kvinteta Brno
23. II. 58 - Brno - Foersterovo dech. kvint.	(současně 45. výročí od prvního založení sokoru)
23. V. 58 - Praha - P1 - Brněnské dech. kv.	
11. X. 58 - Brno - Brněnské dech. kv.	
27. X. 58 - Brno - " " " "	
17. XII. 58 } Brno - Sověz - Brněnské dech. kv. 18. XII. 58 } Leoš Janáček - " " " "	
19. V. 59 - Brno - " " " "	
1. VI. 59 - Ostrava - " " " "	
7. VII. 60 - Darmstadt - " " " "	
7. VII. 60 - Frankfurt - Radio - " " " "	
21. VI. 68 - Brno - Radio - Foersterovo dech. kv.	<u>Všední provedení s</u>
28. IX. 68 - Brno - " " " "	* <u>Brněnským dech. kvintetem</u>
s Foerst. dech. kv. 70 - Praha - nahráno na desku PANTON 11. 02. 14	<u>byla hrána zpaměti</u>

Figure 2. The first page from the bass clarinet part of *Mládí* courtesy of the Czech Museum of Music. Josef initially recorded the date and location of every performance that he gave of *Mládí*. He eventually ceased keeping a record because the performances became too numerous.

Josef found this contemporary music scene intoxicating. In response to his experiences in Darmstadt, he formed his own new music ensemble in 1961. It was called Musica Nova and consisted of flute, bass clarinet, piano or cembalo, and percussion. Stockhausen, whom he had met in Darmstadt, gave the group permission to perform his work *Kreuzspiel*. On June 21, 1961 this became the first work of Stockhausen's to be performed in the former Czechoslovakia. Stockhausen was very excited to have the piece premiered there and later wrote to Josef stating, "I thank you and your courageous colleagues – one performance behind the iron curtain is for me more valuable than three repeat performances in Paris..."¹⁰

While the piece was well received by the audience, the Communist government was displeased with the performance. The government was not always supportive of new compositions and the repercussions after the concert indicated this was the case. The critic who reviewed the concert was not allowed to contribute to the media again for a year, and Josef himself was forbidden to leave the country to travel west with the Philharmonic. This was the catalyst that prompted him to leave Brno in 1963 and move to Prague to join the Vinohrady Theater Orchestra. Brno was a small city where his actions were easily watched and closely monitored. More options were available to him in a larger city. In addition, Josef's growing demand as a solo bass clarinetist and his increasing number of recitals did not allow enough time for him to continue working with the Philharmonic.¹¹ Upon his move to Prague, he found musicians eager to perform new works and quickly established another new music group called Sonatori di Praga for the

¹⁰ Zapletal, 2.

¹¹ Josef Horák, "The Course of the Bass Clarinet to a Solo Instrument and the Problems with it," *The Clarinet* 4, no. 2 (1977): 25.

same combination of instruments as Musica Nova. Later, during this first year of his new life in Prague, the group would dissipate, leaving behind the formative pairing of just bass clarinet and piano, soon to become known as Due Boemi di Praga.¹²

¹² Grass, 134.

CHAPTER 2 Due Boemi di Praga

Emma Kovárnová, born on August 20, 1930 in Prague, studied piano at the Prague Academy with František Rauch. After moving to Prague in 1963, Josef worked with three other pianists before meeting Emma. When they did finally work together, their connection was immediate. Josef felt that she had a wonderful grasp of sound, technique, and expression, and Emma was intrigued by the adventurous sounds of his unconventional instrument. She was very interested in chamber music, and it had become the focus of her professional career. She also felt that something important and exciting was emerging with the idea of a bass clarinet and piano duo. They complemented each other well both on and off stage. While Josef exhibited “endless capacity for fantasy,” Emma was highly pragmatic and kept the group on track.¹³ As they had no sponsor or agent for the first 16 years of their career, she organized many of the details involved with performing and traveling. They were very proud of being able to work for themselves and freely choose the music they wished to perform.

Pamela Weston may have described Emma’s outlook on music and her inquisitive personality best in her book Clarinet Virtuosi of Today when she wrote about Emma:

“Color became her objective; for four years she played the cello as her second instrument, loving the low tones and the fact that you made the color directly, not indirectly as on the piano. She then bought a flute to experience tone production by blowing.”¹⁴

¹³ Zaptletal, 3.

¹⁴ Weston, 133.



Figure 3. Emma and Josef performing in Prague in 1986 courtesy of the Czech Museum of Music.

The composer Paul Hindemith had as much to do with the early success of *Due Boemi di Praga* as possibly anyone else. Before meeting Emma in 1963, Josef had encountered Hindemith in Frankfurt, Germany in 1960. While practicing during a break from a recording session of *Mládí* with the Moravian Wind Quintet, a man walked up and asked Josef what he was playing. Josef replied that because there was not much music for the bass clarinet, he played mainly transcriptions. At this point, the still unknown man suggested that Josef try Hindemith's Sonata for bassoon to which Josef replied that the composer might be upset if he took that liberty. The man then said that he thought it would be just fine, since he himself was Paul Hindemith.³ This exchange gave Josef the inspiration to begin asking other composers to authorize transcriptions for him.

³ Grass, 134.

Josef's connection to Hindemith continued beyond this initial meeting. Ladislav Černý, a violist, was Emma's chamber music professor at the university and was close to Hindemith. Černý had performed his Trio for Heckelphone, Viola and Piano many times. Shortly after the formation of Due Boemi di Praga in 1963, Emma was able to arrange an official meeting with Hindemith through Černý to play the Sonata for Bassoon and Piano with Josef. This meeting was very fortuitous as it led to Hindemith officially giving the ensemble permission to perform the sonata as well as the aforementioned trio with bass clarinet substituting respectively for the bassoon and heckelphone. This respect from Hindemith gave Due Boemi di Praga a new level of credibility. The musical world began looking at this combination of instruments much differently once word got out that Hindemith had approved his music to be performed by the duo.⁴ Among other significant events, Due Boemi di Praga was invited to Darmstadt in 1968 where they collaborated with Heinz Holliger and Alfons Kontarsky in a performance of Stockhausen's *Musik für ein Haus*. Stockhausen, impressed with their performance, dedicated the piece *Über die Grenze* to them in 1969.⁵

Due to the difficulty that they were encountering in their efforts to teach and perform new music, Due Boemi di Praga moved in 1969 to Biberach-an-Riss which was located in the former West Germany.⁶ It was nearly a six-hour trip from Prague, but they kept residences in both cities for the rest of their career. They had more freedom in Biberach to pursue performing, recording, and teaching. At the time of this writing, Emma continues to perform and maintains both residences, even after Josef's death in

⁴ Norman Heim, "Horák: An Interview," *The Clarinet* 13, no. 3 (1986): 14.

⁵ Karel Mlejnek, "Due Boemi di Praga: 35 Years of Music-Making," *Czech Music* 5 (1998): 11.

⁶ Weston, 13.

2005. This residence in West Germany allowed them more flexibility to travel, and during the rest of the 1960s and 1970s they performed increasingly in other countries. As they traveled and met more musicians outside of Czechoslovakia, original works came to them from all over the globe. Their repertoire, which included other combinations of instruments as well as works for solo bass clarinet and solo piano, was growing rapidly.

Due Boemi di Praga's move to Germany in 1969 was directly influenced by the Soviet invasion of Czechoslovakia in 1968. This invasion came at a time when the Communist government decided to silence the reformist Alexander Dubček who was leading Czechoslovakia through a period of reforms focused on loosening restrictions on media, travel, and the reemergence of organizations such as Christian churches and human rights groups. This period was known as the Prague Spring of 1968. Lasting a bit longer than the season of spring, the actual dates were January 5 through August 21 of 1968. The Soviet Union sent thousands of troops to subdue the uprising and regain power, replacing Dubček with Gustáv Husák who undid most of the reforms. The Communist party continued to stay in power from 1968 until the Velvet Revolution of 1989 restored democracy.¹⁵

The government condoned many avenues of classical music, but its goal was to control the musical world of Czechoslovakia by supporting works connected to the current ideology. This ideology stemmed from the idea that a 'progressive' composer should adapt to the 'progressive feelings' of the people, bowing to popular taste instead

¹⁵ "Czechoslovak history," *Encyclopædia Britannica*, 2009, Encyclopædia Britannica Online, April 20, 2009 <http://search.eb.com.turing.library.northwestern.edu/eb/article-42118>.

of developing it.¹⁶ Some composers compromised and conceded to this limiting governmental ideology. Others who did not were shunned and some, as in the case of Martinů, were forced to leave the country. It is undeniable that working as a contemporary classical musician in Czechoslovakia at this time was extremely difficult. After 1948 all publishing houses were run by the state,¹⁷ and while the regime supported organizations such as the Union of Czechoslovak Composers and events like the 1950 Festival of Latest Music, the music being created at this time did not reflect true progress. Reworked marches, national dances, and lyrical folk music were favored over the progressive or the avant-garde.¹⁸ Due Boemi di Praga's ability to work outside of the oppressive landscape of their home country was crucial to their development and to the growth of their repertoire which slipped through the controlling network of Communism existing within Czechoslovakia.

Life became easier for Due Boemi di Praga in the second half of the 1970s. In addition to teaching from 1974-1979 at the Prague Conservatory,¹⁹ Due Boemi di Praga was made the official Chamber Ensemble of the Czech Philharmonic. Lasting from 1979-1990, this was a huge boost to their career. Concert tours were organized and promoted through the Philharmonic, and they received state employment. In 1983, they premiered Oldřich Flosman's *Symphonic Play* for bass clarinet, piano, and orchestra with the Philharmonic.²⁰ From among all of the places that Due Boemi di Praga performed,

¹⁶ Miloš Jůzl, "Music and the Totalitarian Regime," *International Review of the Aesthetics and Sociology of Music* vol. 27, no. 1 (June 1996): 40.

¹⁷ Jůzl, 35.

¹⁸ Jůzl, 44.

¹⁹ Grass, 136.

²⁰ Pamela Weston, "Josef Horák 1931-2005," *Clarinet and Saxophone* 32, no. 1 (Spring 2006): 13.

without question Emma's favorite hall was the Dvořák Hall in the Rudolfinum in Prague. Home to the orchestra since 1946, they performed there often during their time with the Czech Philharmonic. It is a beautiful building, an acoustical gem, and a source of great pride of the Czech people.²¹

Due Boemi di Praga gave their first performance in the United States of America in 1976 at the International Clarinet Clinic in Denver. This was also the first bass clarinet recital ever given in the USA. The duo performed mostly contemporary Czech works, and Josef ended with Frescobaldi's *Canzoni per Basso Solo*. He also gave two lectures at the clinic, discussing the study of new techniques for the bass clarinet as well as the difficulties with the acceptance of the bass clarinet as a solo instrument.²²

Their final performance at the World Bass Clarinet Convention in Rotterdam was due in large part to the efforts of Henri Bok from Rotterdam, Netherlands. Henri, born in 1950, is a significant bass clarinetist in his own right and was very much influenced by Josef Horák. The World Bass Clarinet Convention was founded to celebrate the 50th anniversary of the first bass clarinet recital in 1955. The event was a great success, and Josef was the guest of honor. Even though he was ill and just a month from death, he was able to perform a piece by Leoš Janáček entitled *Danube*. This was a fitting last performance and extremely moving for all in attendance both because the famous river is only a few miles from their second home in Biberach, Germany, and because Leoš Janáček is one of the most celebrated of all Czech composers.²³

²¹ Emma Kovárnová, interview by author, Prague, Czech Republic, January 5, 2009.

