This is to certify that the

dissertation entitled

THREE WORKS OF KAREL HUSA: AN ANALYTICAL STUDY

presented by

John Andrew Duff

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in Music

Major professor

Stanley E. De Rusha

Date July 19, 1982

# THREE WORKS OF KAREL HUSA: AN ANALYTICAL STUDY OF FORM, STYLE, AND CONTENT

By

John Andrew Duff

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1982

ABSTRACT

THREE WORKS OF KAREL HUSA: AN ANALYTICAL STUDY
OF FORM, STYLE, AND CONTENT

By

John Andrew Duff

The purpose of this study was to present biographical information about Karel Husa and to examine in detail three of his most popular compositions: Fantasies for Orchestra, Concerto for Alto Saxophone and Concert Band, and Concerto for Percussion and Wind Ensemble. Personal interviews with Husa and recordings of his lectures provided biographical insight as well as information on his compositional style and musical philosophy; further biographical information was obtained from journal and newspaper articles.

The analyses focused on the formal designs, compositional techniques, and overall stylistic characteristics of the Fantasies and the two concertos. Considered in each analysis were the following: (1) the forms of the movements; (2) the themes and motives and their recurrences; (3) the way in which cohesiveness was achieved; and (4) the relationships among the styles and compositional techniques of the compositions.

These three works were chosen for analysis because they are frequently performed, are representative of Husa's style, and, in the case of the saxophone and percussion concertos, provide unique

musical settings for these instruments: saxophone solo with band accompaniment and percussion ensemble with band accompaniment. The Fantasies for Orchestra (1956), composed early in Husa's career, is performed regularly by both professional and amateur groups. Concerto for Alto Saxophone and Concert Band (1968) and Concerto for Percussion and Wind Ensemble (1972) were two important contributions to a small body of virtuosic literature that was written for these instruments and that included band accompaniment.

ACKNOWLEDGMENTS

I wish to express my sincere appreciation to the members of my doctoral committee: Dr. Dale Bonge, Dr. Robert Erbes, Dr. Edgar Kirk; and I especially wish to thank Professor Stanley De Rusha (Committee Chairman) and Dr. Russell Friedewald for their patient guidance throughout the analyses and for their assistance in the completion of this project.

TABLE OF CONTENTS

# PREFACE

In November, 1978, while attending the Third Annual Composers Symposium of New Music for Wind Symphony and Symphony Band at Michigan State University, the researcher had the opportunity to meet Karel Husa. At this symposium, the researcher attended rehearsals at which Husa was a guest composer and conductor. Seeing him conduct and hearing him discuss his music inspired a serious study of his compositions; soon came the decision to devote this study to some aspect of his music. The researcher wrote Husa in August, 1979, and found him very cordial and willing to cooperate. His reply to that letter follows:

"Ithaca, New York
"August 28, 1979

"Mr. John A. Duff
"1110 K University Village
"East Lansing, MI 48823

"Dear John:

"Your letter of August 27 just reached me at my cottage and I am answering immediately. First, thank you for it and also, I want you to know how delighted I am with your interest in my music! I am touched that you want to devote your dissertation to my music and biography.

"I shall be most glad to send you some material, which is in Ithaca. I can do it next week. Also, I will be most happy to speak with you when I come to East Lansing in November. There will be time, I am sure, even if we have to do it over meals (to which I am already inviting you).

"Looking forward to meet you. I remain with kind regards to you and Prof. De Rusha,

"Sincerely,
"Karel Husa"

The music of Karel Husa is being performed more and more at both the college and professional levels. His contributions to contemporary music are significant and cover a broad span of performance media, including chamber ensemble, piano, orchestra, and wind band. The works that I have analyzed in this study were chosen because they are frequently performed, are representative of Husa's style, and, in the case of the saxophone and percussion concertos, provide unique musical settings for these instruments: saxophone solo with band accompaniment and percussion ensemble with band accompaniment. The Fantasies for Orchestra (1956), composed early in Husa's career, is performed regularly by both professional and amateur groups. The Concerto for Alto Saxophone and Concert Band (1968) and the Concerto for Percussion and Wind Ensemble (1972) were two important contributions to a small body of virtuosic literature that was written for these instruments and that included band accompaniment. Furthermore, the Percussion Concerto was recently selected by the International Society of Contemporary Music as one of the outstanding works performed during its World Music Days, 1981, held in Brussels, Belgium.

Studies done on other works by Husa contributed much to the understanding and correct interpretation of them. Husa himself, seeing the need for such information, wrote extensively on Apotheosis of This Earth[1] and Music for Prague 1968,[2] giving a background for

---

[1]Karel Husa, "Apotheosis of This Earth: Some Thoughts," Journal of Band Research 9 (Spring 1973):6-9.

[2]Karel Husa, Notes on Music for Prague 1968, unpublished.

each work as well as performance tips that allowed for a more accurate interpretation. Robert Casey, in his doctoral dissertation entitled "Serial Composition in Works for the Wind Band,"[3] discussed Husa's use of serial techniques in Music for Prague 1968. Jack Sperry's doctoral dissertation[4] included an analysis of Music for Prague 1968 as well as of Apotheosis of This Earth and Al Fresco; in addition to providing analyses, Sperry developed an aural instruction packet to facilitate the aural comprehension of the analyses. In his master's thesis,[5] Richard Davidson related four parameters--thematic development, chord tension, tonality, and rhythm--to what he termed "growth" in Music for Prague 1968, referring to the shape that results when, for example, a movement starts at a low level, builds to a climax three-quarters of the way through, and then relaxes toward the end of the movement. Bill Thaddeus Stanley[6] examined aspects of style in two of Husa's early orchestral works, Fresques for Orchestra (1963 revised edition) and Symphony No. 1 (1953). In his thesis, Stanley discussed the melody, meter and rhythm, harmony, texture, form, and orchestration of these works.

---

[3]Robert Lowell Casey, "Serial Composition in Works for the Wind Band" (Ed.D. dissertation, Washington University, 1971), pp. 138-65.

[4]Jack Sperry, "The Analyses of Three Compositions for Concert Band by Karel Husa" (Ph.D. dissertation, University of Michigan, 1980).

[5]Richard Carlisle Davidson, "An Analysis of Growth in Karel Husa's 'Music for Prague 1968'" (M.M. thesis, North Texas State University, 1976).

[6]Bill Thaddeus Stanley, "Style Aspects in Selected Orchestral Works of Karel Husa" (M.M. thesis, University of Kentucky, 1975).

The work of Casey, Sperry, Davidson, and Stanley contributed much to understanding Music for Prague 1968, Apotheosis of This Earth, Al Fresco, Fresque for Orchestra, and Symphony No. 1. It was this researcher's intent, however, to provide further insight into Husa's compositional style by examining the three works, Fantasies for Orchestra, Concerto for Alto Saxophone and Concert Band, and Concerto for Percussion and Wind Ensemble, which have not, to the knowledge of this researcher, undergone analytical or stylistic study.

## Purpose

The purpose of this study is twofold: (1) to provide a biographical sketch of the life and education of Karel Husa, and (2) to present an analysis of three of his works--Fantasies for Orchestra, Concerto for Alto Saxophone and Concert Band, and Concerto for Percussion and Wind Ensemble.

## Limitations

The analyses of these works deals with their formal designs, compositional techniques, and overall stylistic characteristics. While intended to be thorough and concise, the analyses are not tedious, measure-by-measure studies. However, it is the hope of the researcher that the details presented will be useful, especially to the conductor who wishes to gain a knowledge of these compositions that will enable him to achieve a superior performance of them.

The researcher attempted to trace the development of this composer and his music. Hence, the biographical information

presented emphasizes Husa's education and the early influences on his life and career.

## Format

The following format was used in this discussion:

1. Background
2. Instrumentation
3. Formal Organization

The term background refers to historical information about the work, such as when it was composed, who commissioned it, when and by whom it was published, and the circumstances that surrounded the first performance of the work.

Instrumentation for each work is listed according to the number of parts furnished for each instrument in the published set.

The overall form of each piece is given according to major divisions. Performance time for each movement as well as for the complete work is indicated. The internal form of each movement is presented in the analytical discussion that comprises the main body of the text.

## Analysis

Each composition is analyzed with regard to the form of each movement. The characteristics of the themes and motives, the recurrence of these themes and motives, the achievement of cohesiveness, and other formally significant aspects of the works are discussed. Various compositional techniques used by Husa--

including his approach to twelve-tone writing as used in the Concerto for Percussion and Wind Ensemble--are also discussed.

It is the opinion of the researcher that scores for each of the three works are indispensable if the reader is to follow this discussion. Both the Concerto for Alto Saxophone and Concert Band and the Concerto for Percussion and Wind Ensemble may be purchased from the Associated Music Publishers of New York City. Fantasies for Orchestra is handled through European American Distributors Corp. of Totowa, New Jersey.

# CHAPTER I

## INTRODUCTION

Karel Husa was born in Prague, Czechoslovakia, on August 7, 1921. When he was eight years old, his father bought him an inexpensive toy violin, and his music study began:

> My parents were not musical at all, but they wanted my sister and me to learn music--they wanted us to have it as an enjoyment in our lives.[7]

> . . . my mother's idea was that I should be an engineer, but that I should learn how to play the violin . . . . In Czechoslovakia, boys played trumpet or violin and girls played piano.[8]

By the age of twelve, Husa was fascinated with music, and he began to compose. At thirteen he started taking piano lessons from his sister. His formal education as a boy was obtained at a school that emphasized the technical sciences--engineering, mathematics, etc. His parents wanted him to be an engineer, but others, Husa said, encouraged him musically: "My violin teacher was saying to my parents that I could enter the Prague Conservatory as a violinist."[9] Despite this encouragement and early musical training, he did not attend his first concert until he was eighteen years old.

---

[7]Arthur Hegvik, "Karel Husa Talks About His Life and Work," Instrumentalist 29 (May 1975):32.

[8]"Karel Husa: Music of This Earth," Cornell Daily Sun, 3 May 1972.

[9]"The World Makes Husa's Music," Texas Christian University News, 28 February 1981.

In 1939, Husa entered the University of Prague to study civil engineering. However, with the onslaught of the Nazi occupation that same year, the University was soon closed by the Nazis because of a student protest over the killing of one of the students. Most of those attending the University were sent to Germany to work in factories. For the remainder of the occupation, all technical schools at universities were closed, while conservatories and art schools remained open. Husa was ordered to Germany to work in a munitions factory; however, as he explained, he did not go: "I had my train ticket to Dresden . . . but I just didn't go that morning."[10]

To avoid being sent to Germany, Husa applied to and was accepted by an art school. Since many other students did likewise, the Nazis ordered the art schools not to accept newly-admitted students who were previously enrolled in technical shools. This edict, of course, prevented Husa from entering the art school; but it did not prevent him from applying to conservatories of music. Thus Husa had a possible alternative: the field of music.

Husa applied to the Prague Conservatory as a violinist, but found that the only opening was in composition. Having met the composition instructor, Jaroslav Řídky, Husa presented some of his music to him. Řídky suggested that Husa apply for the opening in his class, which he did; and he was accepted.

In 1941, at the age of twenty, Husa entered the Prague Conservatory as a composition student. Prior to this, he had done

---

[10]"Ballet to Reveal Horrors of Man," Louisville Courier-Journal, 26 March 1981.

little composing. "I had only written a few little pieces for piano when I entered the conservatory," he stated.[11] After studying privately for one year, he went directly into the second year of a five-year program that emphasized composition and conducting. While a student, he composed Sonatina for Piano, which was frequently performed and soon published. To meet the requirements for his master's degree, he wrote an Overture for large orchestras; in 1945, he conducted the Prague Symphony Orchestra in the performance of this work.

While he was a conservatory student, Husa attended concerts regularly for the first time in his life, and he was amazed at what he heard. Husa explained, however, that the Nazis strictly limited the music that was performed:

> During the occupation, all painting or music or poetry that was a little new was banished as decadent art. There was no music by Stravinsky, no Hindemith, no Schoenberg. There was a feeling that one could only write music like Richard Strauss.[12]

> I remember I went to a concert that was not allowed. It was an underground concert of Bartok's String Quartets 4, 5, 6. When I went in to buy a score, I had to be careful so that no policemen could see that I carried something like this.[13]

By the end of the war, Husa completed all the requirements for his degree at the Prague Conservatory. He then applied to and was accepted by the Academy of Musical Arts in Prague. From 1945 to 1946, while a student there, he served as conductor of the

---

[11]"Karel Husa: Music of This Earth," Cornell Daily Sun.

[12]Hegvik, "Karel Husa Talks About His Life and Work," p. 33.

[13]Interview with Karel Husa, Michigan State University, East Lansing, Michigan, November 1979.

Radio Prague Orchestra and secretary of the International Society for Contemporary Music (Prague).

In 1947, Husa left Prague to reside in Paris. There, Husa hoped to study composition with Arthur Honegger and to study conducting with Charles Munch; he also hoped to become acquainted with the newest developments in music. His desire to study with Munch was not realized, since Munch left Paris in 1947 to join the Boston Symphony Orchestra. Husa did study conducting with André Cluytens, who was the opera conductor of the Société des Concerts en Conservatoire:

> I was very interested in getting degrees in conducting; it was difficult to conduct in Paris, or even in Europe, without having those French degrees . . . . So I studied a year at the Ecole Normale for that degree, and then at the Paris Conservatory for another degree . . . .[14]

Husa also studied conducting with Eugène Bigot and Jean Fournet, and he studied composition with Nadia Boulanger. To help defray expenses while studying in Paris, Husa used a fellowship that he had been awarded by the French government.

In 1948, Czechoslovakia became a Communist country and, in 1949, Husa was ordered to return there within a month of his notification. Husa explained that he could not go: "Why should I return in a month? I was studying with Honegger, Nadia Boulanger, my teachers in conducting. I loved to be there. How could anyone force me to return?"[15]

---

[14]Hegvik, "Karel Husa Talks About His Life and Work," p. 33.

[15]"Karel Husa Stands for Freedom," Ithaca Times, 21 February 1980.

The Communists tried to force him to return by not renewing his passport. Husa held firm, though, to his decision to remain in Paris and, as a result, lost his Czechoslovakian citizenship. "I knew the action would leave me stateless," he said, and he continued, "I thought I would stay [in Paris] another year or two . . . ."[16]

During this time, Husa was offered the post of conductor with the Prague Philharmonic. However, because of the Communist control of the country, he declined the position.

While working with Honegger in Paris, Husa composed the three Fresques for orchestra and the First String Quartet. The latter work, performed in June, 1950, at the Brussels section of the International Society for Contemporary Music, won for him the Lili Boulanger Prize in 1950 and the Bilthoven Festival Prize (awarded by the Gaudeamus Foundation of Belgium) in 1951. As a result of this recognition, Husa became increasingly sought after as a composer and conductor.

From 1950 through 1954, Husa combined a heavy conducting schedule with his work as a composer. In 1950, he was offered the opportunity to go to Tanglewood to work with Koussevitsky, but he was hospitalized for a leg ailment and was unable to go. He did, however, become the guest-conductor of both the Grand Orchestre Symphonique at the Belgian Radio-Television Corporation (1951 through 1953) and the Chamber Orchestra of Lausanne (1952 through 1953).

---

[16]"Teacher, Composer Husa in Concert at Peabody," Baltimore Sun, 2 October 1979.

From 1952 to 1953, Husa was also a member of the Jury at the Fountainebleu School of Music and Fine Arts.

During the 1953-54 season, Husa was asked to conduct a series of recorded concerts by two new Parisian orchestras: the Orchestre des Cento Soli and the Orchestre des Solistes de Paris. The latter group comprised the best performers in Paris and was organized for the purpose of recording music. Among the compositions recorded with Husa conducting were Brahm's First Symphony, Bartok's Two Rhapsodies for Violin and Suite from "The Miraculous Mandarin." The recording of this last work was its first European release (1953).

During his stay in Paris, Husa composed Evocations of Slovakia (1951), a suite of three pieces that was performed over French radio and television networks in May, 1952. While there, he also composed Musique d'Amateurs (1953), on a UNESCO commission; Portrait for String Orchestra (1953), on a commission of the Donauschingen Musiktage; the Second String Quartet (1953); and the First Symphony (1953).

In 1954, Husa received a letter from Elliot Galkin,[17] of Cornell University, offering him a three-year position in harmony and a one-year conductorship of the orchestra. Husa accepted the offer for two reasons: he felt it would provide him with more time for composition and, as a teacher, he would be brought into contact

---

[17]Elliot Galkin, a young American whom Husa met at the Paris Conservatory, left Paris to take a musicology position at Cornell University. He is now the director of the Peabody Conservatory of Music.

with young people. Soon after arriving on the Cornell campus, Husa accepted a permanent position. Three years later, in 1957, he became director of University Orchestras, a post he held until 1975. He received his American citizenship in 1959.

Fantasies for Orchestra (1956) was one of the first works Husa composed in America. It was commissioned by Friends of Music at Cornell, with the request that it be performed by the Cornell University Orchestra.

In the spring of 1961, during a sabbatical leave, Husa returned to Paris; there, he composed Mosaiques for Orchestra, the first in a series that brought him international attention. The second in this series was the Concerto for Alto Saxophone and Concert Band, which was written in 1967 on a commission from the Cornell Wind Ensemble and was first performed with Sigurd Rascher as the saxophone soloist. This was followed by Music for Prague 1968 and Apotheosis of This Earth (1970), both of which were originally written for wind ensemble but were soon transcribed for orchestra. The last two works of this series were the Third String Quartet (1968), which won for Husa the Pulitzer Prize in Composition for 1969, and the Concerto for Percussion and Wind Ensemble (1970-71). Some of his recent works include the Two Sonnets for Michelangelo for orchestra (1971); the Concerto for Trumpet and Wind Orchestra (1973); the Sonata for Violin and Piano (1972-73); the Steadfast Tin Soldier for narrator and orchestra (1974); Monodrama, a ballet for orchestra (1975); and An American Te Deum for chorus, baritone solo, and wind ensemble (1976).

In addition to composing and conducting, Husa also edited and published some little-known compositions of the Baroque period. Working from a manuscript he found at Versailles and a first edition published in 1720, Husa reconstructed and published a suite of dances and instrumental pieces from Le Carnaval, a "mascarade" by Jean Baptiste Lully. Another work that Husa discovered at Versailles and then reconstructed was the Cantemus Domino, by Michel Richard Delalande, which was heretofore unpublished. Husa also reconstructed a symphony in D major by the eighteenth-century astronomer-composer, Sir William Herschel--though he did not publish this reconstruction.

Of all Husa's compositions, Music for Prague 1968 is probably the most popular, as evidenced by over six-thousand performances of this work. Though it was originally scored for concert band, Husa premiered the orchestral version of his composition with the Munich Philharmonic on January 31, 1970. Since then, it has been performed in the United States by orchestras in Cleveland, Baltimore, Chicago, Louisville, Denver, and Atlanta, as well as by the Vancouver, Canada, Symphony. Husa wrote as follows about this work:

> Three main ideas bind the composition together. The first and most important is an old Hussite war song from the fifteenth century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation.
>
> The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.
>
> The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it appears at

> extremely strong dynamic levels, for example, in the middle of the Aria (second movement).
>
> Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of liberty which the City of Prague has seen only for moments during its thousand years of existence.[18]

Apotheosis of This Earth, another very popular work, was composed in 1970 for wind ensemble and later transcribed for orchestra. This piece, Husa said, was inspired by the following experience:

> I was sitting there one day [by the side of Cayuga Lake outside his little cottage] and I saw all these dead fish washing up on shore, and I thought "man can still go ahead with his life and not throw beer cans in the water . . . . We must be more careful . . . ." It was then that I got my first idea for "Apotheosis."[19]

It combined Husa's ideas on technology, pollution, and senseless killing, as he further indicated:

> A friend of mine who played cello in my orchestra . . . one day he and his wife wrote me a letter saying that you have to come because we have recorded songs of whales . . . and then, as a scientist, explained to me that the brain of whales is as good as ours . . . . And by explaining this and having heard the sounds of whales, I got so moved. I think it's incredible that they are killing these animals. So I wrote another piece. I called it Apotheosis of This Earth. "Apotheosis" means growing mutation, and growing mutation of something or someone that has disappeared.[20]

Husa wrote of this work in the "Note" of the score:

> Man's brutal possession and misuse of nature's beauty--if continued at today's reckless speed--can only lead to catastrophe. The composer hopes that the destruction of this

---

[18]Karel Husa, Music for Prague 1968 (New York: Associated Music Publishers, 1969):2.

[19]"Karel Husa: Music of This Earth," Cornell Daily Sun.

[20]Recorded comments made by Husa during the Fifth Festival of Contemporary Music at Cornell University on November 4, 1972.

> beautiful earth can be stopped so that the tragedy of destruction--musically projected in the second movement--and the desolation of its aftermath (the "postscript" of the third movement) can exist only as a fantasy, never to become a reality.
>
> In the first movement, "Apotheosis," the Earth first appears as a point of light in the universe. Our memory and imagination approach it in perhaps the same way as it appears to the astronauts returning from the moon. The Earth grows larger and larger, and we can even remember some of the tragic moments (as struck by the xylophone near the end of the movement).
>
> The seond movement, "Tragedy of Destruction," deals with the actual brutalities of man against nature, leading to the destruction of our planet, perhaps by radio-active exposure. The Earth dies as a savagely, mortally wounded creature.
>
> The last movement is a "Postscript," full of the realization that so little is left to be said. The Earth has been pulverized into the universe, the voices scattered into space. Toward the end, these voices--at first computer-like and mechanical--unite into the words "this beautiful Earth," simply said, warm and filled with regret . . . and one of so many questions comes to our mind: Why have we let it happen?[21]

Husa's latest major work, The Trojan Women, is a ballet; it was premiered in March, 1981, at the University of Louisville with the composer conducting. This work is based on a play, written by Euripides in 415 B.C., about the Greek massacre of all Trojan males following the fall of Troy. In general terms, the ballet expresses the horrors that man imposes on his fellow man. In a recent article, Husa stated:

> I have lived these things . . . . In 1942 in Czechoslovakia, there was a little village close to Prague. The people in the village maintained ties with the Czech government in exile in London. When the Nazis got wind of it, they behaved in a manner very similar to that of the Greeks after the Trojan War, about 2000 years earlier. They killed all the men of that village. They took the bedsprings out of the houses and put them in front of the walls. Then they lined the men up in front of the

---

[21]Karel Husa, Apotheosis of This Earth (New York: Associated Music Publishers, 1970):2.

> bedsprings and turned machine guns on them. The women were made to watch.[22]

The Trojan Women was commissioned by the University of Louisville School of Music as part of a continuing year-long celebration of its new recital hall.

---

[22]"Ballet to Reveal Horrors of Man," Louisville Courier-Journal.

## CHAPTER II

## FANTASIES FOR ORCHESTRAS

### Background

Fantasies for Orchestra was written in 1956 on a commission by the Friends of Music at Cornell University with the stipulation that it be performed by students and amateur players. Hence, this work was first performed with Husa conducting, in April, 1957, by the Cornell University Orchestra at the Eleventh Festival of Contemporary Arts at Cornell University.

### Instrumentation

The instrumentation required for the Fantasies (piccolo, flute, oboe, clarinet, three trumpets, percussion, piano, and strings) reflected the Cornell Orchestra of that particular year. Husa described the circumstances that influenced his selection of instrumentation:

> It is not terrifically difficult for the orchestra because it is written that way for non-professionals. I fashioned it around the best players in that orchestra at that time, and that makes the scoring a little unusual.
>
> We had excellent trumpetists, and they did not have much of a chance to play, so they asked me to compose something for them. We also had very good woodwinds, although the bassoonist was not, so that was not included. We had first-rate percussion--only one person to play all of it--and an excellent pianist. That's what it's scored for.[23]

---

[23]"Karel Husa: Stumping for Living Composers," Wichita Eagle Beacon, 4 February 1979.

Concerning the structure of the work itself, Husa wrote:

> There are three Fantasies: the first is an Aria, written in contrapuntal style mostly for the string body of the orchestra, with piano, winds, and percussion helping only in the climax of the piece. Then immediately following Capriccio is a sort of "concertante" for three trumpets, piano, percussion, and the group of woodwind instruments (piccolo, flute, oboe, clarinet), with strings often only in the background. The meter here is 5/8, divided into 2+3. The third Fantasy, a Nocturne, treats equally all the groups of the orchestra. In this movement new colors and other possibilities in orchestration have been explored.[24]

## Form

The work consists of three movements. Following is the title and the approximate duration of each:

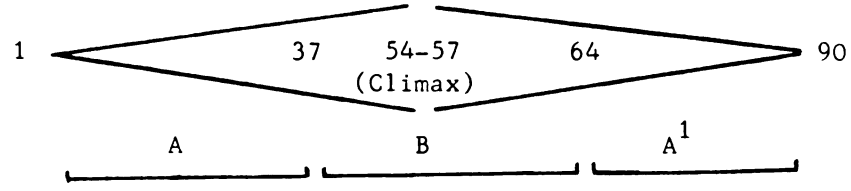
| Movement | Title | Duration |
|---|---|---|
| I | Aria | 6 |
| II | Capriccio | 6 |
| III | Nocturne | 6-1/2 |
| | TOTAL | 18-1/2 minutes |

## Analysis--Movement I

The first movement is cast in ternary form whereby two outer sections (A, $A^1$), which are similar in length, frame a middle section (B). Musical activity builds in the middle section until a climax is reached, at approximately the midpoint, after which the dynamic level and the texture decrease. This movement may be diagrammed as follows:

---

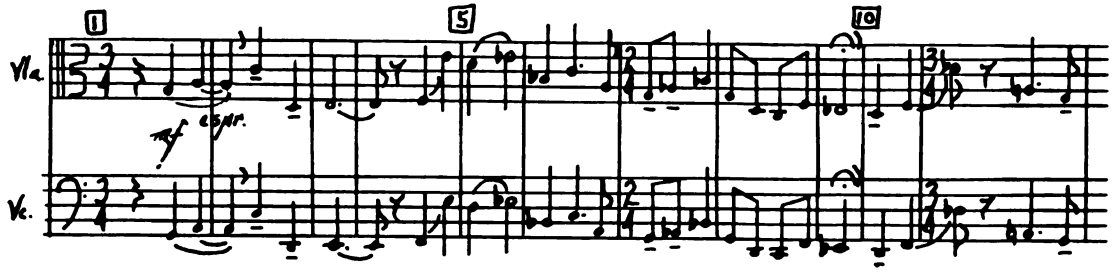
[24] Fantasies for Orchestra. Orchestre des Solistes de Paris, Karel Husa, conductor, Cornell University Records, Ithaca, New York. Notes by William Austin.




Movement I is contrapuntal in that melodic lines retain their independence and voices tend to be near equal to one another. Furthermore, there is emphasis on the horizontal movement of the various melodic lines rather than on vertical sonorities. Also, techniques such as imitation, retrograde, octave displacement, transposition, and pattern repetition are used to state the melodic material.

The movement begins with cellos and violas playing a melodic line, the structure of which exploits the interval of a second, its inversion to a seventh, and its expansion to a diminished octave. The latter interval is frequently filled in (mm. 10-11), as is shown in Example 1 (page 21). This intervallic interplay evolves into a nine-measure theme that characterizes the A section. (The theme is abandoned in the B section only to return as the A section is restated.) A rhythmic motive consisting of a long note set off by a shorter note on each side is a generating idea throughout the movement. This motive is characterized by the longer note being set in a metrically weaker position with respect to the two surrounding notes. It is first found at the head of the nine-measure

Example 1[25]





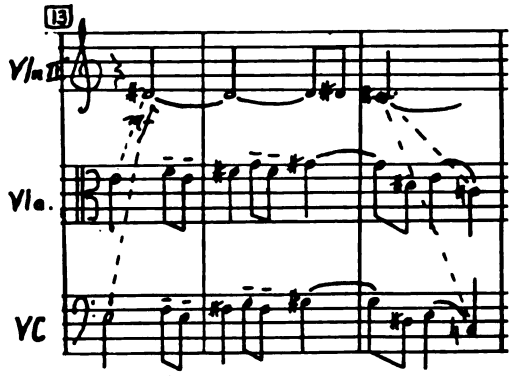



[25]This and all subsequent examples of Husa's Fantasies for Orchestra are used by permission of European American Distributors Corporation.

theme (mm. 1-2). Measures 5 and 6 contain two further examples of this motive; the second in measure 6 is rhythmically altered.

The vertical structures in measures 13 through 14 continue to stress the displaced interval of a second, here appearing as a major seventh and, in measure 15, as both the minor second and augmented octave.

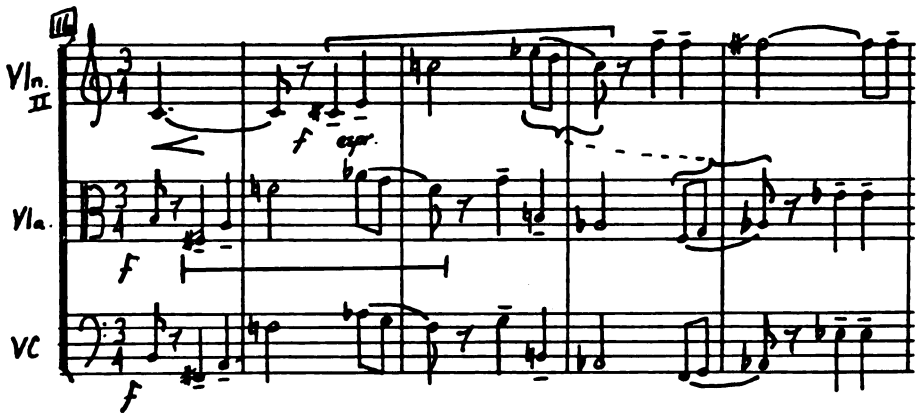
Example 2






Imitation occurs in measures 16 through 18, which results from a melodic figure containing a diminished octave, stated in the violas and cellos, and which in turn is followed by the same figure transposed up the interval of a fifth in the second violins after a four-beat delay. A retrograde of this diminished-octave outline, transposed up a major second, is presented in measure 18.