²² Marvin D. Livingood, "1976 International Clarinet Clinic," *The Clarinet* 4, no. 1 (1976): 30.

²³ Weston, 13.

Josef also led many masterclasses around the world. Some of the more famous include those at the 1982 Denver and 1984 London World Clarinet Congresses as well as a class in Rotterdam in 1988. Both Emma and Josef enjoyed working with students. In addition to their teaching at the collegiate level, they gave many performances for families and children. They did not change their repertoire for children, and Emma remarked that often it was easier to reach young ears with contemporary music than one might think. Children can be more open-minded than adults and have fewer expectations to hear standard works from the classical and romantic masters. With their careful programming and generous dispositions, it is clear that Due Boemi di Praga very much enjoyed working with younger generations and understood the long-term significance of doing so. Josef wrote in his article for the journal *The Clarinet*, “This profound interest of the young people is most important for the continuing development of the solo bass clarinet.”²⁴

During their 42-year career, the recognition and awards bestowed upon Due Boemi di Praga have been numerous. They have included the Critics’ Prize in Berlin, First Prize at the Paris HI-FI Festival in 1965, the 1974 Pick of the Year in London, and the Japanese “Clarinet Super Record” Prize in 1986. In the Czech Republic, they have won the Panton Golden Shield, the Bedřich Smetana Award, and the title of Artists of Merit. In 1994, the American Biographical Institute chose Josef as the “Personality of the Year.” Due Boemi di Praga was the Prize Winner at the Lauréat du Prix TCM/UNESCO 2000 and has been featured in the International Who’s Who in Music, 2000 Outstanding Musicians of the 20th Century, Living Legends, and International

²⁴ Horák, 27.

Leaders in Achievement. Before the inception of Due Boemi di Praga, Josef received the Gold Medal in a competition of wind instruments in 1958 and was a Prize Winner in the Janáček Competition of 1960.²⁵

Due Boemi di Praga recorded a few LPs commercially during the 1970s around the time of their affiliation with the Prague Conservatory. They later released the majority of their CDs at their own expense, marking them non-commercial. This was to avoid costs associated with producing recordings for copyright protecting organizations. There was also not a large demand in the public sector for contemporary music, especially with such an unknown instrument. Because of the Communist government's lack of support, a low profile with publishing also insured less hassle with legal issues. Due Boemi di Praga did not want to attract any more attention to their activities than necessary to insure that the government would allow them to pursue the traveling and performing they wished to do. Regardless, they did record quite prolifically; Appendix C consists of a discography of their output.

²⁵ Jon Gifford, ed., *Who's Who in the 21st Century* (Cambridge, England: International Biographical Centre, 2002), 355.

CHAPTER 3 The Music of Due Boemi di Praga

While diverse in many ways, the repertoire of Due Boemi di Praga can be broken down into three main categories. The first category contains transcriptions of pieces authorized by the original composers as well as arrangements of works done by Josef. The second and largest category includes original compositions for bass clarinet and piano. These were pieces written exclusively for Due Boemi di Praga. Hybrid works comprise the final category. These are compositions based on pre-existing thematic material from the 16th, 17th, and 18th centuries that were dedicated to Due Boemi di Praga. Throughout their performing career, Josef and Emma worked tirelessly to bring the variety of music found in these three categories to as many audiences as possible.

Programming a combination of pieces from the different categories helped to create a balance in live recitals. Due Boemi di Praga was well aware that entire concerts of new music would not hold the greatest appeal to audiences. They realized that including familiar works on their recitals would allow for a higher tolerance when listening to newer compositions. This philosophy applied as well to many of their recordings. The titles of two CDs that they recorded and produced, *Contrasts I* and *Contrasts II*, originated from this idea. Emma joked by saying that Josef loved playing music “higher, louder, and faster.”²⁶ While this is true and evident to posterity through the many recordings they made, Josef also developed a sense of the vocal qualities that the bass clarinet possessed and often explored the gentler side of the instrument. The

²⁶ Kovárnová, interview.

combination of the many personalities he was able to pull from the bass clarinet is reflected in the variety of their repertoire.

This repertoire contains many wonderful compositions worthy of detailed exploration. The following pieces, including one transcription, three original works, and one hybrid composition, were chosen for further examination. They are *El Cant del Ocells (Song of the Birds)* by Pablo Casals, *Scherzi Pastoral* by Jan Novák, *Suite for Bass Clarinet and Piano, Op. 100* by Alois Hába, *Dots, Lines, and Zigzags* by Sofia Gubaidulina, and *Valachica* by Miloš Štědroň. Historical background on the composer's life and a brief analysis of the musical construction is included.

1. TRANSCRIPTIONS

While Josef continued to use transcribed works of composers from previous centuries, he also showed great initiative in obtaining authorized transcriptions from well-known living composers. The meeting with Paul Hindemith was a significant motivator for this effort, and some of the transcriptions he acquired were by Pablo Casals, Olivier Messiaen, Karl Husa, Karlheinz Stockhausen, and Bohuslav Martinů. At Josef's request, composers would often send him a version of their work for bass clarinet including an inscription to him. Figure 4 is an example from Karlheinz Stockhausen to Josef granting an authorized bass clarinet version for the piece *In Freundschaft*, originally for solo basset horn. More often however, Josef would take the initiative and send his own

transcribed version of a piece to the composer, asking permission to perform it on the bass clarinet. In return, he would typically receive a gracious reply granting his request.²⁷

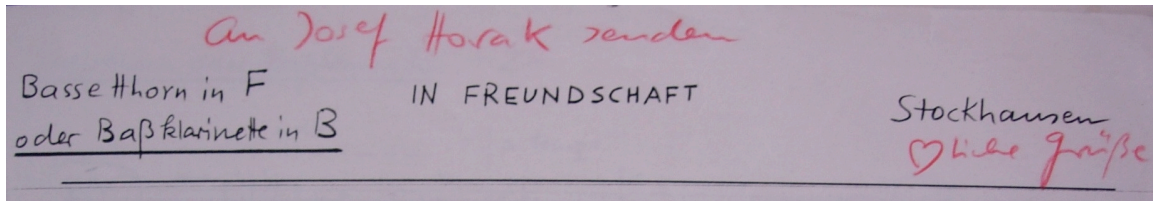


Figure 4. A dedication by Karlheinz Stockhausen in 1984 to Josef Horák courtesy of the Czech Museum of Music.

El Cant del Ocells (Song of the Birds)

In the area of sound development, few musicians influenced Josef Horák more than Pablo Casals. Cellist, composer, and activist, Casals (originally Pau Casals Defilló) was born in El Vendrell, Catalonia, Spain on December 29, 1876. A diverse performer, Casals was well-known for his interpretations of the Bach Cello Suites, his 1936 recording of the Dvořák cello concerto, and his multiple historic chamber music recordings. In 1919 he founded and conducted the Orquesta Pau Casals in Barcelona, which became an important cultural organization. He conducted the orchestra until the Spanish Civil War began in 1936, at which point he moved to Prades, France. Casals left Spain in staunch opposition to the takeover of the Franco regime and was never to return. He led the famous Prades Festival and died in Puerto Rico at the age of 97.²⁸ A master of tone production, Casals was admired by all who heard him perform. Josef was no exception and was inspired in 1969 to request a transcription of Casals' *El Cant del Ocells (Song of the Birds)*. Figure 5 shows the original handwritten manuscript by

²⁷ Kovárnová, interview.

²⁸ Robert Anderson, "Casals, Pablo," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/05061> (accessed April 20, 2009).

Casals. A haunting piece in A minor, it is based on a Catalan melody²⁹ and originally scored for cello and string quartet, and has been transcribed for bass clarinet and piano. Josef has recorded this work several times. In the recordings, he transposes a few sections an octave higher than written, utilizing the highest range of the bass clarinet.

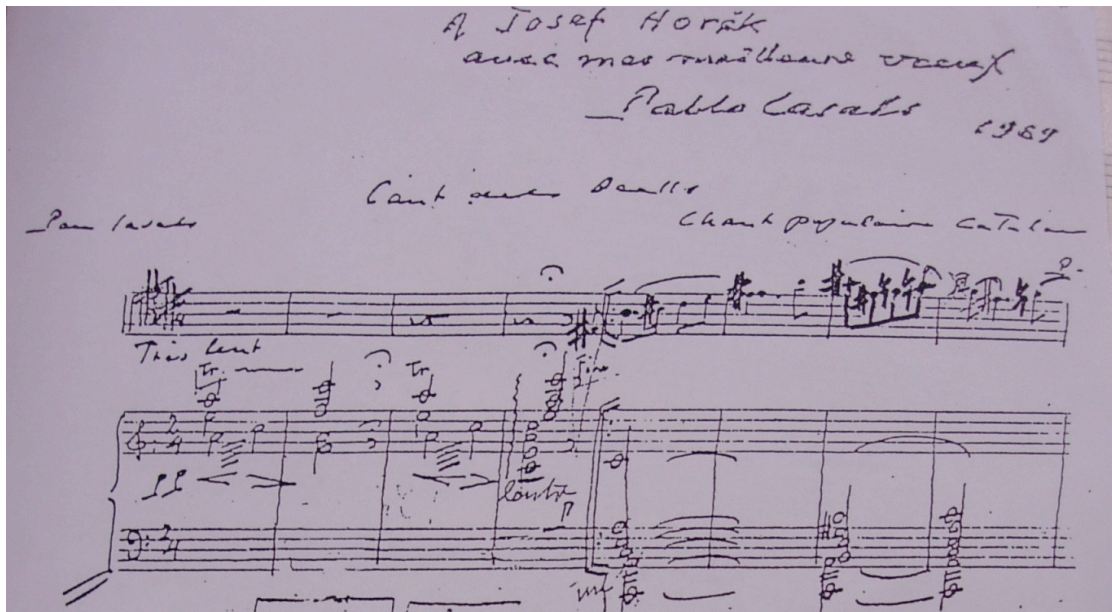


Figure 5. The original handwritten manuscript of the authorized transcription of *El Cant del Ocells* by Pablo Casals courtesy of the Czech Museum of Music.