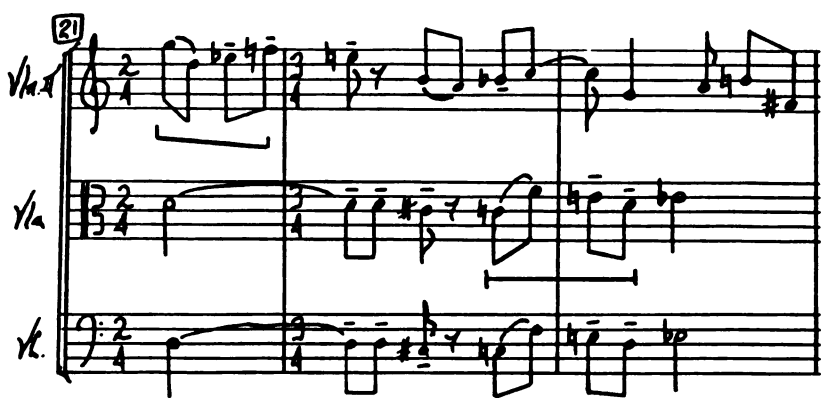
Example 3





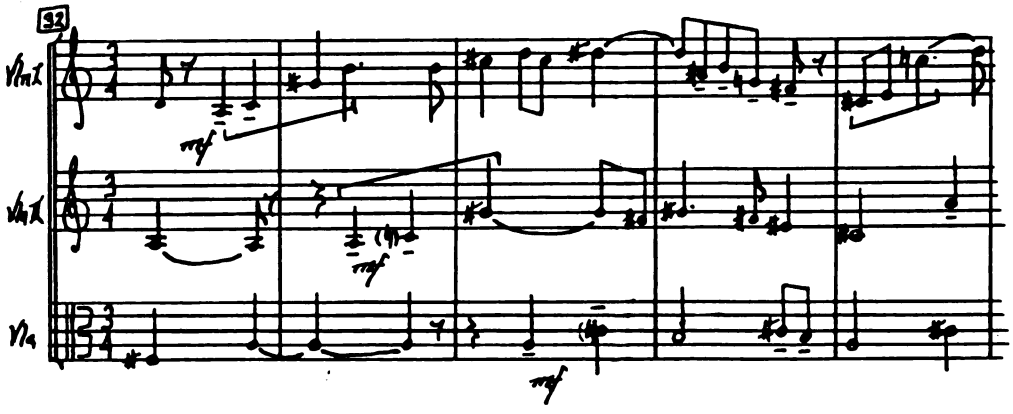

The relationship between the low strings and the second violin continues to measure 23, as violas and cellos mirror the melodic line of the second violins:

Example 4



The theme returns in measure 25, as the first violins make their initial entrance. This presentation is an exact transposition up a perfect fifth from the original statement to measure 7. The violas provide a syncopated accompaniment that is continued by the cellos in measure 32. In measures 32 through 36, the expanded interval of a second once again appears as a filled-in major seventh and a diminished octave:

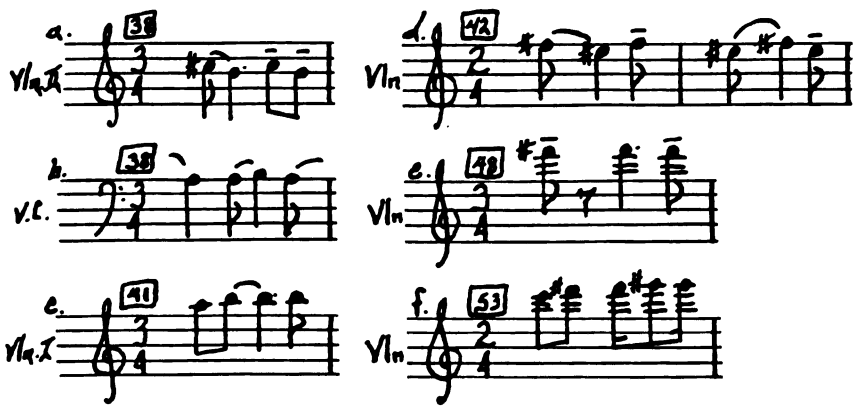
Example 5






Section B begins at measure 37 where the melodic line becomes noticeable more conjunct and the dynamic level gradually increases. Although the nine-measure theme is abandoned in this section, the rhythmic motive occurs often and is important, as many of the rhythmic patterns appear to be derived from it. Example 6 (page 25) illustrates the variety of ways this motive is exploited.

Example 6

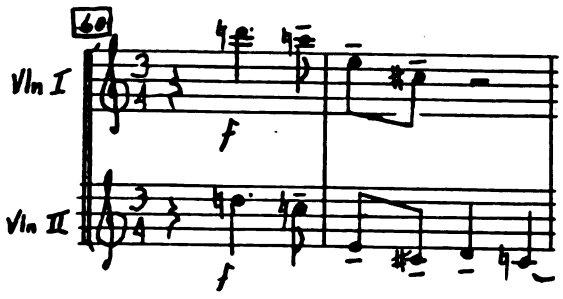





The texture thickens as clarinets and oboes make their initial appearances in measures 40 and 41, and the rhythmic activity increases as note values become shorter. Flutes and piccolos enter in measures 49 and 50, doubling the first violins; and trumpets make their appearance at measure 54. At this point (mm. 54-57), the climax of the movement is reached. All instruments have entered, the melody is at its highest point, as is the dynamic level, and rhythmic activity slows and becomes more simplified through homorhythmic patterns in the ensemble.

From measure 58 to the end of the movement, intensity lessens as the melodic line gradually descends in pitch and the texture thins out. Material from the earlier part of the movement returns as the interval of a second is once again manipulated:

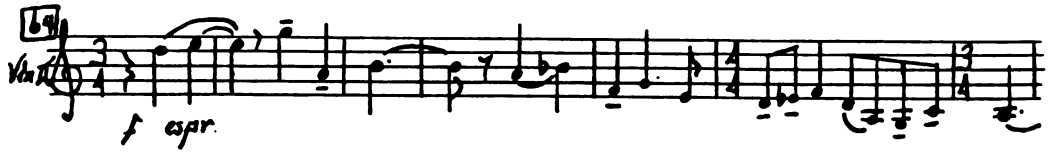
Example 7






Section A with its principal theme returns in the second violins at measure 64. Here, it can be seen that the theme is transposed, and the interval of a second and its expansion to a minor seventh continues to be emphasized:

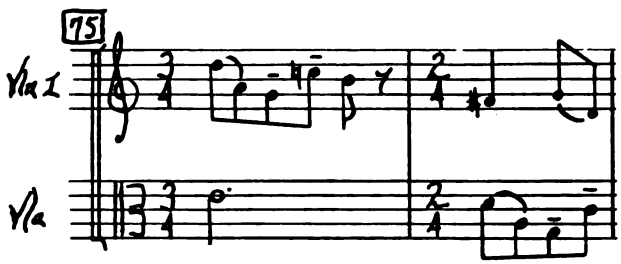
Example 8






Measures 70 through 75 return to the material in measures 16 through 21. The filled-in diminished octave is brought back in the cellos and basses and is imitated at the octave by the first violins. In measures 73 through 75, material for the first violins is from measures 19 through 20; the eighth-note figure in measure 75 is a transposed statement of the figure originally found in measure 8 of the theme:

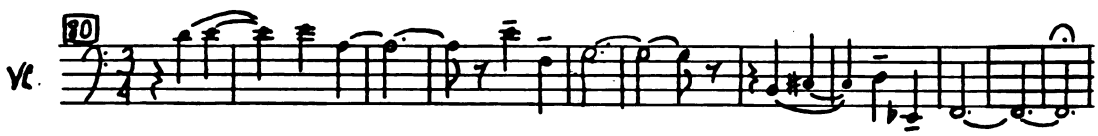
Example 9






A shortened version of the principal theme returns at measure 80 in the solo cello and brings the movement to a close:

Example 10






Analysis--Movement II

The second movement, Capriccio, is written in a homophonic style. Here, motive development; driving, rhythmic patterns; and a fast tempo characterize the flow of the movement.

The form includes three sections, each composite in nature, and a coda:

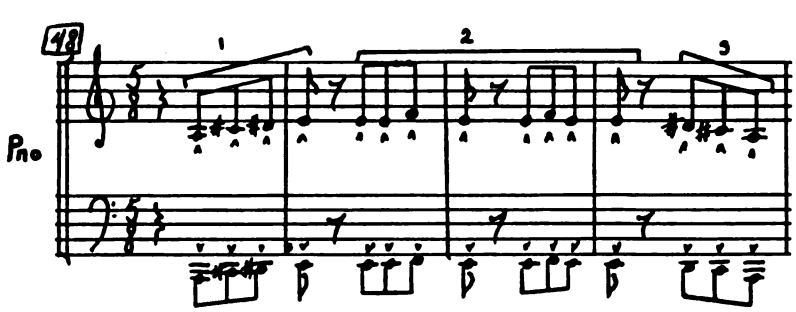
| A | | B | | $A^1$ | | Coda |
|---|---|---|---|---|---|---|
| a | b | $c_1$ | $c_2$ | a | b | |
| m.1 | m.76 | m.159 | m.200 | m.248 | m.76 | m.259 |

This design is reminiscent of the classical-period episodic type, in that the B section contrasts with the A sections.

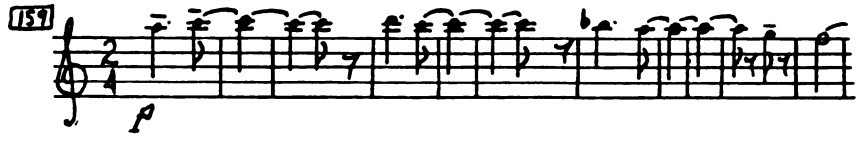
Movement II begins with eighth-note figures presented by the snare drum, the triangle, and the cymbal. These figures are heard over a vertical sonority that is sustained in the violas and the cellos with periodic reinforcements by the clarinet and the piano. Woodwinds join the percussion in stating the eight-note figures measure 14.

The A section is characterized by an asymmetrical meter, while the B section utilizes a symmetrical design. Each part has its own characteristic theme. Theme A is often fragmented, and it may be divided into three parts (as shown in Example 11, page 29): (1) head motive, (2) body, and (3) tail motive (based on a retrograde form of the head motive). Theme B, which is first introduced in measure 159, appears in its entirety each time it is stated (also shown in Example 11).

Example 11



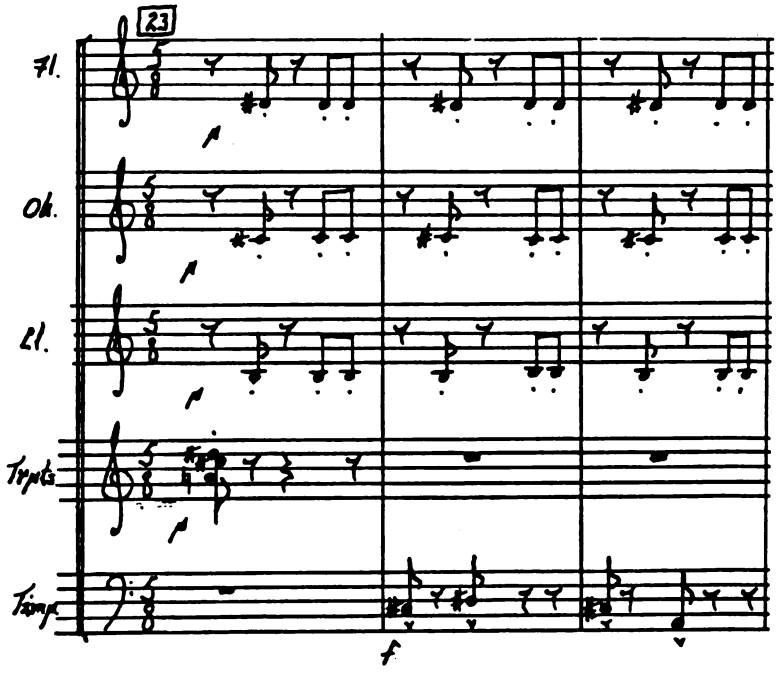
Example 11--Continued





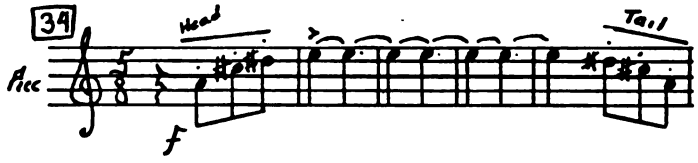

The first three pitches of theme A--i.e., A, C-sharp, and D-sharp--are used in repeated rhythmic patterns that start with the woodwinds at measure 23; and there is a retrograde presentation of these notes stated in the timpani in measures 24 through 25.

Example 12



In measure 34, the piccolo introduces the motives of theme A:

Example 13

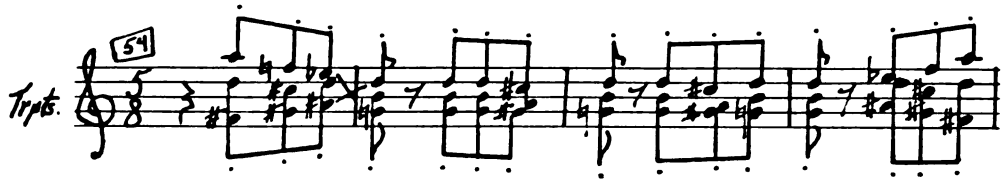





The first trumpet mirrors the piccolo statement with a melodic inversion of the theme-A material, while the timpani returns with an eighth-note figure similar to the one in measures 24 through 25.

Repeated rhythmic patterns continue in the woodwinds until measure 48, at which point theme A is introduced in its complete form by the piano (mm. 48-51). In measures 54 through 57, a melodic inversion of the head of theme A appears in the first trumpet (while the second and third trumpets are providing a chordal accompaniment):

Example 14



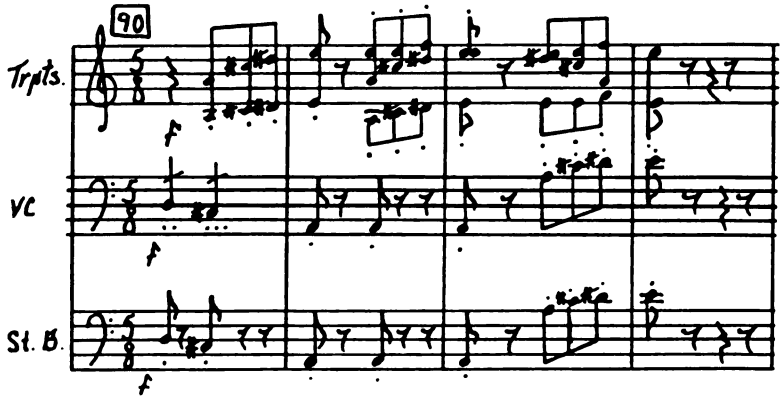



The piano returns in measure 60 with another statement of theme A, which, as before, is answered by the first trumpet with the melodically inverted form (mm. 65-66).

A melodic line that is loosely related to theme A (m. 69) leads to the second part of the A section (b), which begins in measure 76. This section is made up primarily of the repetition of rhythmic patterns that emphasize a division of 2+3.

The head motive of theme A returns in measures 90 through 93 in the trumpets, followed by a statement in the cellos and the string basses:

Example 15





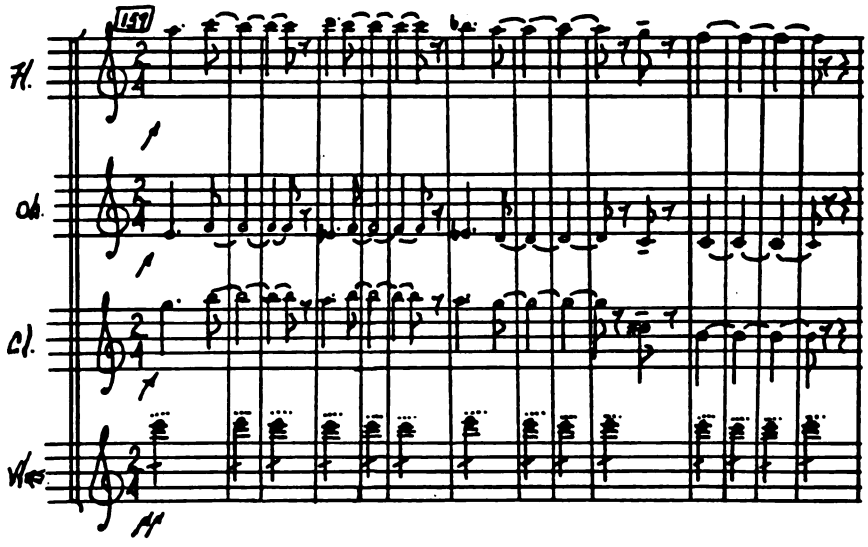

As repeated rhythmic patterns continue in the woodwinds and the strings, the timpani, beginning in measure 100, periodically presents material originally stated in measures 24 through 25.

In measures 120 and 122, the cellos sound a transposed statement of the inverted head and tail motives that were first introduced by the trumpets in measures 54 and 57. An exact restatement of the inverted head motive of measure 54 returns in the trumpets in measure 121.

As repeated patterns occur with increasing frequency, the dynamic level rises to a climax in measure 141. Here, theme A returns in its original form in the piano and the strings. A melodic inversion of theme A is stated by the woodwinds and the trumpets (mm. 145-148), after which material from measures 69 through 70 returns in the upper strings. The head motive makes a final appearance (mm. 152 and 154) in the piccolo, and this completes the A section.

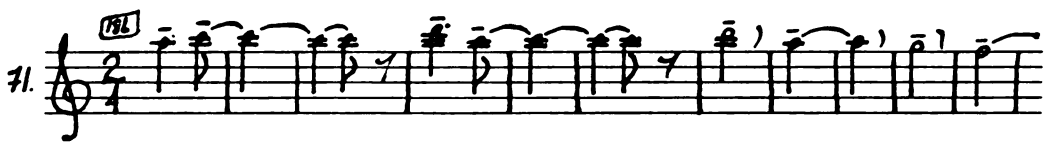
The beginning of the B section is clearly delineated by the $\frac{2}{4}$-meter signature and an accelerating tempo in measure 155. As with the A section, two parts are evident here. The first part contains the second theme, which is stated in measures 159 through 172 by the flutes, with the oboes and the clarinets lending harmonic support over repeated eighth notes in the strings:

Example 16



This theme is restated with the same instrumentation in measures 173 through 185; however, the melody here appears in the oboe rather than in the flute, where it appeared in the initial presentation. Beginning in measure 186, the theme returns a third time, with some modifications, in the piccolo and the flute. Intervallic expansion occurs in measure 189, and the final notes are augmented:

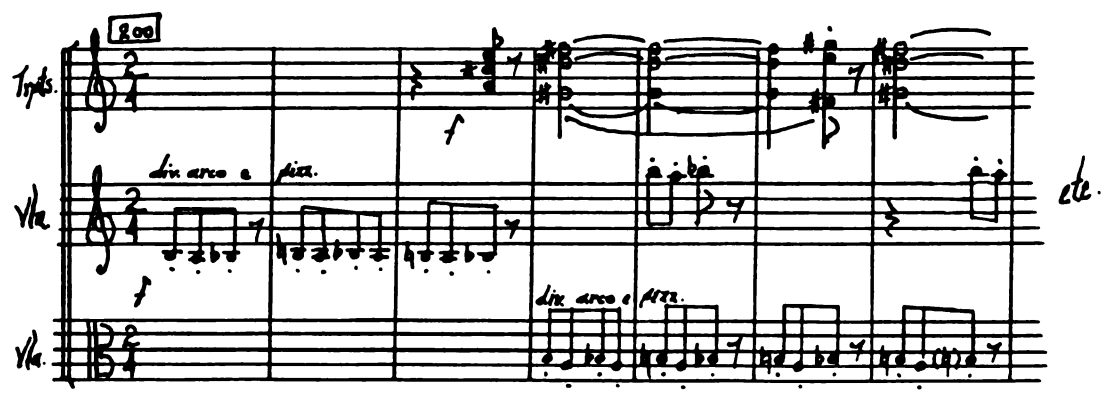
Example 17






The second part of the B section (m. 200) is based on a rhythmic variation of the second theme. Here, an eighth-note pattern in the strings accompanies a rhythmically altered form of theme B that is stated in the trumpets:

Example 18



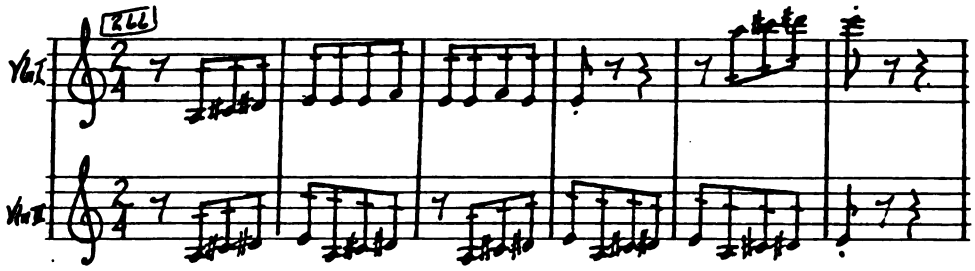
Beginning in measure 213, this theme is stated a second time in much the same manner as the first; however, the first note of the statement, originally an eighth note in measure 202, is divided into two sixteenth notes. This presentation is comparable to the one in measures 186 through 200, where intervallic expansion is found in the fourth measure (m. 216).

An abbreviated return to the first part of the B section begins in measure 229 as the woodwinds present the repeated eighth notes that were originally heard in the strings (m. 155). The B theme is restated in its original form in the violins, bringing the B section to a close.

The meter reverts to $\frac{5}{8}$ as the A section returns at measure 248. A repeat sign appears at measure 258, after which the material from measure 20 to the coda sign at the end of measure 149 is repeated.

The coda (m. 259) includes material found throughout the movement. It begins with a statement of theme A by the first violins, which is then repeated by the second violins and the violas; the latter statement is accompanied by a melodically inverted form of the theme, which is heard in the flutes and the trumpets. The meter changes to $\frac{2}{4}$ (m. 266), and the first half of theme A is heard in the first violins; a rhythmic pattern consisting of the head motive of theme A provides accompaniment:

Example 19



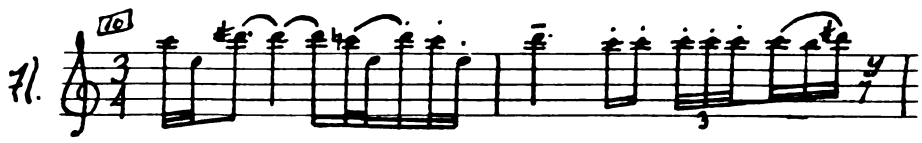


In measures 269 through 270, the woodwinds present an inversion of the head motive. The woodwinds and the trumpets, beginning in measure 271, provide a background of repeated eighth notes and a two-sixteenth-eighth-note figure similar to the one in the first section (m. 79). Against this background, theme B is stated by the strings in measures 272 through 284. It is then repeated (beginning in measure 284) with intervallic expansion in measure 287. Both of these statements are transposed down a half step from the original B-theme statement that began in measure 159. An ascending eighth-note pattern that utilizes the head motive of the first theme appears in measures 295 through 302 in the upper strings, accompanied by a melodic inversion of the same motive in the lower strings. The head motive of theme A returns in a series of repetitions heard in the lower strings and the piano, beginning in measure 314. Simultaneous statements of the original head motive of theme A, in the low strings, and its tail motive, in the upper strings, bring the movement to a close.

Analysis--Movement III

The formal construction of the third movement, Nocturne, reveals four basic components, the recurrence and development of which results in variety, cohesiveness, and progression. The first and most recognizable component resembles a bird call. It is built on a head motive that is made up of a split-third sonority--C, E, and D-sharp:

Example 20

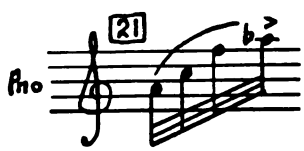




The second component consists of scalar patterns ranging from two to ten notes. The tones C, B-flat, B, and A are heard initially in measure 17 and 19 and are the last four notes of the motive heard in retrograde in measures 97, 99, and 100.

The third component is a short arpeggiated figure, the outer shell of which is an interval of a diminished octave:

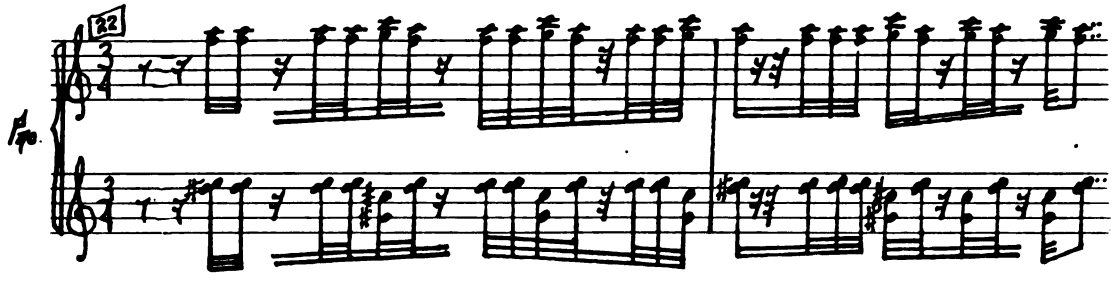
Example 21



This occurs throughout the movement with little variation other than transposition.

A jabbing, percussive rhythm consisting of repeated thirty-second notes is the fourth component:

Example 22

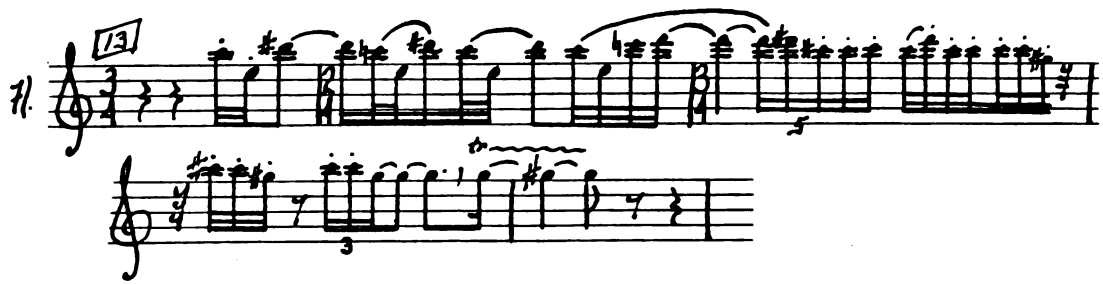




This occurs most often in the percussion, the trumpets, and the piano.

Movement III begins with the strings sustaining a background of artificial harmonics over which the head motive of the bird-call component is introduced in measure 6 by the solo flute. In measure 12, the piano introduces a polychord that consists of a C-major triad in the right hand and a G-sharp-minor triad in the left. This polychord occurs periodically in jabbing, percussive patterns through measure 20. Also in measure 12, the xylophone states the first pattern of repeated thirty-second notes (fourth component). The head motive of the bird call returns in measures 13 through 14 and is expanded in measures 15 through 16 with the addition of F-sharp, C-sharp, and G-sharp:

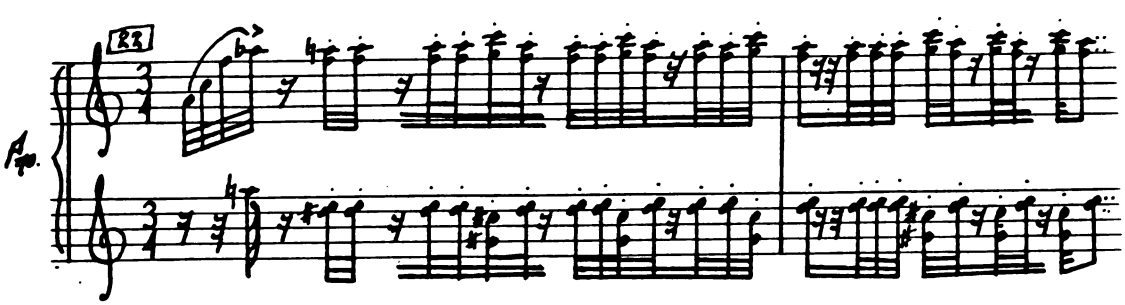
Example 23





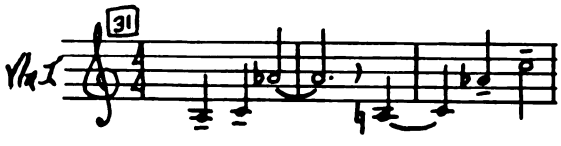
The oboe introduces an arpeggiated figure (third component) on the second half of beat two in measure 19. This figure is presented three times in the piano: first in the right hand on beat one; then, an octave lower, in the left hand; and, in measure 22, again in the right hand. The piano part continues with the jabbing, rhythmic component through measure 23. A seventh chord with a split seventh (F, A, D-sharp, and E) alternates with a quartal sonority (G-sharp, C-sharp, G, and C). The xylophone maintains the rhythmic activity in measures 24 through 26.

Example 24



At measure 25, material from the first movement (mm. 10-11) returns as the cellos and the bases begin an augmented version of the filled-in major seventh. This is followed by a diminished-octave configuration:

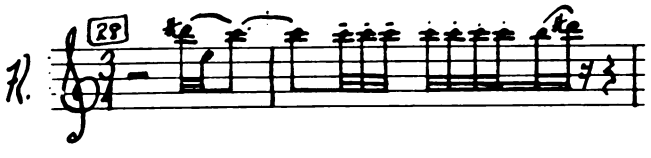
Example 25





During this activity, scalar patterns begin to unravel in measure 27 in the glockenspiel and the violas. Here, four notes are introduced: G-sharp, F-sharp, G, and F. The bird-call component returns on beat three of measure 28 with the head motive in retrograde:

Example 26



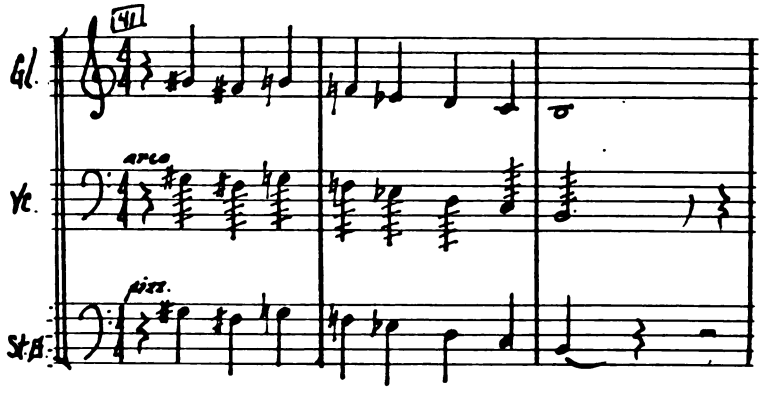


All elements are now present except the repetition of the head motive found in the original presentation of measure 10. (See Example 19, page 28). The first four notes of the scale--G-sharp, F-sharp, G, and F--return in the glockenspiel and the viola (m. 30),

followed by a shortened recurrence of the jabbing, rhythmic component in the piano. The tail motive reappears twice in the piccolo (m. 37), transposed up a minor third from the original motive. The arpeggiated figure occurs in the clarinet, transposed down a major second (mm. 38 through 39), while a sixth note is added to the scalar pattern as it continues to unfold in the glockenspiel, the viola, and the cello. Following a brief return of the jabbing, rhythmic component in the piano, the piccolo states the tail motive of the bird-call component (m. 40), transposed down a half step from the statement in measure 37.