2. ORIGINAL WORKS

As their fame spread, compositions came to Due Boemi di Praga from all over the world. Composers were intrigued and eager to write for this creative new combination. Sofia Gubaidulina of Russia, Leo Brouwer of Cuba, Violetta Dinescu of Romania, and Florian Wiefler of Austria (the last living student of Anton Weber) were just a few. While it was clear that Due Boemi di Praga was achieving respect abroad, many of the composers to whom they had immediate access were from the former Czechoslovakia, including Alois Hába, Štěpán Lucký, Karel Reiner, Jiří Pauar, Jan Novák, and Vaclav

²⁹ Karel Mlejnek, *Due Boemi D Praga*, Panton, Prague, CD 8114412111, 1987.

Kučera. Interested in promoting as many works as possible, their recital programming and recording always reflected a mixture of pieces from home and abroad.

Scherzi Pastoralí

Scherzi Pastoralí, written in 1956 by Jan Novák, was beloved by both Josef and Emma. Novák was born on April 8, 1921 in Nová Říše, a small town in southwest Moravia. His musical talents on violin and piano were apparent from an early age, and in 1940 he entered the Brno Conservatory in Czechoslovakia to study composition. The Nazi occupation interrupted his schooling, and he was forced to complete two-and-a-half years of labor in Germany. Novák came back to Brno after the conclusion of the war and finished his education in 1946. He then traveled to the United States, spending a summer at Tanglewood with Aaron Copland and working with Bohuslav Martinů in New York.³⁰ He returned to Brno on February 25, 1948, the day of the Communist takeover. Novák's liberal views consistently conflicted with the Communist government which eventually led to his expulsion from the Union of Czechoslovak Composers in 1961. In 1963 he helped form Creative Group A, a group of theoreticians and composers dedicated to furthering contemporary music and compositional techniques. After the Soviet invasion of 1968, he left the country and lived in exile with his family in Denmark, Italy, and finally West Germany where he died in 1984.³¹

³⁰ Czech Music Information Centre, "Jan Novák," <http://www.musica.cz/novakj/> (accessed February 15, 2009).

³¹ Alena Němcová, "Novák, Jan," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/20142> (accessed February 15, 2009).

From his travels to the United States, Novák developed a lasting friendship with Martinů. The influence of the patriarch of Czechoslovakian musical culture can be heard in his early works, beginning in 1949 with Novák's first piece for piano titled *Variace na téma Bohuslava Martinů*. Reflecting his basic optimistic nature, this early period of composing was characterized by his musical wit and playfulness as well as his use of folk melodies. It continued until 1958 when he began using the twelve-tone technique and less tonality throughout his compositions³².

Effective use of timbre combinations and the function of rhythm in melodies were two very essential components in Novák's compositions. Both of these ideas play important roles in *Scherzi Pastoralí*, which was written in 1956 just after the first bass clarinet recital. Josef was drawn to the style of composing that brought out the best qualities of the bass clarinet, and Novák's intuitive use of the instrument allowed Josef to make the most of the tone colors available. Emma commented that it was remarkable that he could write such carefree, happy music when he lived and worked in such difficult times. *Scherzi Pastoralí* was a popular work with audiences who enjoyed its wit and tonal accessibility. The piece was originally conceived as a five-movement work for clarinet, but Novak rewrote three of the movements for bass clarinet and piano.³³ The piece has never been published and exists only in manuscript form.

The manuscript of *Scherzi Pastoralí* is perhaps the most interesting of all manuscripts found at the Czech Museum of Music. As seen in Figure 6, it is a very distinctive part due to the many reminders that Josef added concerning interpretive and performance details. One such detail describes how to take a breath in preparation for

³² Ibid.

³³ Kovárnová, interview.

making particular attacks. Figure 6 shows an example of this on line 3, bar 7.

“HDHAH” was a reminder of how to begin the breath to produce the A above the staff.

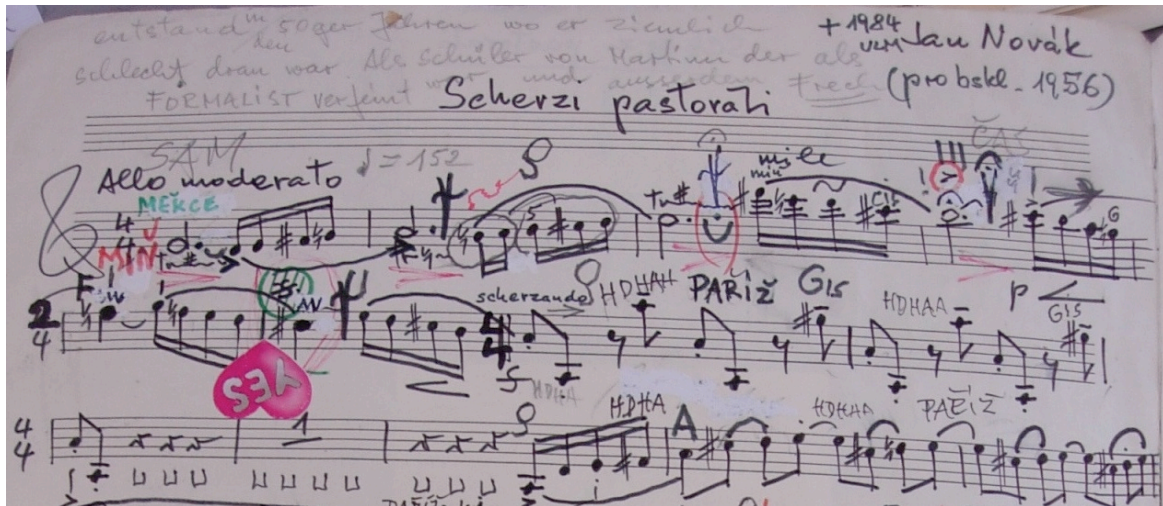


Figure 6. The bass clarinet part to *Scherzi Pastoral* courtesy of the Czech Museum of Music

Scherzi Pastoral is a lively piece that is full of humor. It begins with a six-bar solo introductory fanfare from the bass clarinet. When the piano joins in bar seven, the music takes on the character of mischievous dancing. While the main motivic idea in the bass clarinet part is repeated often, the chromaticism in the piano accompaniment adds much interest throughout the first movement. Written in 4/4 time, this movement never settles strongly in one tonal center until the final chord comes to rest in C major. The second movement, also in a 4/4 time signature, contains a simple, reflective melody in the bass clarinet that is accompanied by triplet passages in the piano. The melody in the bass clarinet and the left hand piano is clearly in F major, but the right hand triplet passages in the opening and closing bars contain an arpeggiated D minor chord. Even with this bitonality throughout, the movement is calming and sets up the sprightly allegretto of the final movement, which is in 2/4 time. The piano part complements the bass clarinet in a witty style reminiscent of the first movement. Significant chromaticism occurs in the development of the main theme as the two performers dance their way to

the finish in F major. A rewarding piece to perform, *Scherzi Pastorali* was beloved by Josef and Emma and equally enjoyed by the audiences of Due Boemi di Praga.

Suite for Bass Clarinet and Piano

Suite for Bass Clarinet and Piano, Op. 100 by Alois Hába was composed for Josef and Emma in 1969. Hába was born on June 21, 1893 in the small town of Vizovice, Moravia. Folk music was introduced to him at a young age by both of his parents. Alois played violin and double bass in his father's folk band, and his mother, an accomplished singer, taught him peasant songs from Moravian Walachia. The intervals of these songs sometimes deviated from the conventional semitone system, and this early influence of microtonality would stay with Hába throughout his life.³⁴

His formal education was a colorful combination of many influences. In 1908 he studied at the teachers' training seminary at Kromeriz where notable Czech composers such as Leoš Janáček had also studied. Hába finished there in 1912 and was appointed to a teaching position at Bilovice, Moravia. Eager to continue his education, he moved to Prague in 1914 and became a pupil of Vítěslav Novák, a well-known composer-theorist at the Prague University. Novák taught him much about modals systems and harmonization of Czech folk melodies. A year later, Hába was called for military service after which he went to Vienna to study counterpoint with Richard Stöhr. It was there that he finished his first quarter-tone work. In 1918, he studied under opera composer Franz Schrecker, an associate of Gustav Mahler and Arnold Schoenberg. With Schrecker, he

³⁴ Jiří Vysloužil, "Hába, Alois," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/12113> (accessed February 28, 2009).

explored the limits of chromaticism, which turned into microtonalism. In the early 1920s Hába also explored an interest in Middle Eastern folk music. This was facilitated in large part by Georg Schünemann, professor at the Berlin Hochschule für Musik who made available to him the most progressive ethnomusicological research of the time.³⁵

From 1918-1920, Hába was a proofreader and copy editor for Universal Edition in Vienna and was heavily influenced by Schoenberg's radical theories of organized tonality using the twelve-tone technique. While Hába's music clearly contains an equality between dissonance and consonance, his music differs from Schoenberg in the emphasis on a tonal center. This concept of a tonal center is found in his works using both twelve-tone series and microtonality.³⁶

Hába returned to Prague in 1923 and would live there the rest of his life. In 1927 he published his *Neue Harmonielehre*. An indisputable nod to Schoenberg, it was a treatise explaining the theory and applications of the diatonic, chromatic, quarter-, third-, sixth-, and twelfth-tonal systems.³⁷ He was perhaps best known for his compositions based on microtonal series and the invention of several instruments to play these compositions. Among these instruments were three types of quarter-tone pianos (1924-31), a quarter-tone (1928) and sixth-tone (1936) harmonium, various systems of quarter-tone clarinets (1924), a trumpet (1931), and a guitar (1943). Hába established a department of microtonal music at the Prague Conservatory from 1924 until 1949 with an interruption during World War II. After the war, life became more difficult for all

³⁵ Andrew McCredie, *Music of the Twentieth-century Avant-garde*, ed. Larry Sitsky and Jonathan D. Kramer (Westport, Connecticut: Greenwood Publishing Group, 2002), 191.

³⁶ Czech Music Information Centre, "Alois Hába – Czech Contemporary Composer," <http://www.musica.cz/comp/haba.htm> (accessed February 28, 2009).