The texture thickens with the addition of the second trumpet in measure 38 and the violas in measure 41. The trumpets, the violins, and the violas move homorhythmically as the scalar pattern unfolds further in the glockenspiel, the cellos, and the basses:

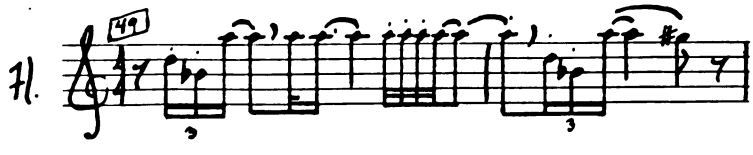
Example 27



All four components return in a series of appearances, beginning with measure 43, where the head motive of the bird-call component is heard in the flutes and the arpeggiated component appears in the clarinet and the piano. Immediately following is a complete statement of the scalar pattern, encompassing all ten pitches. The fourth component is found in the piccolo.

A variation of the bird-call component is stated by the piccolo in measures 49 and 50. Here, the first interval, a major third, is an inversion of the original minor-sixth interval:

Example 28





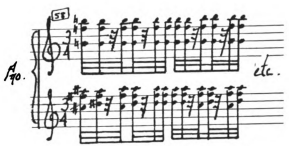

The same figure is repeated three times in measures 55 through 56 at the lower interval of a third. Beginning in measure 54, material from the first movement (Example 1, mm. 10-11) is repeated. The first violins state a filled-in augmented octave configuration.[26] The filled-in diminished octave is stated and repeated in measures 55 through 57 by the cellos and the basses.

---

[26]Even though the augmented octave is not found in this context in the first movement, the exploitation of the second is in operation.

At measure 58, the strings and the winds present a split-interval seventh chord, a trill-tremolo setting against a polychordal outline in the piano (tritone B-F over an F-sharp-major triad):

Example 29

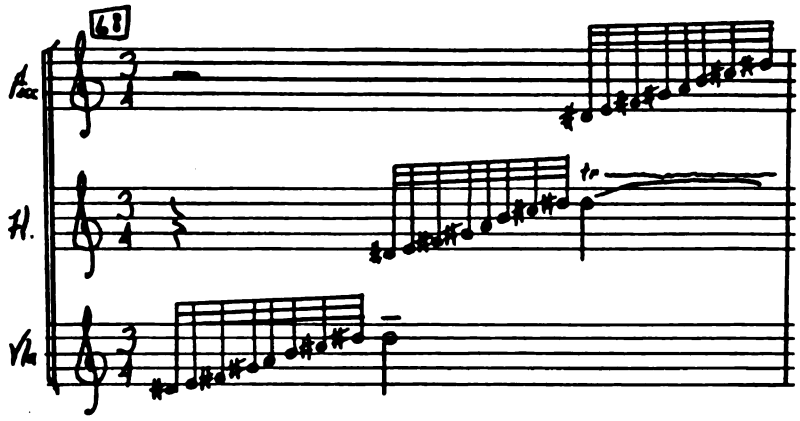





This chord reappears as the upper strings engage in a tremolo pattern of different tones, set against the bird call in the lower strings. The jabbing, rhythmic pattern heard in measure 58 returns, and at measure 66, the head motive of the bird-call component appears in the cello, bass, and piano parts.

At measure 67, the movement climaxes with the full orchestra sounding the head motive of the bird call in octaves and in augmentation at a fortissimo dynamic level. The final note is sustained in the piano and the strings through measure 68 (Example 30, page 42), when a succession of scales in the Locrian mode (violas, flutes, and piccolo) leads to a climatic point in measure 70, where the piccolo brings back the complete bird call over a sustained E-flat harmonic in the cello part.

Example 30





Beginning in measure 74 (final section, marked "tranquillo simile al fine"), the piano and the string basses present the scalar component in an ascending pattern, starting at G-sharp. The bird call is interjected by the piccolo, followed by an ascending scalar pattern in the piano and the cellos (mm. 79-81). Material from the first movement (mm. 10-11) is heard a final time in the upper strings (mm. 76-79). The arpeggiated figure returns with the clarinet in melodic inversion (m. 81), and the snare drum brings back a fragment of the jabbing, rhythmic component first heard in measure 12. In measure 84, the bird call, augmented this time, returns in the piccolo. The inverted arpeggiated figure recurs in measure 87, along with a scalar pattern that ascends from F to C. Measures 97, 99, and 100 contain the remnants of a scale with its last four notes a retrograde of the first four heard in measures 17 and 19:

Example 31




As the bird call is heard for the last time in the final section, the strings sustain a sonority of two perfect fifths, one based on G and the other on C. The movement ends quietly on an artificial harmonic, with the upper strings sounding B, and this is reinforced by the glockenspiel.

# CHAPTER III

## CONCERTO FOR ALTO SAXOPHONE AND CONCERT BAND

### Background

Concerto for Alto Saxophone and Concert Band was commissioned by and dedicated to the Cornell Wind Ensemble and its director, Maurice Stith. It was premiered by the Cornell Wind Ensemble at Cornell University on March 17, 1968, with Husa conducting; Sigurd Rascher was the saxophone soloist.

### Instrumentation

The published set includes a full score and parts for the following, the numbers in parentheses indicating the number of parts included in the set: solo Eb alto saxophone, first and second piccolo, first flute (2), second flute (2), first and second oboes, English horn, Eb clarinet or Eb flute, first Bb clarinet (2), second Bb clarinet (2), third Bb clarinet (2), Eb Alto clarinet, Bb Bass clarinet/Bb contrabass clarinet (2), first and second bassoons, Bb soprano saxophone, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb bass saxophone (ad lib.), first Bb trumpet (2), second Bb trumpet (2), third Bb trumpet (2), fourth Bb trumpet (2), first F horn, second F horn, third F horn, fourth F horn, first tenor trombone, second tenor trombone, first bass trombone, second bass trombone, first baritone--treble clef, second baritone--treble clef, first baritone--bass clef, second baritone--bass clef, tuba,

string bass (ad lib.), piano, timpani, percussion I (vibraphone, chimes I and II, glockenspiel, xylophone, two snare drums, field drum, large suspended cymbal, marimba) (2), percussion II (large suspended cymbal, large and small tam-tams, large tom-tom, small suspended cymbal, bass drum, small triangle, glockenspiel) (2).

Form

This work consists of three movements. The title and the approximate duration of each are as follows:

| Movement | Title | Duration |
|---|---|---|
| I | Prologue | 4 |
| II | Ostinato | 9 |
| III | Epilogue | 4 |
| | TOTAL | 17 minutes |

Analysis--Movement I

The first movement features the solo alto saxophone in the principal role, supported by percussion (including piano). Winds provide a sustained background at various times throughout the movement. The rhythmic, melodic flow resembles a recitative; the tempo is slow, with the movement of the line left essentially to the performer; fermatas and rests occur frequently and provide pauses; arpeggiated figures, scale passages, and the tessitura require virtuosic ability.

The movement begins with a declamatory statement by the solo alto saxophone. With this statement, two motives, which provide

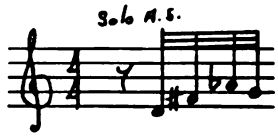
cohesion throughout the movement, are introduced. Motive A is stated in measures 1 and 2 and again, in a slightly altered form, in measure 3:

Example 1[27]




Motive B makes its initial statement in measure 4:

Example 2






Although both motives contain four pitches, certain distinctions can be made between them. Motive A contains disjunct motion, whereas motive B is conjunct. Motive A utilizes octave displacement and random order in its various returns, whereas motive B, in most cases, reappears with the same four notes.

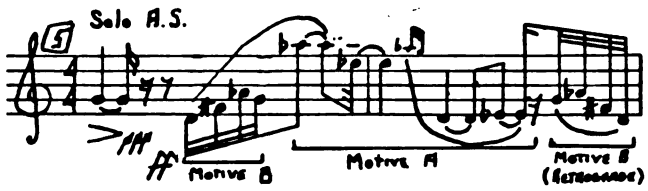
---

[27]This and all subsequent examples of Husa's Concerto for Alto Saxophone and Concert Band are used by permission of Associated Music Publishers.

In addition to the two motives, small groupings of notes also provide structure, as they are stated, repeated, and returned.

Motive A, in measures 5 through 6, is presented in an altered form as the tail to motive B:

Example 3

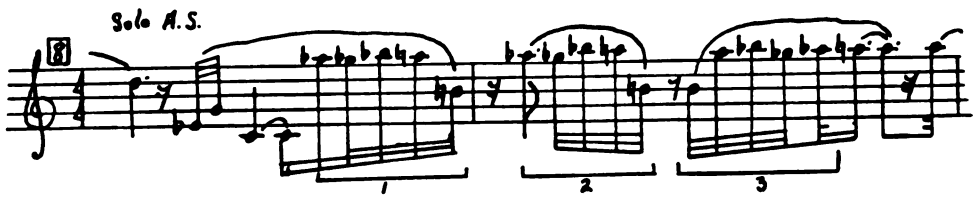





Here, Motive A varies from its original presentation in that the motive is intervallically expanded and is shortened by the fourth note, E.[28] This presentation is followed, in the second half of measure 7, by an altered form of motive B in retrograde, with the third member, A, displaced by C-flat.

In measures 8 through 9, a note-grouping of the pitches, C-flat, A, D-flat, C, and D, occurs and is repeated. A third presentation in measure 9 is in retrograde to the original in measure 8.

Example 4



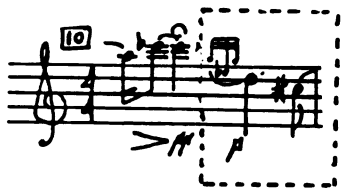



---

[28]Pitches referred to in this study represent concert pitches; examples indicate pitches as they are found in the score.

After the fermata in measure 10, motive A reappears, though it is altered considerably by diminution:

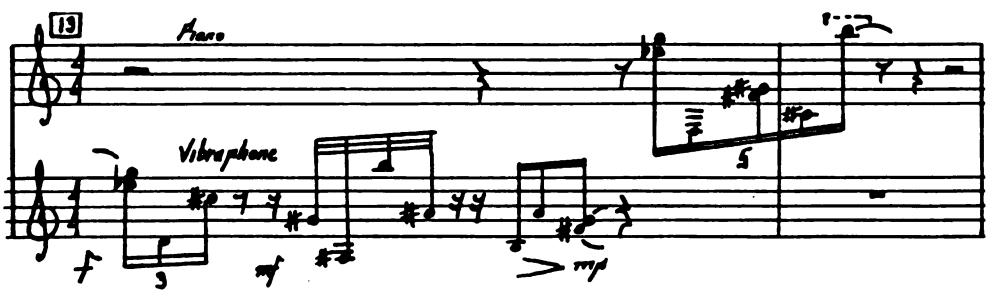
Example 5





The first two members of the motive are presented as an ornament, and the pitches are in closer proximity through octave displacement. In measures 11 through 12, motive B occurs twice more in its original form. The fourth note in the second presentation is extended considerably, while the piano and the vibraphone interject a series of disjunct pitch-groupings. The groupings are related, since they use similar pitch patterns. In measure 13, the vibraphone presents a triplet, utilizing pitches E-flat, G, D, and C-sharp. It continues with pitches G-sharp, F-sharp, B, and A-sharp, followed by a partial retrograde of this four-pitch pattern; the retrograde is not exactly in that order, though B and A-sharp remain the same:

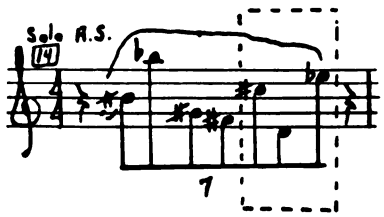
Example 6



This sixteenth-note-quintuplet figure of measures 13 through 14 in the piano draws its pitches from those presented in the vibraphone (E-flat, G, D, F-sharp, G-sharp, C-sharp, and B).

The solo saxophone continues in measure 14 with an eighth-note-septuplet pattern of random pitches. The last three notes of this figure constitute the second, third, and fourth notes of motive A:

Example 7

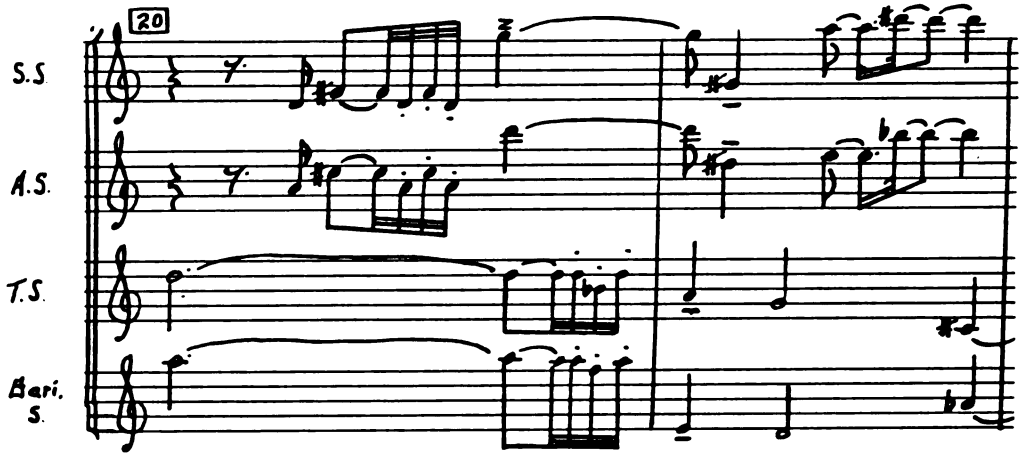





Motive A returns in measure 16 as part of a quintuplet figure, and again in measures 18 and part of 19, where augmentation and octave displacement are evident. A return in measures 19 through 20 of motive B in retrograde appears in the solo alto saxophone.

The saxophone section enters in measure 20 with the only significant statement by the winds in the entire movement. This statement consists of a mirroring effect between upper and lower members of the saxophone section. The soprano and alto saxophones present a unison-rhythmic pattern that comprises a major third between C and E; this in turn is answered by the tenor and baritone saxophones, which state a similar pattern a major third lower, between C and A-flat. In measure 21, the soprano and alto saxophones continue in a syncopated pattern. (See Example 8, page 50.)

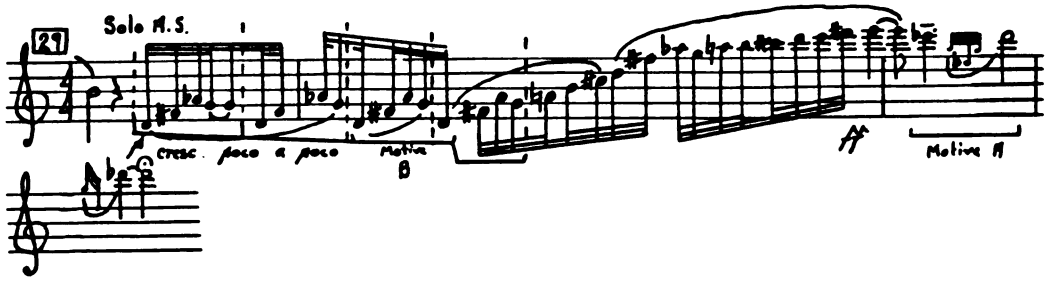
Example 8






Motive B appears twice in measures 24 through 25 and again in measures 29 through 30. Motive A emerges at measure 31 and extends to the fermata in measure 32. This presentation of motive A is somewhat ornamental and is more conjunct in melodic motion than its original form. The solo continues, randomly utilizing pitches from both motives A and B. In measure 37, motive B again appears.

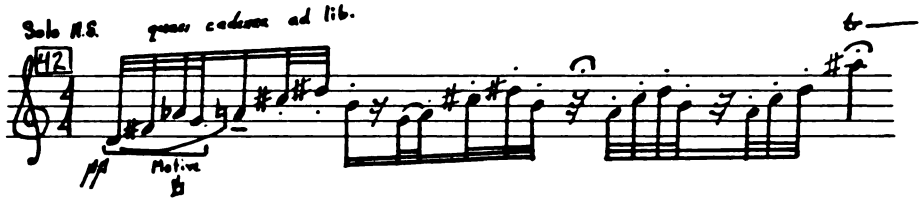
Example 9



In measures 26 through 41, the percussion and the piano serve as accompaniment. The material used is not directly derived from motives A and B.

At measure 42, the solo saxophone presents a cadenza-like passage that begins with motive B and continues with a series of pitch-groupings drawing from B-flat (the final pitch of motive B), C, E, F-sharp, and D. The first pattern presents all five pitches, which are then repeated after a sixteenth rest; this pattern is followed by another repetition that utilizes only four of the five pitches--C, E, F-sharp, and D:

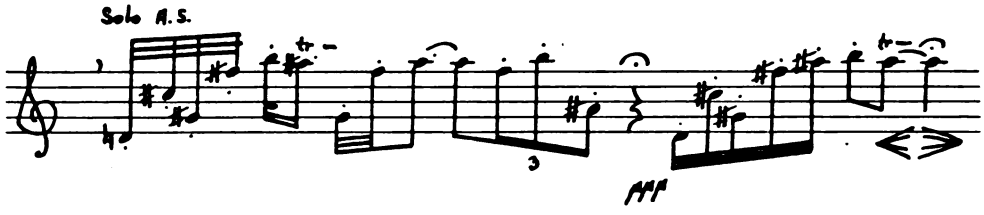
Example 10



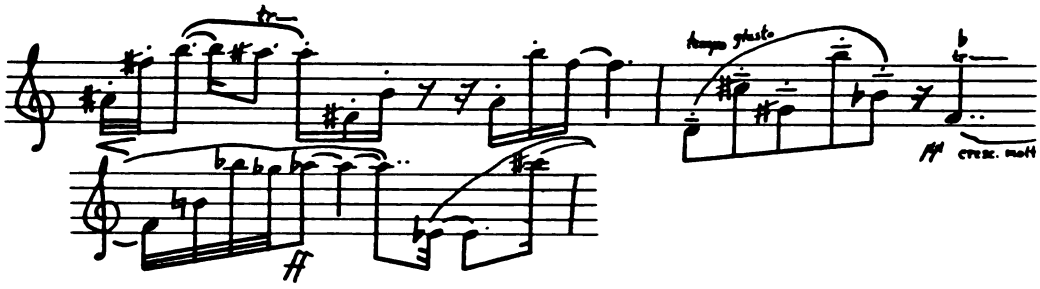



The cadenza continues after the first fermata with another pitch-grouping, which consists of F, E, B, A, D, and C-sharp, the final three pitches of which occur most often in random order:

Example 11



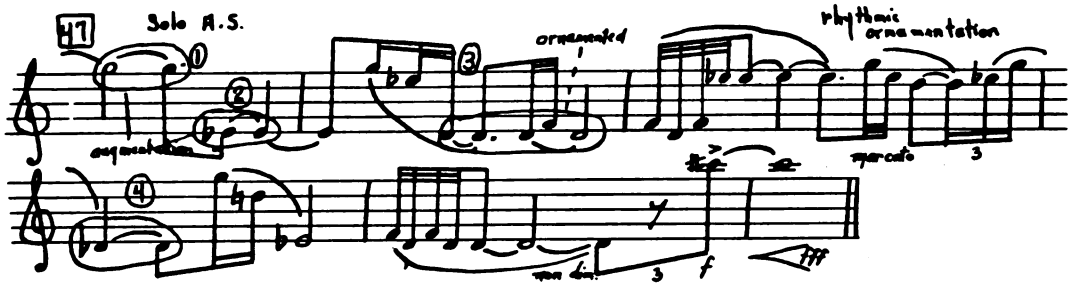
Example 11--Continued





From measure 47 to the end of the movement, motive A is presented in the solo instrument, accompanied by the winds and the percussion. The first two pitches of the motive--B-flat and G-flat--are stated in augmentation and then restated in diminution in measure 48; F, the third pitch of motive A, follows and is augmented and ornamented. The fourth pitch, E, makes its first appearance in measure 50. The movement ends with E sustained in the solo alto saxophone; this tone is the final pitch of motive A.

Example 12



Analysis--Movement II

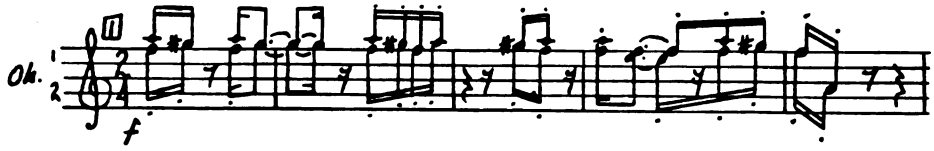
The second movement is based on two themes and a set of motives that are derived from these themes. In contrast to movements I and III, movement II is more sectionalized. Meter is an important aspect of this movement. Both $\frac{2}{4}$ and $\frac{6}{8}$ meter are used, either superimposed on one another or alternated. Jabbing sixteenth-note patterns, which are characteristic of Husa's style, and repeated patterns that serve as ostinati, are the main propelling forces.

This movement is cast in six sections. The first section is the longest and introduces the elements upon which the movement is constructed; the second section emphasizes $\frac{2}{4}$ meter and utilizes the woodwinds equally with the solo alto saxophone; the third section is presented in the same style as the first and combines $\frac{2}{4}$ and $\frac{6}{8}$ meters in the solo instrument and in the percussion; section four is also similar to section one, in that the jagged rhythms appear in a staccato style; section five presents the expansion of motivic material through techniques such as instrumental pyramiding, augmentation, intervallic expansion, and patterned repetition; the sixth and final section of the movement is characterized only by $\frac{2}{4}$ meter. These six sections may be summarized as follows:

| | |
|---|---|
| I | Measures 1-162 |
| II | Measures 163-191 |
| III | Measures 192-230 |
| IV | Measures 231-261 |
| V | Measures 262-314 |
| VI | Measures 315-380 |

Two prominent themes appear in movement II. One theme (mm. 1-5) is characterized by jabbing rhythm and $\frac{2}{4}$ meter:

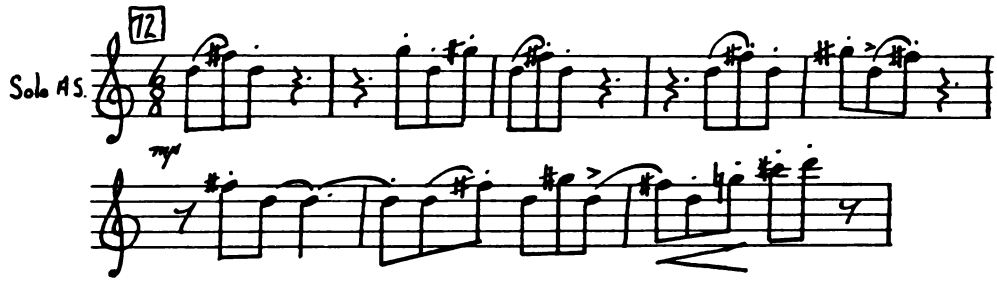
Example 13






A second theme, in $\frac{6}{8}$ meter, is introduced in measure 72 by the solo alto saxophone:

Example 14






Short rhythmic groupings in $\frac{6}{8}$ meter, which are introduced in the percussion in measure 6 and continue throughout much of the movement, provide the ostinato effect that lends significance to the movement's title, Ostinato.

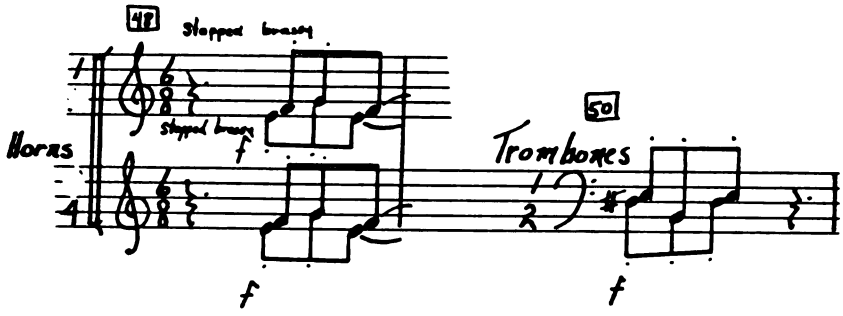
When the A theme is completed, the meter changes from $\frac{2}{4}$ to $\frac{6}{8}$ (m. 6), and an ostinato background begins to unfold in

the percussion. Three-note rhythmic figures occur sporadically in this background, beginning with the xylophone in measures 17 and 36. As the movement progresses, these rhythmic figures occur more frequently in the brasses.

A tonal center of F becomes evident at measure 24, as F is sustained in the timpani and the contrabass clarinet. From this tonal center, a series of timpani glissandi outline tritone and perfect-fifth intervals, each punctuated with an eighth note by the full ensemble. The first glissando occurs in measures 36 through 37, where the tritone F to B is outlined. A perfect-fifth interval of F to C is outlined in the second timpani glissando (mm. 51-53); as before, the glissando is punctuated by the full ensemble, sounding C. In measures 64 through 67, the timpani returns and descends from C to F, then immediately ascends to B--thus presenting both tritone intervals and the perfect fifth. A final timpani glissando appears in measures 87 through 91, punctuated by a sixteenth-note grouping in the winds.

An ostinato continues in the percussion as eighth-note figures occur sporadically in the horns, the trombones, and the trumpets. In measure 48, a three-note figure in the horns, which utilizes a major-third/perfect-fourth intervallic structure, is mirrored in the trombones. (See Example 15, page 56.)

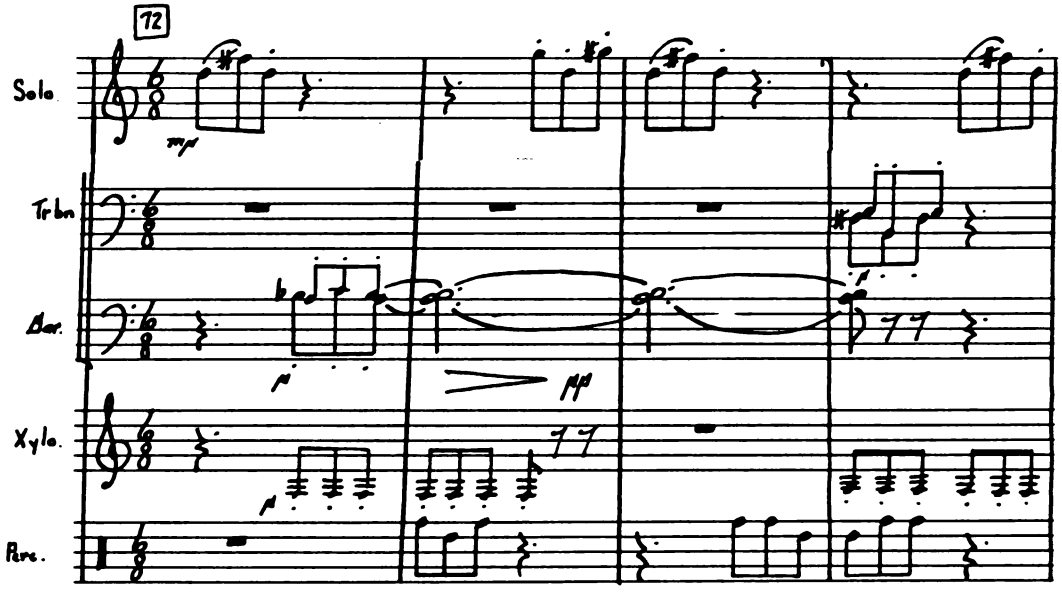
Example 15





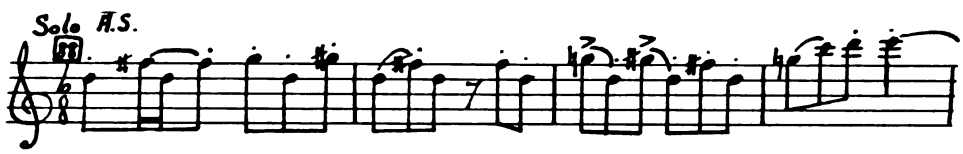

The solo alto saxophone first enters in measure 72 as it introduces the second theme (mm. 72-79). Accompanying the solo are baritones, trombones, trumpets, and percussion. This accompaniment is based on three-note figures that have been used sporadically since measure 6. The percussion continues the ostinato background.