³⁷ McCredie, 193.

contemporary Czech composers and Hába was not excluded. His microtonal studies were suspended in 1949, but he did continue to lecture and compose until his death in 1973. In the preface to his *Second Quartet, Op. 7*, he concisely articulated his view on microtonality by stating, “It is my concern to permeate the semitone system with more delicate sound nuances, not to abolish it ... to extend the possibilities of expression already given by the old system.”³⁸

While he did not compose in the quarter-tone system for the bass clarinet, both of his works for the instrument, opus 100 for bass clarinet and piano and opus 96 for solo bass clarinet, illustrate his use of athematism. The concept of athematism originates from melodic ideas released from the rules of the periodic structure of music. Along with microtonality, this is another distinctive characteristic of Hába’s writing. The abandonment of traditional treatment of themes and motives allows for a freedom of composing that Hába routinely employed.³⁹

Suite for Bass Clarinet and Piano, Op. 100 is a work in four movements that was published by Filmkunst-Musikverlag of Munich in 1993. The published part includes both piano and bass clarinet in score form with the bass clarinet part in C in treble clef. Throughout the work, accidentals do not carry through the bar. The first movement is simply constructed with the bass clarinet leading the melody and the piano in a reactionary role, never playing on a downbeat. The bass clarinet line ascends throughout the movement with the piano line rising and falling in an arpeggiated fashion. The G

³⁸ Jiří Vysloužil, "Hába, Alois," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/12113> (accessed February 28, 2009).

³⁹ Lubomir Spurny, “Alois Hába: Between Tradition and Innovation,” *Czech Music* 3 (2005): 4.

held by the bass clarinet in the last two bars points to the tonal center of the work. Meanwhile, the piano creates an interesting diversion with its short, isolated eighth notes punctuating that final held G of the bass clarinet. These shorter notes are seemingly a harbinger of what is to come as the second movement is an agitated collection of duplets and triplets in the bass clarinet part with expansive chords in the piano. Much of the music is short, accented, and aggressive, which is a total shift from the first movement. In the final bar, the bass clarinet comes to rest alone on the note F#, which is an apparent leading tone taking the listener to the opening note of the third movement, a G above the staff. This is a dark and dramatic movement that allows the bass clarinet to soar above the ascending chromatic lines of the piano. While it is the most chromatically influenced, there are many instances of large intervals, beginning with the opening octave jump and continuing throughout the movement. The fourth movement is once again a complete contrast to what precedes it. The two instruments collaborate more than in any other movement to create a lively and animated line that propels itself to the very end. The bass clarinet ends on a low G to further confirm the tonal center. The piano interestingly complements this final bass clarinet note with a whole-tone chord cluster followed two beats later by a pedal G. This reaffirms the balance between the consonance of the recurring G and the dissonance of the whole tone scale, exhibiting the combination of ideas in which Hába was so comfortable composing.

Dots, Lines, and Zigzags

Sofia Gubaidulina composed *Dots, Lines, and Zigzags* in 1976. A work that is audibly visual, it paints the ear with exactly what the title suggests by using

contemporary techniques such as multiphonics, fluttertonguing, and various methods of striking the piano strings. Born in October 24, 1931 in Chistopol, located in the south-central region of the former Soviet Union known as the Tatar Republic⁴⁰, Gubaidulina lived under the repression of the Soviet system until the late 1980s when her works began to attract more notice. She has lived in Germany since 1992⁴¹.

Her life in music has had an interesting parallel to the historical phases of Soviet history. During her childhood throughout the Stalin era she lived in Kazan, now the capital city of the Republic of Tatarstan, Russia, and studied piano under Leopold Lukomsky. She continued her education at the Moscow Conservatory from 1954-1963 under Nikolai Peiko and Vissarion Shebalin during the Khrushchev regime. During this time, she also met with Dmitri Shostakovich. He bolstered her confidence to an unprecedented level upon hearing some of her work by stating, “Be yourself. Don’t be afraid to be yourself. My wish is that you should continue in your own, *incorrect* way.”⁴² After Gubaidulina’s formal schooling was finished, she became a freelance composer and made a living in the early years of her career by writing film music. This freelance period occurred during the Brezhnev period of rule that lasted until 1982. The suppression of contemporary composers by the Communist rule affected her life and development as it did every other creative artist under the regime. She worked as well as she could within it, but when travel restrictions were released in 1986, her life completely changed. The career that followed has been nothing but one of undeniable success.⁴³

⁴⁰ Michel Kurtz, *Sofia Gubaidulina – A Biography*, (Bloomington, IN: Indiana University Press, 2007), 7.

⁴¹ Kurtz, 222.

⁴² Kurtz, 45.

⁴³ Kurtz, 266.

Gubaidulina has expressed having roots in four cultures which influence her compositions: Tatar, Russian, German, and Jewish. Her mother was Russian and her father was Tatar. There was a large Jewish population inside of Kazan as it was an area in which Jews were allowed to live prior to World War II. They were her first teachers and supported the musical culture in Kazan. She has also stated that the German culture of Bach, Mozart, Haydn, and Beethoven was the first to inspire her.⁴⁴ Another major influence in her compositions comes from deep and long-standing religious beliefs. This spiritual relevance in her music begins with the varied background of her family's faiths. They include Judaism, Islam, Russian Orthodoxy, and Roman Catholicism. Gubaidulina herself is Russian Orthodox but is also strongly influenced by the Russian mystic philosophers Vladimir Solovyev and Nikolai Berdyaev. She expresses the role of spirituality in her work by stating that, "Composition does not come easily to me. In order to write music, one needs not only spiritual power, but also a great deal of soulful power."⁴⁵

Due Boemi di Praga premiered *Dots, Lines, and Zigzags* on February 22, 1977 at the Information Center of the Czech Socialist Republic in East Berlin. The work had originally started out as a piece for percussion entitled *Lines, Curves, and Dots*. During the early 1970s, experimentation with improvisation and chance music was common among composers in Moscow, but getting this music performed was nearly impossible. While the composer and Due Boemi di Praga were not personally acquainted at that point, Gubaidulina had heard of the "Paganini of the bass clarinet" from her friend Ivana Loudová, another composer that had written for the ensemble. Always interested in

⁴⁴ Elliot Schwartz, Barney Childs, Jim Fox, ed., *Contemporary Composers on Contemporary Music, Expanded Edition: Sofia Gubaidulina: An Interview with Dorothea Redepenning*, (New York: Da Capo Press, 1998), 449.

⁴⁵ Fay Damaris Neary, "Symbolic Structure in the Music of Gubaidulina" (D.M.A. thesis, Ohio State University, 1999), 8.

timbre and exotic instruments, it was not a stretch to rework the piece for bass clarinet and piano, which she did in 1976. Gubaidulina had to smuggle the score out of the country to Josef who was visiting in Belgrade. Due Boemi di Praga began performing it immediately, but it was not until November 22, 1982 that the ensemble could travel to Moscow in order for Gubaidulina to finally hear her work.⁴⁶

The music of *Dots, Lines, and Zigzags* begins with an extended bass clarinet solo of an improvisatory style that is completely notated. The quarter note tempo is approximately equal to 120, and the notation of rests is indicated in seven different lengths. Dynamics, accents, length of notes, and actual pitches are all very specific, but the overall effect is one of free motion. This is achieved mainly with the varying lengths of rests, allowing for the work to have an individual interpretation. The ‘dots’ come from the many short, punctuated notes present in the opening of the bass clarinet part and in the final section of the piano part. The piece is unusual as it requires the bass clarinetist to sit at the piano bench while playing the opening solo section, pressing the pedals so as to produce overtones from the piano that are heard in the rests. ‘Lines’ of music occur throughout, but are most noticeable in the middle section where the bass clarinet climbs both in volume and pitch. ‘Lines’ are also heard when the piano joins the bass clarinet several minutes into the work. The pianist plays glissandos on the bass strings with a few fingers, which changes later into a ‘clothes brush’ and then a coin. ‘Zigzags’ can be heard in the bass clarinet tremolos and in the bending of the pitches, both up and down. The range that Gubaidulina uses for this piece is one of the widest in the bass clarinet repertoire. In the opening solo section, the bass clarinet reaches a double high F# (two octaves above the treble clef staff). This makes a total range of four and a half octaves on

⁴⁶ Kurtz, 128.

a typical low C bass clarinet. Josef was well-known for his ability to play into the highest of ranges and Gubaidulina made excellent use of his talents in this capacity. This piece is extremely unconventional and its percussive use of both instruments is very engaging in live performance.

There are a few other original works in the repertoire of Due Boemi di Praga that stretched the conventional methods of composition. One popular work that they often performed was Richard Brun's *Perpetual Flowing*. It is an improvisatory work based on a painting that both the performers and the audience view during the performance.

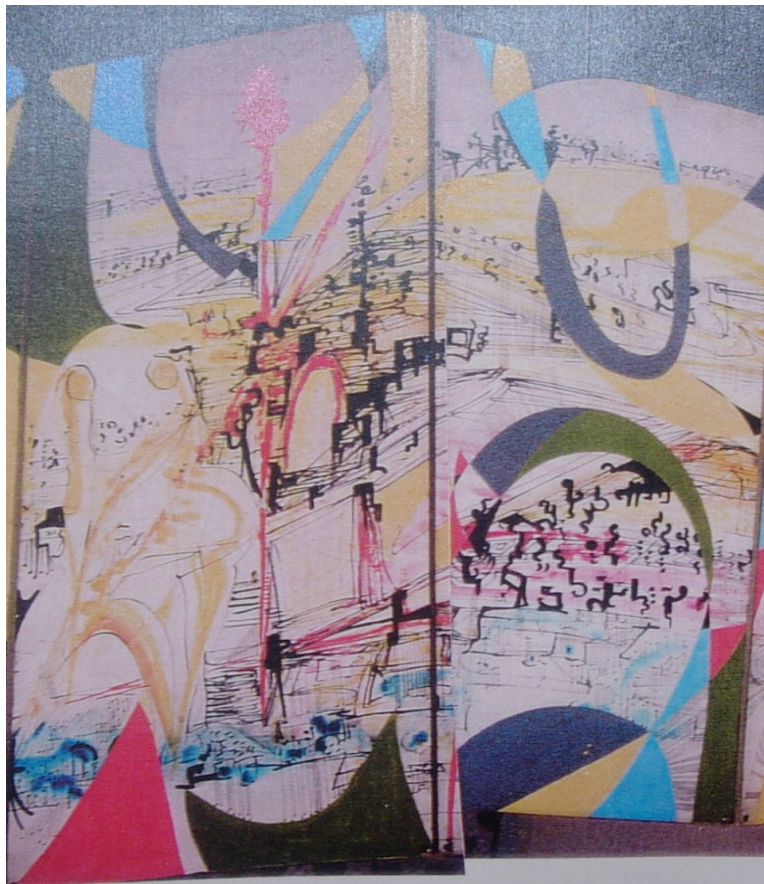


Figure 7. The visual score for Richard Brun's *Perpetual Flowing* courtesy of the Czech Museum of Music

Graphic scores can also be seen in the Greek composer Anestis Logothitis's *Desmotropie II* and Czech native Rudolf Ružička's *Contaminationi*. Below is an example of Ružička's score that was created for Due Boemi di Praga and premiered on

November 3, 1969 for the Exposition of Experimental Music at the broadcasting studio in Brno. The composition is divided into seven sections and includes short pauses between the sections. Every section is divided into two parts with the bass clarinet playing the upper part of the score and the piano the lower part. The various curves in the two parts indicate the frequency of notes, rhythmical density, and dynamics, all chosen by the performers. Both interpreters use a stopwatch for each section, allowing for better orientation in the score. While the bass clarinet is instructed to use traditional techniques of sound production, the piano uses various tools against the strings to produce less conventional sounds. This concept of indeterminacy was a compositional technique employed during the 1960s and 1970s and one that Due Boemi di Praga enjoyed the spontaneity of very much.