Example 16



The solo continues in measure 80 with a rather freely derived, melodically inverted form of theme two. In measures 88 through 91, a rhythmically condensed version of theme two is stated, punctuated by a two-sixteenth-note figure that utilizes the pitches C, B, E-flat, and G:

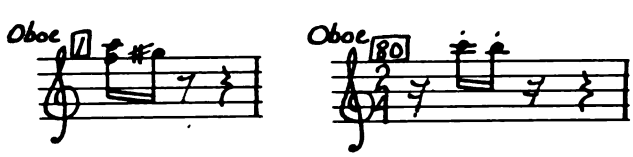
Example 17





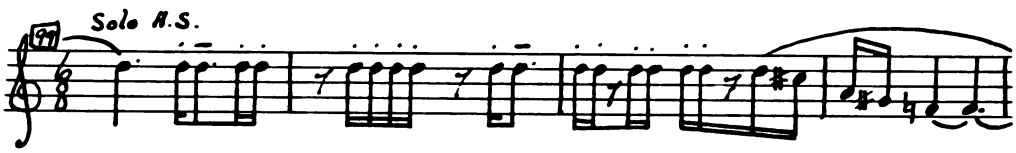

This figure is first presented as a punctuation to the second theme in measure 80, replacing the single eighth notes of measures 38, 53, and 67. The pitches C and B are the first two punctuating eighth notes to be combined (mm. 38 and 53). Furthermore, this figure, stated in $\frac{2}{4}$ meter superimposed over $\frac{6}{8}$ meter, can be traced to the first two sixteenth notes in the descending half-step configuration of the first theme (m. 1):

Example 18



The single-eighth notes of measures 38, 53, and 67 return in measure 99. From this point on, the solo saxophone continues with a repeated rhythmic pattern centering on concert pitch F:

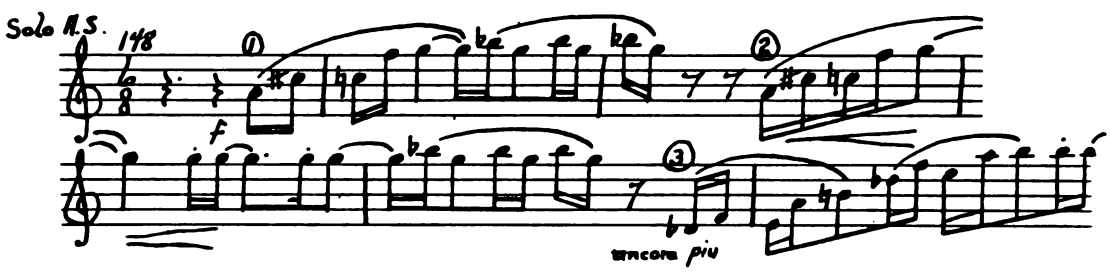
Example 19





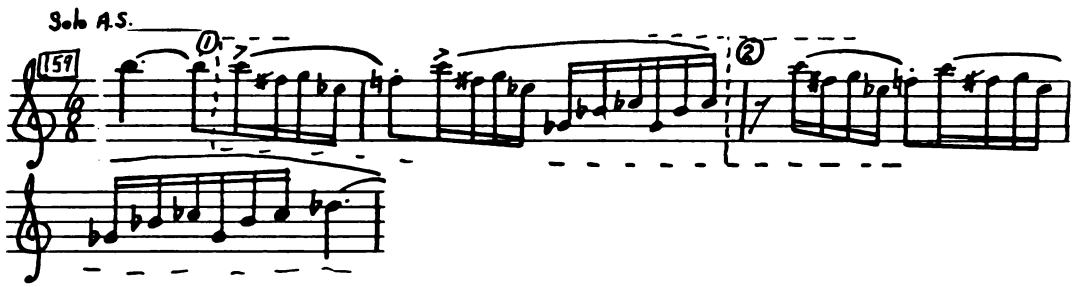

Beginning in measure 107, the solo instrument presents freely derived material that leads to a nearly exact return of the first theme (mm. 1-5) in measures 120 through 124. In measure 125, the solo alto saxophone states a four-note figure, which is repeated, expanded, and modified through measure 147. Other related patterns begin in measure 148 :

Example 20



Similar, related patterns follow in measure 159, leading to the second section, which begins at measure 163:

Example 21

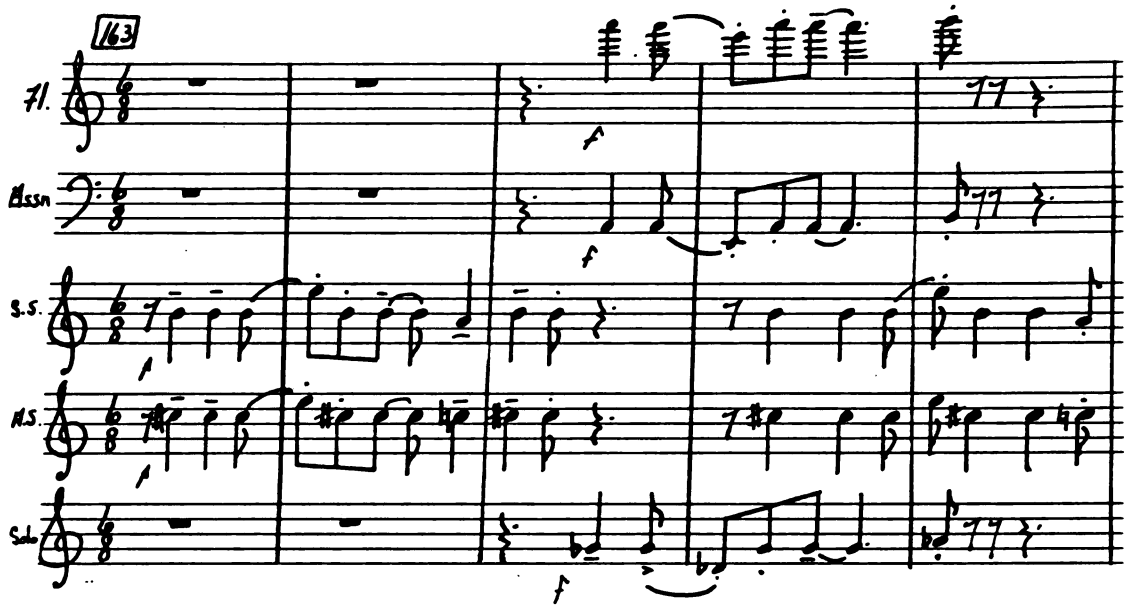





In the second section, the woodwinds share the presentation of material with the solo; up until this time, the solo saxophone has been independent, with the ensemble serving as accompaniment only. Figures are more drawn out rhythmically, and there tends to be less virtuosic display by the solo.

The saxophones begin this section in measure 163 by presenting a two-and-one-half-measure figure in $\frac{6}{8}$ meter. This figure is answered (m. 165) in a shortened variation by the solo alto saxophone, the bassoons, the flute, and the piccolo. (See Example 22, page 60.)

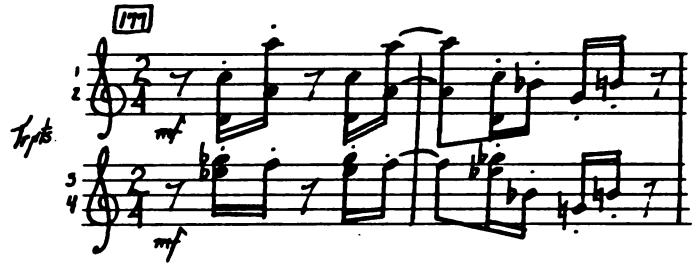
Example 22





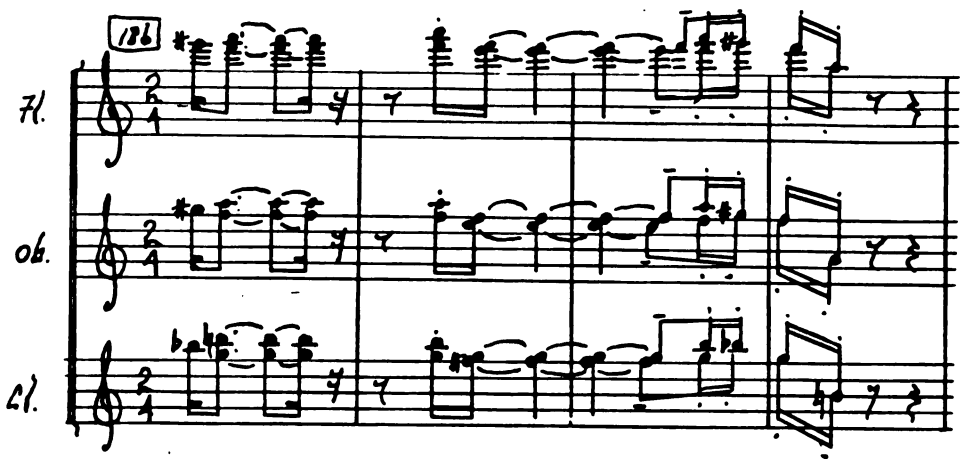

A pattern based on the first theme is stated and repeated in measures 177 through 180:

Example 23



In measures 186 through 189, the woodwinds present an augmentation of material derived from measures 3 through 5:

Example 24

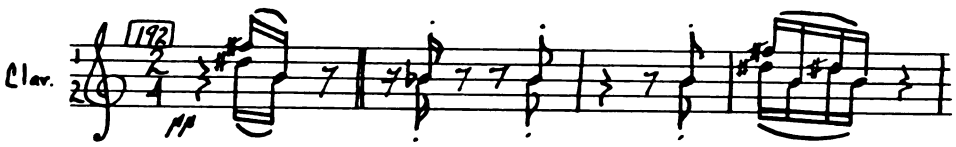





Ostinati in the percussion brings this section to a close in measure 92.

Section III, beginning in the second half of measure 192, is dominated by sixteenth-note figures in the woodwinds and stated in $\frac{2}{4}$ meter against $\frac{6}{8}$ meter in the percussion and solo parts. The woodwind material consists of a series of nine patterns that are loosely derived from the first theme; eight of these patterns are made up of essentially the same material, which is stated and then repeated seven times. (See Example 25, page 62.)

Example 25





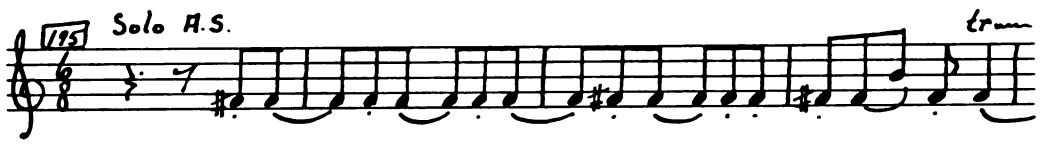

Following the statements of these eight patterns, the section concludes with a variation of these patterns, in which the notes are rhythmically extended without separation by rests:

Example 26



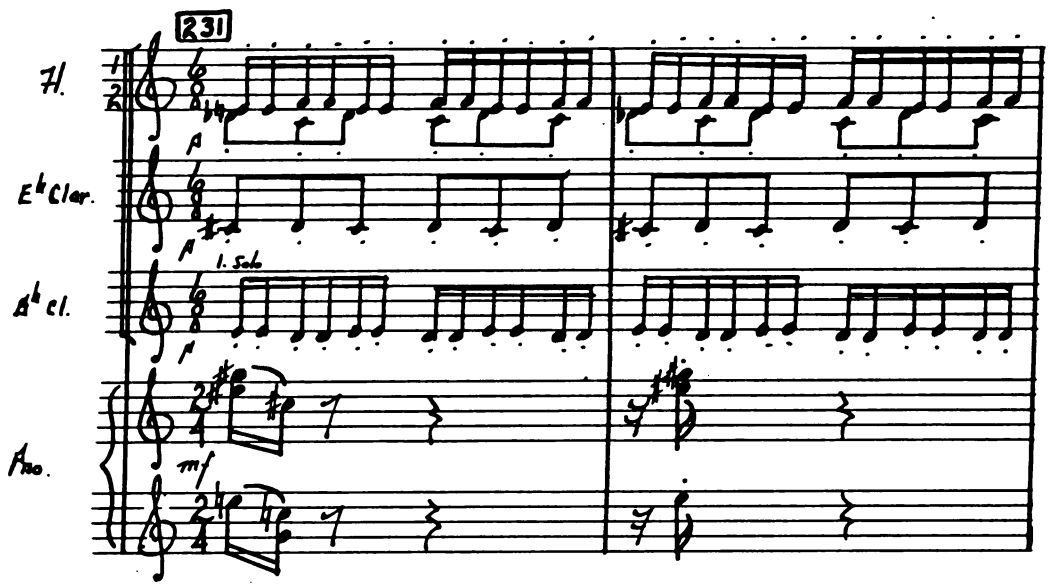

Throughout this section, the solo instrument presents rhythmic rather than melodic material:

Example 27



Section IV begins in measure 231 with the piano presenting the material from section III against a sixteenth-note pattern in the flutes and the clarinets. The second flutes and the E-flat clarinet provide an eighth-note accompaniment to the sixteenth-note patterns.

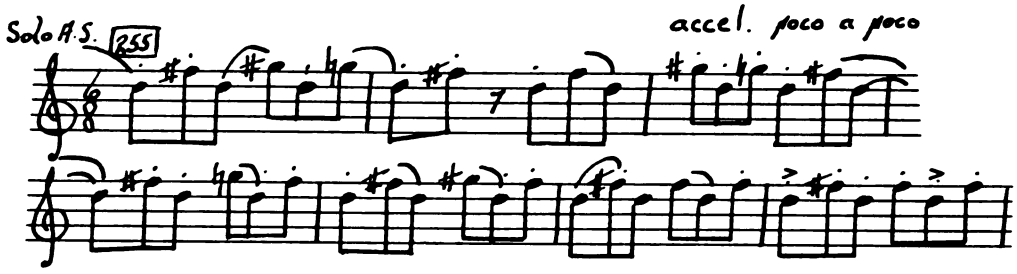
Example 28






The solo alto saxophone enters in measure 234 with material somewhat reminiscent of measures 107 and 119, and at measure 251, figures derived from the second theme are heard. By measure 255, the exact pitches of the second theme are used in an accelerating eighth-note configuration, which creates momentum into section V. (See Example 29, page 64.)

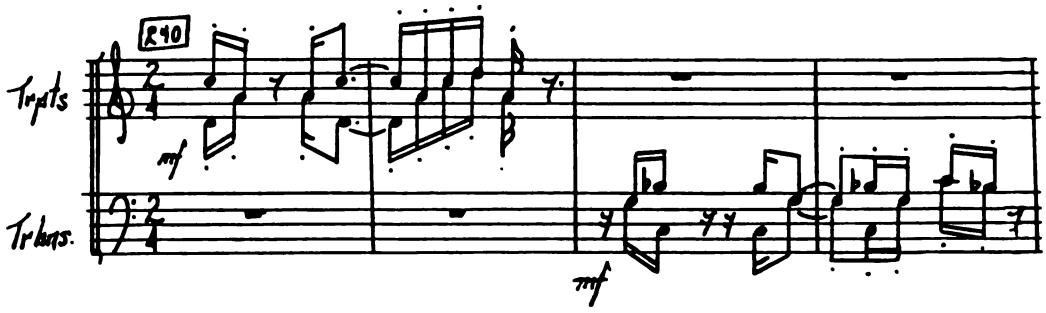
Example 29






The accompaniment to the solo in this section is derived from the jagged sixteenth-note rhythms characteristic of the first theme (mm. 1-5). Sixteenth-note patterns are presented by the trumpets in measure 240, and material similar to that found in measures 3 through 5 is presented by the low brasses in measures 242 through 243:

Example 30

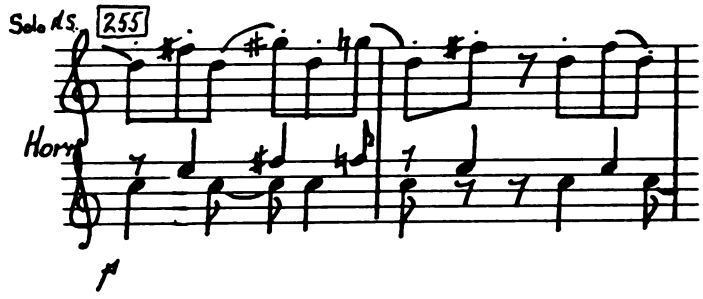





Measures 247 through 248 present an exact return of measures 3 through 5.