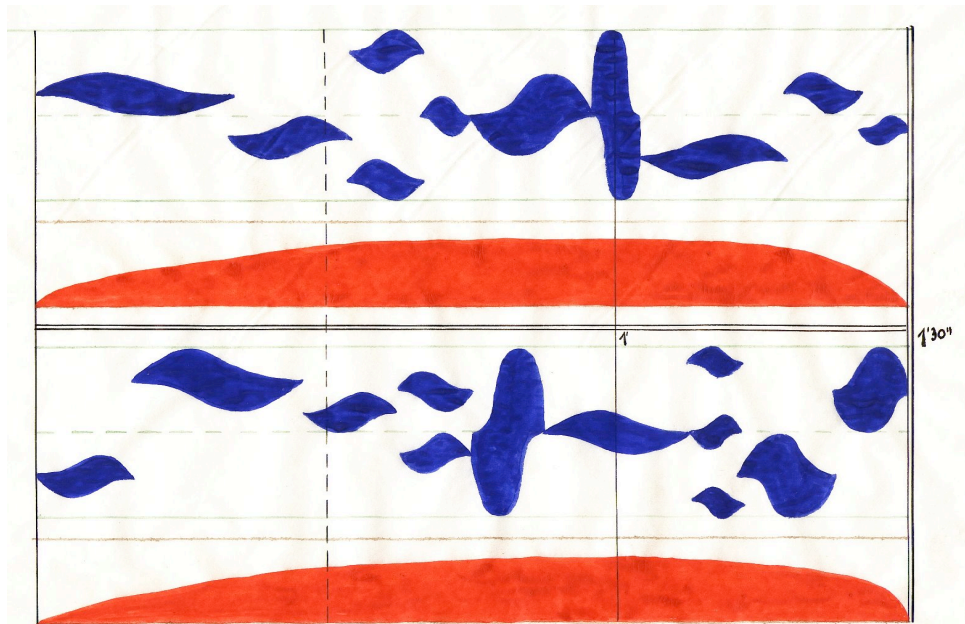


Figure 8. The seventh section of the graphic score to *Contaminationi* by Rudolf Ružička courtesy of Rudolf Ružička

A final interesting contemporary work is *Modèle réduit* by Henri Pousseur. A Belgian composer, he wrote this work in the early seventies, after the repression of the Prague Spring. He describes his piece best in the book *Inter Disciplinas Ars*:

“an open form which offered to performers both the possibility of a great freedom of invention (a reduced model of a truly democratic society), but which hid as well within it a *Scene*, which could be played or not, and therefore self-censored if the risk of displaying it visibly proved to be too acute: an *Internationale* transformed into a spring waltz (an image of the different model that the Czechs had hoped to put forward to the world) and which whirls in an increasingly exalted sort of intoxication, before being brutally interrupted and rapidly reduced to nothing by the intervention of another form, this one hyper-martial, of the same hymn.”⁴⁷

He goes on to discuss the idea of music describing situations past and presently unacceptable, pressing for change. He also believes music can anticipate a better situation through the realm of the imagination. This mentality seemed to be one to which many composers in the former Czechoslovakia held tightly, including Josef and Emma.

Many other original works were inspired by a variety of cultural influences that unfortunately cannot fit into the scope of this project, but hopefully may be the subject of further research. A few unique works are worth mentioning here. The jazz idiom was explored in works by Pavel Blatný’s *In E, In A, In D* and Daniel Kremser’s *Improvisatione Monk*. Religious and nationalistic influences include Jiří Smutný’s *Two Songs without Words on Early Hebrew Tunes*, *Suite on Japanese Folk Songs* by Roh Ogura, Leo Brouwer’s *Paisaje Cubano con Ritual*, Bohuslav Řehoř’s *Guernica*, and *Salamanca* by Dorthée Eberhardt, which was inspired by the city in Spain. Influences of other art mediums are found in compositions for the duo. Marta Jiračková wrote *Das Paar mit den Köpfen voller Wolken* (The Pair With Their Heads in the Clouds), a piece inspired by paintings of Salvador Dali. Sláva Vorlová found musical inspiration in poetry he had written leading to his composition of *Dancing Faun*. Vorlová also composed a work entitled *Music Around Shakespeare* from which the literary influence is obvious. Events in time also brought forth compositions. Karl Husa composed *Pro Due*

⁴⁷ Michel Butor, et al, *Inter Disciplinas Ars*, (Leuven: Leuven University, 1998), 68.

Boemi di Praga, GrüÙe zum 50th in honor of the first bass clarinet recital that Josef gave, and *D-S-C-H* by LuboÙ Sluka was written for Due Boemi di Praga in memory of Dmitri Shostakovich.

3. HYBRID COMPOSITIONS

The hybrid composition is a term coined for the purposes of this document to describe an original work based on existing thematic material from the 16th, 17th, and 18th centuries where bass clarinet had no original role due to its lack of existence. A significant part of Due Boemi di Praga's repertoire, these hybrid compositions included among others, *Zelankiana* by Jaroslav Smolka, *Variations on a Theme of Handel* by Sláva Vorlová, and most prolifically, MiloÙ Ûtëdroň's vast output of original works based on a wide variety of themes from this 300-year period.

MiloÙ Ûtëdroň was born on February 9, 1943 in Brno, Czechoslovakia. He studied musicology at the now Masaryk University in Brno and composition under the composers Alois Pinos, Miloslav Istvan, and Ctirad Kohoutek at the Janáček Academy of Arts, also in Brno. He pursued postgraduate studies in experimental and electroacoustical music at the Janáček Academy of Arts and received scholarships to study abroad in Darmstadt, Vienna, Belgium, and Munich.⁴⁸ His main musicologist interest is LeoÙ Janáček, about whom he has written extensively and whose unfinished *Danube Symphony* he helped to reconstruct. Throughout his life, Ûtëdroň has also written film and stage music. His biggest contribution to the repertoire of Due Boemi di Praga

⁴⁸ Czech Music Information Centre, "MiloÙ Ûtëdroň," <http://www.musica.cz/stedron/#english> (accessed April 17, 2009).

occurred in the 1970s. After serialism and timbre music of the 1960s, he reached back to the music of the Renaissance and Baroque and began using the thematic material as a basis for his compositions.⁴⁹

Miloš Štědroň's *Valachica* is a work in four movements based on anonymous 17th century tunes. The title of the work comes from one of the many names for the principality Walachia on the Danube River which joined Moldavia to form the state of Romania in 1859.⁵⁰ Though it takes its melodies from the 17th century, the treatment of the harmonic language in the simple accompaniment consists of many open fifths harkening back to the medieval sounds of organum. With the exception of the fourth movement, the manuscript is without key signatures and the bass clarinet part has been transposed to Bb. The first movement is a stately march which is interrupted by a cantabile section. While it is clearly based in a tonal center of D, the many open fifths in the piano part as well as the bass clarinet's ending pitch, which is the third of the chord, gives the listener the feeling that the composer is setting the stage for what is to come. The second movement is called 'Dance' and is the only one of the four to have a title. It lives up to its name with a lively tempo in 2/4 time and resolves in a open fifth combination of C and G. Josef has notated an option in the score to play the bass clarinet part an octave higher, which he does on the recording *Horák and His Bass Clarinet New Sound* 36921. The third movement is a simple but beautiful melody in a slow tempo. There is a triplet presence in this movement that does not occur in any of the others. Centering around the note F, this movement also begins and ends with open fifths. The

⁴⁹ Miroslav Balastik, "Every Era has to Give New Substance to the Ritual: An Interview with Miloš Štědroň," *Czech Music* 3 (2005): 3.

⁵⁰ "Walachia," *Encyclopædia Britannica*, 2009, Encyclopædia Britannica Online. April 16, 2009 <http://search.eb.com.turing.library.northwestern.edu/eb/article-9075908>.

final movement is quick and energetic. It interestingly contains the key signatures of G and D major in the piano part, which have not been seen until this point. The bass clarinet is very active and based in the same key signatures as the piano, even though there is no key signature marking on the actual bass clarinet part. Cadencing in G, this work finishes in a lively manner. None of the works by Miloš Štědroň that are housed in the Czech Museum of Music, including this one, are published. This work is a great addition to the bass clarinet repertoire, and publication of this music is necessary for future bass clarinetists to discover it.

The value of Due Boemi di Praga's contributions to the world of music is yet to be fully discovered. It is the author's hope that this document will serve to open doors for those who wish to learn the story of the man who made so much possible for the bass clarinet and the music that was created for him. Because new works for the bass clarinet are coming forth at unprecedented speeds, extra care must be made to preserve the music that began it all.

APPENDIX A

ORIGINAL COMPOSITIONS FOR BASS CLARINET AND PIANO

Appendix A has been compiled from published compositions, manuscripts located in the Czech Museum of Music, Emma Kovárnová's personal manuscript collection, the website <http://www.bassclarinet.org/bibliography>, and the article written by Norman Heim in conjunction with Josef Horák in *The Clarinet*, "Bass Clarinet Music, part VI." Dates of composition and publication are included where possible.

1. Acuna, Luis G. *Poema e scherzo*
2. Ammann, Benno *Excursions* (1964)
3. Ammann, Benno *Metaphories* (1967)
4. Ammann, Benno *Ukayali* (1969)
5. Bárta, Jíří *Confrontation* (1971)
6. Bárta, Jíří *Suite* (with cembalo) (1965)
7. Bárta, Jíří *Variations d'automne*
8. Bartoš, Jan Zdeněk *Inventions* (1966)
9. Bauer, Irmelia *4 Tanzszenen* (1970)
10. Blendinger, Hugo *Elegie for Bass Clarinet and Piano, Op. 65b*
11. Biss, Gregory *You* (1968)
12. Bláha, Ivo *Duo* (1975)
13. Blatný, Pavel *Suite 12 for bass clarinet and piano* (1961)
14. Blatný, Josef *Miniatures, Op. 65* (1963)
15. Blatný, Josef *4 Miniatures* (1966)
16. Blatný, Pavel *Models for Due Boemi* (1967)
17. Boček, Jaromír *Nocturne from Písek* (1969)
18. Boček, Jaromír *Suite* (1970)
19. Blatný, Pavel ... *and a Little Song for bass clarinet and piano* (1987)
20. Blatný, Pavel *In E, In A, In D* (1995)
21. Bodorová, Sylvie *Musica dedicata per I Due Boemi* (1980)
22. Boháč, Josef *3 Miniatures. 1. Emma 2. Horák 3. Zusammen*
23. Boháč, Josef *Studii concertanti per I Due Boemi* (1972) - Supraphon, Prague (c1977)
24. Boehm, Roland *Prolog and Fiesta*
25. Boehm, Roland *Nachtgespräch* (1990)
26. Boehm, Roland *Together*
27. Brouwer, Leo *Paisaje Cubano con Ritual*
28. Brun, Richard *Musicalie 1-6* (1964)
29. Brun, Richard *Perpetual Flowing* (1965)
30. Brun, Richard *The Rain of the Sun* (1966)
31. Brun, Richard *Musicalie for Zagreb* (1968)
32. Buchsfeldt, Horst *Fantasia, Op. 85* (1972)
33. Buchwald, Roland *Music for Due Boemi*
34. Buchwald, Roland *Dialogues* (1976)
35. Burghauser, Jarmil *Twilights and Dawns for bass clarinet and piano* (1970)
36. Chlubna, Osvald *Studie, Op. 117 (Meditations)* (with gong) (1969)

37. Dadák, Jaromir *Terzetto piccolo per Due* (with percussion)
38. Dinescu, Violeta *Meandre* (1985) – Astoria Verlag, Berlin (c1989)
39. Dorfner, Elisabeth *Song* (1966)
40. Dvořáček, Jiří *Dramatical Dialogues* (1976)
41. Eberhardt, Dorothee *Campion für Bassklarinet and Klavier* – TRIO Music Edition, Mühldorf (c2002)
42. Eberhardt, Dorothee *Salamanca (Spanish City)*
43. Feld, Jindrich *Konzertante Suite* (1969) – Edition Modern (c1971)
44. Felix, Václav *Sonata giocosa, Op. 40* (1974) – Supraphon, Prague (c1984)
45. Fiala, Petr *Music for Due Boemi*
46. Firtič, Grigorij *Expressiones* (1959)
47. Fischer, Jan F. *Canto á Due Boemi, for bass clarinet and piano* (1971)
48. Fischer, Jan F. *Due Pezzi Per Amici*
49. Flosman, Oldřich *Adagio and Finale* (1978)
50. Fürst, Paul *Relationi for bass clarinet and piano V-VIII, Op. 43* (1969)
51. Gabriel, Wolfgang *Ballade, Op. 23* – Doblinger, Wien (c1980)
52. Gabriel, Wolfgang *Sonatine, Op. 31* (1977)
53. Gahér, Josef *Sonate* (1976)
54. Gregor, Cestmir *Günstige Botschaften*
55. Goethals, Lucien *Vier Stücken for bass clarinet and piano* (1969)
56. Gubaidulina, Sofia *Dots, Lines, and Zigzags* (1976) – Musikverlag Hans Sikorski, Hamburg (c1995)
57. Haase, Miloš *Capriccio per I Due Boemi* (1973)
58. Hába, Alois *Nokturno for Bass Clarinet and Piano*
59. Hába, Alois *Fantasia* (1967)
60. Hába, Alois *Suita, Op. 100* (1969) - Filmkunst-Musikverlag, München (c1993)
61. Hába, Miroslav *Scherzo* (1973)
62. Hájek, Aleš *3 Promenades* (1975)
63. Halouzka, Miroslav *Characters (Letory)* (1978)
64. Heim, Norman *Metamorphosis for bass clarinet and piano, Op. 81*
65. Heim, Norman *Introduction and Concertante for bass clarinet and piano, Op. 58*
66. Heim, Norman *Incantations of Mephistopheles for bass clarinet and piano, Op. 39*
67. Heinzl, Michael *Rezitativo ed thema convariationi*
68. Hlaváč, Miroslav *Duo for Bass Clarinet and Piano* (1969)
69. Hlobil, Emil *Sonata, Op. 80* (1970)
70. Huber, Klaus *Schattenblätter II* (1975)
71. Hudec, Jiří *Kleine Böhmische Suite*
72. Hurník, Ilja *Preludes* (1990)
73. Husa, Karl *Postcard from Home* (2000)
74. Husa, Karl *Pro Due Boemi di Praga, Grüße zum 50th* (2005)
75. Iliev, Ilija *Music for Two I* (1973)
76. Iliev, Ilija *Music for Two II* (1975)
77. Iliev, Ilija *Music for Two III* (1975)
78. Jančenko, Oleg *Sonatine* (1959)
79. Janovicky, Karel *Sonata for Bass Clarinet and Piano* (1984)
80. Jekimovskij, Viktor *Leaves; Secret*

81. Jiráček, Karel B. *Sonatina for bass clarinet and piano, Op. 91* (1966)
82. Jiračková, Marta *Das Paar mit den Köpfen voller Wolken* (1998)
83. Jiráček, Ivo *Spectra for Bass Clarinet and Piano* (1974)
84. Juckelka, Miroslav *Intermezzi*
85. Juckelka, Miroslav *Preludes* (1978)
86. Kaplánek, Emil *Depression*
87. Kaplánek, Emil *Meditation*
88. Karkoschka, Erhard *HORKOV for bass clarinet and piano* (1976)
89. Katmeridu, Afrodita *Dialoghi*
90. Katmeridu, Afrodita *Recitative, Toccata, and Finale per Due Boemi*
91. Kippen, James *Three Pieces* (1977)
92. Klusák, Jan *Reydowak II for bass clarinet and piano* (1965-1967)
93. Kohoutek, Ctirad *Tissues of the Period* (1977)
94. Kolafa, Jiří *Sonata per Due Boemi*
95. Kolafa, Jiří *La follia e danza* (1967)
96. Kolafa, Jiří *Sonata per Due Boemi* (1987)
97. Koníček, Štěpán *Choral and Talks*
98. Koníček, Štěpán *Variation on the Blues Forgotten*
99. Kont, Paul *Fragments* (1969)
100. Kont, Paul *Sonata Bjelorusse* (1973)
101. Kont, Paul *Metamorphosen*
102. Kont, Paul *Selbstbildnisse*
103. Kremser, Daniel *Autumn Colours for bass clarinet and piano*
104. Kremser, Daniel *Improvisatione Monk*
105. Kremser, Daniel *“Groovin’ up”*
106. Kremser, Daniel *Laudes*
107. Kremser, Daniel *Sonatina*
108. Kühmstedt, Paul *Divertissement*
109. Kubík, Ladislav *Two Episodes for Due Boemi*
110. Kučera, Václav *Tabu a Due Boemi* (1971)
111. Kučera, Václav *Duodrama for bass clarinet and piano* (1967)
112. Kučera, Václav *Metathesis*
113. Kučera, Václav *Prague Ritornelles*
114. Kučera, Václav *Povzdech (Slight sigh on the running time)* (2001)
115. Kumysbekov, Kirill *Poema for bass clarinet and piano*
116. Kupkovič, Ladislav *Shrieks II* (1964)
117. Kupkovič, Ladislav *More and Less* (1967)
118. Lauck, Thomas *Se Vuelve A Yo....* (1978)
119. Linka, Arne *Castle Suite* (1962)
120. Linke, Norbert *Sonata*
121. Lischka, Rainer *Break the Ground* (1979)
122. Logothetis, Anestis *Desmotropie II* (1965)
123. Logothetis, Anestis *Osculation* (1965)
124. Logothetis, Anestis *Meditation*
125. Loudová, Ivana *Air for bass clarinet and piano* (1972) – G. Schirmer (c1980)
126. Lucký, Štěpán *Tre pezzi per I Due Boemi* (1969-1970) – Panton, Prague (c1972)

127. Lucky, Štěpán *Arietta* (1977)
128. Lukáš, Zdeněk *Legenda* (1972)
129. Mácha, Otmar *Adagio* (1969)
130. Marx, Karl *Elegie* (1981)
131. Marx, Peter *Fantasia, Fuga, e Partita* (2003)
132. Masta, Josef *Drawings (Skizzen, Sketches)* (1955)
133. Mateju, Zbynek *Sonata*
134. Matys, Jiří *Music for Due Boemi* (1977)
135. Michel, Paul-Baudouin *Dedication for Bass Clarinet and Piano*
136. Mikula, Zdenko *Canto rustico*
137. Mojžíš, Vojtech *Sympathy for bass clarinet and piano*
138. Motay, Hubert *Capriccio brillante*
139. Nedbal, Manfred (Austria) *Sonatine* – Ludwig Doblinger K. G., Wien (c1971)
140. Nedbal, Manfred *Meditation* (1973)
141. Nemeč, Jan *Spring Idyll*
142. Neumann, Veroslav *Promenade in Spa* (1987)
143. Novák, Jan *Scherzi Pastoralis* (1956)
144. Novak-Zemek, Pavel *Chvála manzelstuz (Lobe der Ehe)* (1988)
145. Novak-Zemek, Pavel *5 seasons*
146. Obrovská, Jana *Suoni per I Due Boemi* (1974)
147. Odstřil, Karel *Mámidlo (Impressions)* (1975)
148. Ogura, Roh *Suite on Japanese Folk Songs* (1960)
149. Palkovský, Pavel *Dialog* (1971)
150. Parsch, Arnošt *The Bird in the Clouds*
151. Parsch, Arnošt *Contrapositioni per Due Boemi* (1965)
152. Parsch, Arnošt *Poetica II* (1965)
153. Parsch, Arnošt “...ausufernd”
154. Parsch, Arnošt *Les Fleurs* (1976)
155. Parsch, Arnošt *For Josef Horák* (1969)
156. Parsch, Arnošt *Structures* (1967)
157. Pauer, Jiří *Aria and Rondo* (1978)
158. Pauer, Jiří *Sonatine* (1973)
159. Petrová, Elena *Invocation* (1972) (1970???)
160. Piños, Alois *Due Boemi Campanari* (1970)
161. Piños, Alois *Peripetie* (1967)
162. Planzer, Emanuel *Sketches 1-10* (1971)
163. Pokorný, Jiří *Prkotina* (1974)
164. Pololáník, Zdenek *Musica Trascurata* (1971)
165. Pousseur, Henri *Modèle réduit* (1975) – Centre Belge de Documentation Musical, Brussels (c1975)
166. Rechberger, Herrmann ...*Szene am*
167. Řehák, Václav *4 Sonnets (Sonetti)* (1963)
168. Řehák, Václav *Suite in the Old Style* (1962)
169. Rehm, Gerhard *Spiegel*
170. Řehoř, Bohuslav *Guernica* (1962)
171. Reiner, Karel *Three Concert Pieces* – Panton, Prague (c1970)

172. Reiner, Karel *Akrostichon and Allegro* (1974)
173. Rövenstrunck, Bernhard *Inkantation II* (1965)
174. Rövenstrunck, Bernhard *Sequenza* (1970)
175. Riedlbauch, Václav *Tales for Due Boemi* (1974)
176. Rut, Josef *Variace a Due Boemi* (1999)
177. Ružička, Rudolf *Contaminationi for bass clarinet and piano* (1968)
178. Salbert, Dieter *Figures contraires for bass clarinet and harpsichord* (1966) – Musikverlag, Zahoransky (c1968)
179. Salich, Milan *Sonata*
180. Šárová, Dagmar *Pezzo da camera*
181. Schaar, Gerhard *Abend ist's.... (Evening)* (1969)
182. Schaar, Gerhard *Canto a Due Boemi*
183. Schärli, Ruth *Parthenon* (1970)
184. Schmidt, Christfried *Musica á Due Boemi* – Breitkopf & Härtel, Wiesbaden (c1984)
185. Schollum, Robert *Pastorale concertante, Op. 122*
186. Schubert, Manfred *Music for Due Boemi* (1978)
187. Shekov, Ivan *Nocturne*
188. Shekov, Ivan *Silhouettes* (1993)
189. Slavický, Milan *Colloquium II for bass clarinet and piano* (1986)
190. Slezák, Pavel *Sonate* (1964)
191. Slonimskij, Sergej *Monolog and Toccata* (1974)
192. Sluka, Luboš *Andante con moto* (1989)
193. Sluka, Luboš *Cage for Two Nightingales*
194. Sluka, Luboš *D-S-C-H* (1975) – Panton, Prague (c1977)
195. Sluka, Luboš *Suita* (1989)
196. Sluka, Luboš *Suite in G* (1976)
197. Sluka, Luboš *Sonate* (1971)
198. Smolka, Jaroslav *Two Miniatures* (1977)
199. Smolka, Jaroslav *Sei poemi per I Due Boemi* (1972)
200. Smolka, Jaroslav *Zelenkiana* (1993)
201. Smutný, Jiří *Drei Leider* (1967)
202. Smutný, Jiří *Sonata* (1966)
203. Smutný, Jiří *Two Songs without Words on Early Hebrew Tunes* (1970)
204. Smutný, Jiří *Musica da camera per Due Boemi* (1969)
205. Snížková, Jitka *Alfa solaris*
206. Snížková, Jitka *Ancient Songs*
207. Spitzer, Josef *Tongs* (1985)
208. Sporck, Jo *Burst in blue*
209. Sprongl, Norbert *Four Pieces* (1976)
210. Soukup, Vladimír *Sonetti* (1962)
211. Stekl, Konrad *Figurae boema for bass clarinet and piano, Op. 130*
212. Stekl, Konrad *4 Fantasiestücke, Op. 95*
213. Stekl, Konrad *Sonata rusca*
214. Stockhausen, Karlheinz *Versetz dich.... (Über die Grenze)* (1969)
215. Tausinger, Jan *Two Reflections for Due Boemi (Meditations)* (1968)

216. Tausinger, Jan *Posloupnost I (Reihenfolge die Geschichte, Succession I)* (1977)
217. Teml, Jiří *Hommage á (Simenon)* (1992-1993)
218. Thilman, Johannes Paul *Drei Stücke für Bassklarinette and Klavier* (1963)
219. Thilman, Johannes Paul *Gestalten (Figures)* (1961)
220. Thomson, Geraldine *Dedikovane Due Boemi (Spring Dedication for Due Boemi)* (1972)
221. Tioka, Jindřich. *Etudes (Studies)* (1963)
222. Tioka, Jindřich. *Labyrint světa a snad i trochu ráj srdce (Labyrinth of the world)*
223. Tučapský, Antonín *Sonata boema* (1969)
224. Vaigl, Antonín *Elegie* (1964)
225. Válek, Jiří *Five Czech Dances* (1977)
226. Van den Booren, Jo *Zenith* (1981)
227. Veselý, Alois *Sonata* (1955)
228. Videnský, Jan *Modlitba (Prayer)* (1995)
229. Videnský, Jan *Saluto*
230. Vorlová, Sláva *Correlation* (1970)
231. Vorlová, Sláva *Miniatures, Op. 55* (1959) – Panton, Prague (c.1966)
232. Vorlová, Sláva *Dancing Faun*
233. Vorlová, Sláva *Old English Music for Bass Clarinet and Piano or Music Around Shakespeare* (1964)
234. Vorlová, Sláva *Phantasy on a Folk Song from the XIV Century*
235. Vorlová, Sláva *Variations on the Händel Thema* (1963)
236. Vorlová, Sláva *In Old Stile* (1964)
237. Vorlová, Sláva *From Home* (1969)
238. Vorlová, Sláva *Old Song* (1971)
239. Vorlová, Sláva *Preludes* (1964)
240. Vorlová, Sláva *Variationi I* (1970)
241. Vorlová, Sláva *Variationi II* (1970)
242. Vostrák, Zbynek *Butterfly of Light for bass clarinet and piano, Op. 64*
243. Vrána, František *Preludium; Scherzo piccolo; Final* (1969)
244. Weiss, Ferdinand *Emotions*
245. Wiefler, Florian *Vier Kleine Stücke* (1982)
246. Wiefler, Florian *Sonata* (1970)
247. Wiefler, Florian *Nocturne* (1978)
248. Wiefler, Florian *Zwölf Zimmer*
249. Wolf, Jaroslav J. *Litanie for bass clarinet and piano, Op. 40* (1967)
250. Wolf, Jaroslav J. *Symbols*
251. Wolf, Jaroslav J. *Transzendenz III*
252. Wolf, Jaroslav J. *Vespern III: für Bassklarinette und Cembalo*
253. Zahradník, Zdeněk *Hexaphylon* (1993)
254. Zander, Heinz J. *Ballade* (1970) – N. Simrock, Hamburg (c1993)
255. Zelenka, Jan *Tours of Odysseus* (1964)
256. Zámečník, Evžen *Music for Due Boemi* (1978)
257. Zemek, Pavel *Memories for bass clarinet and piano*
258. Zouhar, Zdeněk *Duo per Due Boemi for bass clarinet and piano* (1989)

BY MILOŠ ŠTĚDRŮŇ

259. Štědroň, Miloš *Canti Claudiani* (1974)
260. Štědroň, Miloš *Chundrát from Znoimia* (1976)
261. Štědroň, Miloš *Conductus and Motetes*
262. Štědroň, Miloš *Confession* (1978)
263. Štědroň, Miloš *Dances over the Dead Partisans* (1976)
264. Štědroň, Miloš *Dances from Historic Tabulatures, 16th century*
265. Štědroň, Miloš *Dances* (1978)
266. Štědroň, Miloš *Danube III* (1986)
267. Štědroň, Miloš *Echoes of Hus's Songs*
268. Štědroň, Miloš *Intrada e Sarabande triste*
269. Štědroň, Miloš *Jan of Lublin*
270. Štědroň, Miloš *Gipsy Song and Dance (Aušvicate hikher baro)* (1977)
271. Štědroň, Miloš *Green Melody of Love*
272. Štědroň, Miloš *Haiduk Dances/aus der Sammlung von Anna Szirmay-Keczer, 18th*
273. Štědroň, Miloš *Hommage à Bach/Music from Towers*
274. Štědroň, Miloš *Jan Hus in Biberach* (1974)
275. Štědroň, Miloš *Kolo* (1970)
276. Štědroň, Miloš *Lamentationi*
277. Štědroň, Miloš *Lamento di Tristano*
278. Štědroň, Miloš *Laudes*
279. Štědroň, Miloš *Lejch I* (1964)
280. Štědroň, Miloš *Lejch II* (1966)
281. Štědroň, Miloš *Levoča /aus der Sammlung von Leutscha 16th/17th century*
282. Štědroň, Miloš *Melodies from Old Czech* (1974)
283. Štědroň, Miloš *Metaphysische Begegnung* (1976)
284. Štědroň, Miloš *Nenia for Skopje i Banja Luka/ Nenie giocose e dolorosa* (1970)
285. Štědroň, Miloš *O tu cara*
286. Štědroň, Miloš *Renesancni Tance, 1520*
287. Štědroň, Miloš *Seikilos in Moravia* (1976)
288. Štědroň, Miloš *Solis praevia, 15th*
289. Štědroň, Miloš *Song of love* (1972)
290. Štědroň, Miloš *Songs from Lidice*
291. Štědroň, Miloš *Sopra*
292. Štědroň, Miloš *The Pipe Abandoned (The Forgotten Whistle), 17th century*
293. Štědroň, Miloš *Two Together* (1965)
294. Štědroň, Miloš *Valachica, 17th century* (1978)
295. Štědroň, Miloš *Wistful Songs (Songs of Desire/Touzelone), 1600-1675* (1984)
296. Štědroň, Miloš *Zingarica* (1977)

APPENDIX B

AUTHORIZED TRANSCRIPTIONS FOR BASS CLARINET AND PIANO

BASSET HORN AND PIANO

1. Flosman, Oldřich *Robber's Sonatina*

BASSOON

2. Faltus, Leos *Pezzo lirico e concertante for bass clarinet and piano*
3. Hindemith, Paul *Sonata*
4. Pauer, Jíří *Basklarinetina* (original title was *Fagotina*) (1974)

CELLO

5. Casals, Pablo *Solo de concours*
6. Casals, Pablo *El Cant del Ocells (Song of the Birds)*
7. Jolivet, Andre *Nocturne*
8. Sluka, Luboš *Sonata*
9. Wilkomirski, Kazimierz *Poemat*
10. Wilkomirski, Kazimierz *Wokaliza*

CLARINET

11. Martinů, Bohuslav *Sonatina*
12. Riedelbauch, Václav *Lamento* (1975)
13. Camilleri, Charles *Dirge: 11.09.01*

FLUTE

14. Fukushima, Kazuo *3 Pieces from CHU-U*
15. Hába, Alois *Phantasy, Op. 34a*

HORN

16. Felix, Václav *Sonata da requiem, Op. 30*

SAXOPHONE

17. Husa, Karl *Elegie et Rondeau*
18. Zander, Heinz J. *Rhapsodie*

TROMBONE

19. Martin, Frank *Ballade*

VIOLIN

20. Kolman, Peter *Wie ein Hauch von Glückseeligkeit...*

APPENDIX C

DISCOGRAPHY OF DUE BOEMI DI PRAGA

1. Due Boemi di Praga

LP 11 0369, Panton, 1973, recorded at Brevnov Studio, Praha 1972

1. Paul Hindemith *Sonata*
2. Luboš Sluka *Sonata*
3. Jan Tausinger *Uvahy pro Due Boemi*
4. Štěpán Lucký *Prezzi per I Due Boemi*
5. Ivana Loudová *Air*

2. Zauber der Bassklarinetten Due Boemi di Praga – ein Portrait

LP FSM 53114 Carus-Verlag, 27 & 28 July, 1973, Side one- 26:30, Side two- 23:35

1. Girolamo Frescobaldi *Canzona* 3:40
2. Georg Friedrich Händel *Sonate F Major, Op. 1, 11* 5:50
3. Olivier Messiaen *Abîme Des Oiseaux* 5:50
4. Bohuslav Martinů *Sonatine* 11:10
5. Kazuo Fukushima *Three Pieces from CHU-U* 2:40
6. Alois Hába *Sechs Stimmungen* 6:35
7. Karlheinz Stockhausen *Verzette dich ein höheres Wesen..., 3. Teil* 7:45
8. Ruth Schärli *Parthenon* 5:05
9. Anestis Logothetis *Osculation für Bassklarinetten, Klavier und Schlagzeug* 1:30

3. Musica Nova Bohemica Due Boemi di Praga

LP 1 11 1390 Supraphon, 1973

1. Miloš Štědroň *Leich on a Theme by Heinrich von Meissen* 6:05
2. Alois Hába *Suite for Solo Bass Clarinet, Op. 96* 5:45
3. Arnošt Parsch *Poetica 2 for bass clarinet and piano* 4:30
4. Jan Klusák *Reydowak for bass clarinet, harpsichord and piano* 5:40
5. Alois Piňos *Esca for prepared piano* 8:30
6. Václav Kučera *Invariant for bass clarinet, piano and stereo tape-recorder* 15:10

4. Due Boemi di Praga – Inspirazione

LP 11 0614 Panton, 1977

1. Oldřich Flosman *Zbojnická sonatina* 8:45
2. Elena Petrová *Invokace* 5:37
3. Luboš Sluka *D-S-C-H* 9:14
4. Václav Kučera *Tabu á Due Boemi* 10:09
5. Alois Hába *Nálady (Šest nálad)* 6:26
6. Arnošt Parsch *Květiny* 7:00

5. The Singing Bass Clarinet

CD 36908 NSS Records

1. Benjamin Louise Godard *Berceuse* 5:19

2. Anonymous (M. Štědroň) 16th/17th century *Levoca* 4:44
3. Anonymous *Irish Folk Song* 3:32
4. Antonín Dvořák *Bagatelle No. 1, Op. 47* 2:57
5. Miloš Štědroň *Gipsy Song and Dance* 7:40
6. Gaetano Donizetti *Trio in F Major* 10:11, Cornelia Bauer, flute
7. Georg Friedrich Händel *Sonata G minor, Op. 1, No. 6 HWV 364a* 5:40
8. Roland Boehm *Gedanken über ein Nocturno* 5:00
9. Giuseppe Giordani *Caro mio ben* 2:41

6. Horák and His Bass Clarinet New Sound

CD 36921 NSS Records

1. Giambattista Martini *Plaisir d'amour* 4:31
2. Anonymous 17 cent. (Miloš Štědroň) *Valachica* 8:55
3. Camille Saint-Saëns *Le Cygne* 3:26
4. Justin Heinrich Knecht *Drei Lieder ohne Worte* 7:28
5. Pablo Casals *El Cant del Ocells* 3:27
6. Miloš Štědroň *Seikilos in Moravia* 4:12
7. Henry Eccles *Sonate G minor* 7:38
8. Johann B. Vaňhal *Sonate in B Major* 13:37
9. Antonín Dvořák *Rondo, Op. 94* 7:47

7. Horák New Age of Bass Clarinet

CD 36923 NSS Records, recorded 1972, digitally remastered 1993

1. Girolamo Frescobaldi *Canzona* 3:40
2. Georg Friedrich Händel *Sonate F-Dur* 5:50
3. Bohuslav Martinů *Sonatine* 11:10
4. Olivier Messiaen *Abîme Des Oiseaux* 5:50
5. Alois Hába *Sechs Stimmungen* 6:35
6. Anestis Logothetis *Osculation* 1:30
7. Ruth Scharli *Parthenon* 5:05
8. Kazuo Fukushima *Three Pieces from CHU-U* 2:40
9. Karlheinz Stockhausen *Versetze Dich in ein höheres Wesen...III Teil* 7:45

8. Due Boemi di Praga – Konzert in Fürstenfeld (live)

CD 0018, MMUSIC 1994, 65:21

1. Sláva Vorlová *Serenata Desta* 7:29, Heinz Dieter Sibitz -Fl, BC, PN
2. Caroline Schleicher-Krämer *Sonatine in Es* 6:57, BC, PN
3. Jan F. Fischer *Lieder für Freunde* 13:56, David McShane-Baritone, BC, PN
4. Florian Wiefler *Tänze Des Windes* 14:42 PN
5. Herbert Blendinger *Drei Gesänge* 9:03, Baritone, PN
6. Gaetano Donizetti *Trio in F* 10:28, FL, BC, PN

9. Due Boemi Di Praga

CD 81 1441 -2 111, Panton, 1995, 72:11

1. Elena Petrová *Invocation for bass clarinet and piano* 5:37
2. Jan Tausinger *Two Contemplations for Due Boemi* 3:55

3. Štěpán Lucký *Tre pezzi per I Due Boemi* 12:10
4. Ivana Loudová *Air for Bass Clarinet and Piano* 5:27
5. Václav Kučera *Tabu á Due Boemi* 10:16
6. Pablo Casals *Song of the Birds* 3:47
7. Arnošt Parsch *Les Fleurs* 7:04
8. Miloš Štědroň *Old and New Renaissance Dances* with Czech Chamber Soloists 23:40

10. Due Boemi, Music Contrasts 1

CD 36931, NSS Records, 1997, 68:16

1. Violeta Dinescu *Meandre* 12:00
2. Anonymous/15 century (real. M. Štědroň) *Solis praevia* 3:50
3. Karel Husa *Élégie et Rondeau* 12:00
4. Johannes from Lublin (real. M. Štědroň) *Dances from Historic Tabulatures* 1540 5:00
5. Heinz Joachim Zander *Capriccio* 6:00
6. Anonymous *Laudes* 5:29
7. Ctirad Kohoutek *Tissues of Time* 11:00
8. Miloš Štědroň *From Bohemian Hymn-Books of 15-17th Century* 5:00
9. Anestis Logothetis *Desmotropie II* 4:00

11. Due Boemi, Music Contrasts 2

CD 36932, NSS Records, 1997, 58: 09

1. Oldřich Flosman *Highwaymen Sonatine* 8:48
2. Jiří Smutný *Two Songs without Words on Early Hebrew Tunes* 6:28
3. Miloš Štědroň *The Forgotten Whistle on anon. (melodies) of the 17th cent* 6:17
4. Jiří Teml *Hommage a Maigret* 12:21
5. Adam Michna *Songs of Desire* (real. M. Štědroň) 6:35
6. Daniel Kremser *Autumn Colours* 10:47
7. Bohuslav Martinů *Page of Album* 1:38
8. Miloš Štědroň *Haiduk Dances* (music collections of Anna Szirmay-Keczer – 18th century) 5:09

12. Horák, Bass Clarinet from Prague

CD 36934, NSS Records, 2000, 56:40

1. Paul Hindemith *Sonate* 9:24
2. Jan Klusák *Reydowak* 5:42
3. Jiří Matys *Suite* 13:18, Jiří Kratochvíl, viola
4. Heinz Joachim Zander *Rhapsodie* 7:12
5. Alois Hába *Suite, Op. 96* 5:50
6. Václav Kučera *Invariant* 15:09

13. Due Boemi Di Praga Yesterday and Today

CD, 2000, Disk length: 62:35

1. Miloš Štědroň *Meditace* 6:41
2. Arnošt Parsch *Josefu Horákovi (To Josef Horák)* 10:51

3. Miloš Štědroň *Aksaky I. Rapsodico, senza metro regolare* 5:40
4. Miloš Štědroň *Aksaky II. 110-120* 1:29
5. Miloš Štědroň *Aksaky III. 90* 4:02
6. Pavel Blatný *Uno Pezzo Per Due (Boemi)* 7:12
7. Pavel Blatný *In E*, 0:53
8. Pavel Blatný *In A*, 3:15
9. Pavel Blatný *In D* 2:16
10. Arnošt Paršch “...ausufernd” 10:25
11. Miloš Štědroň *Intrada e Sarabande triste* 9:53

14. Due Boemi Uno-Due-Tre

CD 3992, CUE, 2001, 66:36

1. Norman Heim *Concertino da camera* 15:53
2. Peter Marx *Fantasie* 7:12
3. Miloš Štědroň *Sette villanelle* 8:12
4. Dagmar Šárová *Meditation* 9:38
5. Heinz Joachim Zander *Fantasie* 8:35
6. Štěpán Lucký *Arietta* 5:33
7. Daniel Kremser *B-C-H-E* 11:28

TRACKS FROM COMPILATION RECORDINGS AND LIVE PERFORMANCES

1. TNT

LP 11 0738, Panton, 1978

2. Josef Boháč *Zpěvy samoty - Minatury pro zpěv, basklarinet a piano* 8:00

2. Johannes Paul Thilman Rainer Lischka Dresdner Konzert

CD 10973, Deutsches Rundfunkarchiv DRA, 2007

Johannes Paul Thilman *Doppelkonzert für Bassklarinette und Klavier mit Streichorchester und Schlagzeug*, 1968 11:41

3. Hába Centenary

CD 11 1865-2 913, Supraphon, 1993

Disc 2, 16-19. Alois Hába *Suite for Bass Clarinet and Piano, Op. 100*, 1969 8:54

4. Komponisten und Interpreten aus der Steiermark

CD 0031, Studioproduktion des ORF Steiermark, April 23, 1974

16. Konrad Stekl *Fantasiestück für Bassklarinette und Klavier, Op. 95, No.4*

5. Ladislav Kubík Kammermusik

CD 7989, Col Legno, 1985

Ladislav Kubík *Zwei Episoden für Bass Klarinette, Klavier und Perkussion*, Oldřich Šatava, percussion

2. Episode 3:41
3. Episode 2:49

6. Ivana Loudová Music For Two

CD 030110, MiMuFa, 1997

7. Ivana Loudová *Sentimento del tempo* bass clarinet and piano/percussion 9:02

7. Matiné s Jirim Hlaváčem (live radio broadcast)

CD, 2003, 60:10

1. Znělka Iša Krejčí *Trio pro Klarinet, Kontrabass, and Klavier* 2:16

2. Jan Krtitel Vaňhal *Sonata in B Major* 16:35

3. Georg Friedrich Händel *Sonata in F Major for Oboe HWV 363a* 8:07

4. Bohuslav Martinů *Sonatina* 14:52

5. Norman Heim *Pražske trio* 13:55 with Jiří Hlavac, clarinet

6. Miloš Štědroň *Seikilos in Moravia* 4:55

7. Karel Husa *Elegie et Rondeau* 10:56

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