Dynamic increase and accelerating tempo provide a feeling of transition in section V. The material derives from the second theme, as woodwinds and brasses heterophonically accompany the solo alto saxophone:

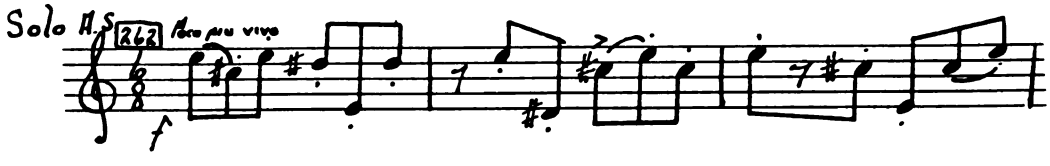
Example 31






Section V is unlike the earlier sections in that patterns presented thus far are expanded and developed, utilizing techniques not yet introduced in the work. The solo saxophone begins this section in measure 262 with material similar to that of the second theme:

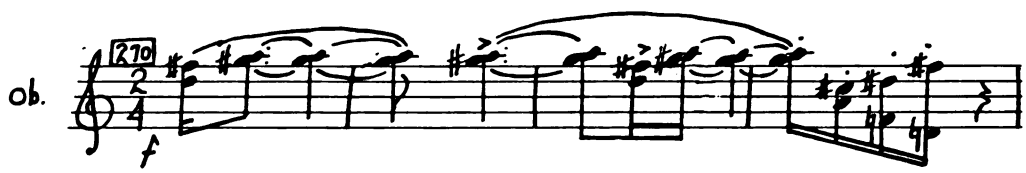
Example 32



The use of expanding intervals results in very disjunct melodic motion by measures 267 and 268. This motion is accompanied by sustained notes in the low brasses, the flutes, and the piccolo, with short punctuations in the piano and the glockenspiel.

At measure 269, the solo instrument rests while the brasses continue with a patterned eighth-note ostinato. In measures 270 through 277, the woodwinds present a variation of the first theme, utilizing augmentation:

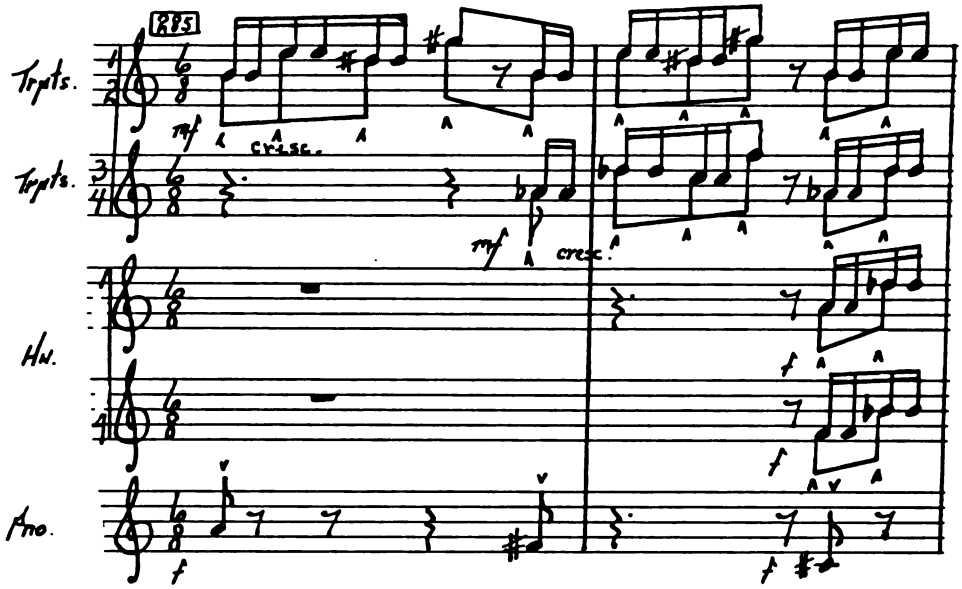
Example 33






A pyrimiding effect results when, in measures 278 through 280, a series of sixteenth-note patterns is presented in the low brasses and added by the upper brasses. The solo enters in measure 281 with a return of the repeated patterns originally presented in measures 131 through 135. The pyramiding effect continues in measure 285, this time beginning in the trumpet and building from top to bottom. As before, heterophony is present, as eighth-note figures outline the sixteenth-note patterns. The piano sounds only the first note of each figure as it is presented. (See Example 34, page 67.)

Example 34






The solo enters in measure 288, again stating patterns from earlier in the movement; measures 138 through 142 are returned with only slight note changes. The figures that occurred earlier in the pyramids now return simultaneously in the brasses (m. 292) rather than in pyramid form. Heterophony is present as before in the low brasses as well as in the double reeds. The final note of the sixteenth-note figures is sustained in a diminuendo while the solo enters again with the material from measures 131 through 135. The sustained notes end at measure 300, allowing the solo to continue with figures related to those found in measures 99 through 104 and 152 through 162, which centered around repeated patterns of eighth

and sixteenth notes, accompanied by only the snare drum and the cymbal roll.

At measure 307, a shift from the tonal center of F is made as the xylophone enters with an F-sharp, which is sustained into the sixth section. A final climactic presentation of sixteenth-note patterns, which ends section V and provides momentum into section VI, is made by the full ensemble in measures 312 to 314. Here, $\frac{6}{8}$ meter is used for the last time.

Section VI, beginning in measure 315, is marked "piu vivo" and is set against a continuous sixteenth-note background in the percussion. The woodwinds (mm. 316 through 323) utilize minor-third and perfect-fourth intervals that are reminiscent of material found in the second theme. The brasses enter in measure 317 and present groups of two and four sixteenth notes similar to the jagged rhythms of the first theme:

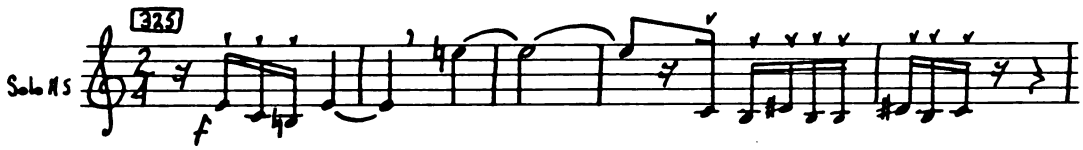
Example 35




The solo instrument and the saxophones provide a sustained background for the other voices until measure 324, when they join the trumpets in presenting a four-sixteenth-note pattern that punctuates the opening statement of the section. At measure 325, the solo continues

with material freely derived from measures 131 through 135; activity is centered in the low range of the instrument:

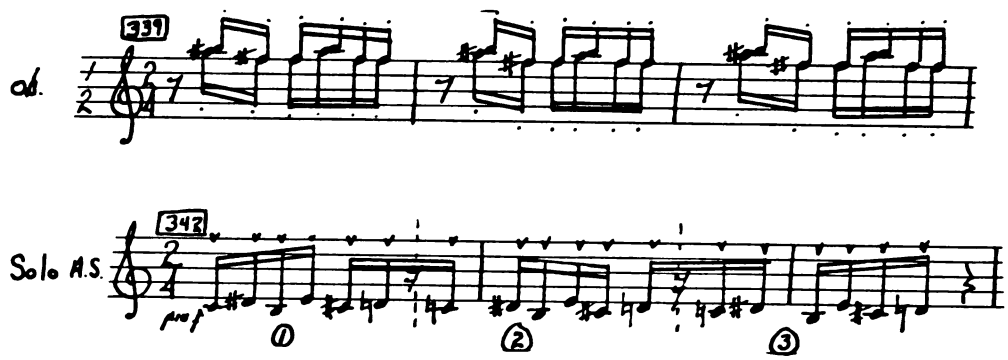
Example 36






Six-note groupings are heard in the oboes at measure 339 and in the solo instrument at measure 342:

Example 37






Patterned repetition based on themes one and two continues through measure 371. The solo alto saxophone completes the movement with a series of rhythmic patterns that involve melodic leaps of intervals of the seventh and ninth.

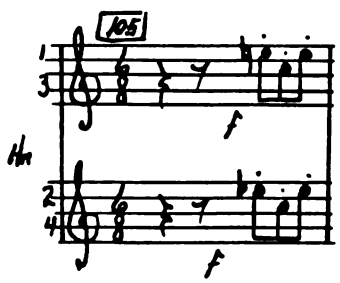
Analysis--Movement III

In the third movement, the solo alto saxophone again has the important line in a recitative style. In contrast to the first and second movements, the emphasis here is on the manipulation of dynamics and texture rather than on thematic material.

Three sections can be defined: measures 1 through 28, where the saxophone assumes a leading role as the ensemble provides a sustained background; measures 29 through 38, where the melodic movement is in the ensemble; and finally, measures 39 through 58, where sustained sounds return and melodic and rhythmic activity is in the solo alto saxophone.

The solo alto saxophone sustains a D-flat concert pitch that is dynamically manipulated as the movement begins. In measures 3 through 6, the D-flat is gradually raised to D-natural and then lowered again to D-flat by a glissando technique. The accompaniment in measure 3, provided by the double reeds, is a split-third sonority utilizing F, A, and A-flat. These three pitches are significant in that they were used in the second movement in the ostinato accompaniment:

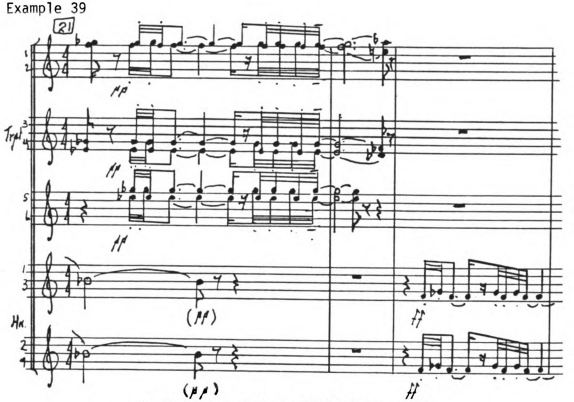
Example 38



The solo saxophone sounds these three pitches melodically in a triplet pattern (mm. 6-7). This split-third sonority is heard as a vertical structure in the clarinets while other sonorities--C-sharp, D-sharp, and E--are sustained in other instruments (mm. 8-10, 11-12, etc.).

Dynamic contrast plays an important role as the solo saxophone continues in measure 8 with a disjunct melody that utilizes pitches that are freely derived. In measure 21, the trumpets present a figure that is reminiscent of the theme-one motive of the second movement, and the horns present a similar figure in measure 23:

Example 39



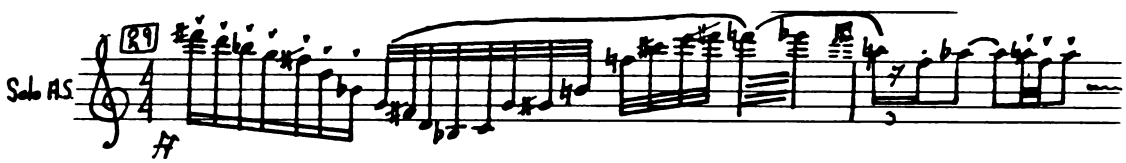



Measure 27 consists of arpeggiated groupings and resembles a short cadenza as it exhibits virtuosic display by the solo instrument.

Section II contrasts with section I in that the accompaniment plays a more important role in providing momentum. Rhythm becomes more distinct, and material is presented in larger instrumental groupings.

An arpeggiated figure in the solo saxophone begins in measure 29 and ascends into a repetitive pattern of notes that are based on the major and minor third intervals:

Example 40






An important line begins in measure 29 in the oboes and gradually builds to measure 31; here, all of the upper woodwinds continue at the same pitch level through measure 35. This phrase is significant because it is the first long phrase presented at the same pitch by a large group of instruments. It becomes even more dramatic at measure 34, where all of the low brasses and the piano enter with a rhythmic figure at the same pitch level, which contributes to the overall climactic tension in the movement. Intensity continues to build as the low brasses crescendo. A culmination is reached in measure 37, where a thirty-second-note figure is presented; here, a B-minor chord emerges in the low brasses and

the saxophones. The solo instrument returns to finish the section with a trill figure (mm. 37 through 38).

Section III returns to the style of section I. The saxophone has the important recitative line, and dynamics and texture are manipulated. The movement ends in much the same way as it began, with the concert pitch of D-flat played in the solo saxophone in measures 55 through 58.

# CHAPTER IV

## CONCERTO FOR PERCUSSION AND WIND ENSEMBLE

### Background

Concerto for Percussion and Wind Ensemble was written on a commission from Ludwig Industries, William F. Ludwig, Jr., President. This composition features five percussion soloists (including a timpani player) and wind ensemble. It was first performed by the Baylor University Symphonic Wind Ensemble, Gene C. Smith, conductor, and Dr. Larry Van Landingham, instructor of percussion, on February 7, 1972, in Waco, Texas. Husa wrote of this work:

> . . . bell-like, high and brilliant colors are used in the first movement; marimba, tom-toms and medium-pitched instruments are used in the second in order to change the octaves of sounds; and low, hard drums, together with a piercing xylophone sound, dominate the third movement. At the end of the composition the bells are brought back.[29]

Concerning his writing for percussion, Husa wrote:

> . . . I am not writing for percussion in any special way but in the same manner I would write for any group (woodwinds, brass or strings). Of course, I keep in mind the characteristics of every percussion instrument as I would when I write for flute or violin. Often I like to bring out the virtuoso quality of each instrument so that the resulting sound is not just a "bang" here and there.
>
> . . . the writing for percussion then can be for instance soloistic or quartet-like construction (compared to a string quartet). Other considerations include color combinations, rhythmic pulse, incredible dynamic possibilities as well as

---

[29]Karel Husa, "Some Thoughts on Percussion," Woodwind World--Brass and Percussion 3 (1975):29.

practical availabilities such as interval and chord extensions on keyboard instruments when two mallets are used in each hand.[30]

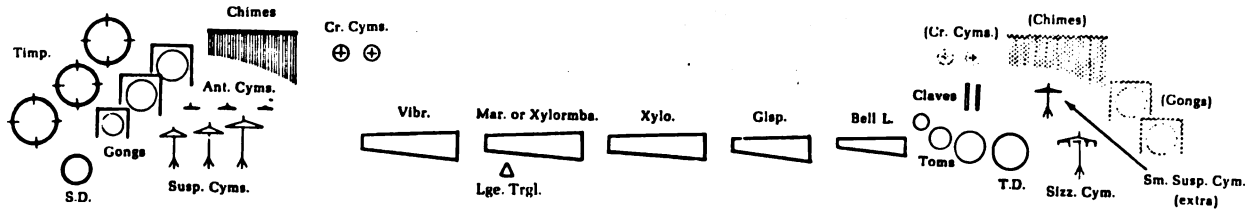
Instrumentation

The published set includes a full score and parts for the following, the numbers in parenthesis indicating the number of parts included: first and second piccolos (2), first, second, and third flutes (4), first and second oboes (2), English horn, first and second bassoons (2), contrabassoon (optional), Eb clarinet, first Bb clarinet (3), second Bb clarinet (3), third Bb clarinet (3), Eb alto clarinet, Bb bass clarinet, Bb contrabass clarinet (optional), first alto saxophone, second alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb bass saxophone (optional), first Bb trumpet (3), second Bb trumpet (3), third Bb trumpet (2), fourth Bb trumpet (1), first F horn, second F horn, third F horn, fourth F horn, first trombone (2), second trombone, third trombone--bass, first baritone--bass clef, second baritone--bass clef, first tuba (3), second tuba (3), percussion (five solo parts)--timpani, bell lyre, chimes, glockenspiel, marimba (or xylorimba), vibraphone, xylophone, snare drum, three tom-toms (small, medium, large), tenor drum, triangle (large), three antique cymbals (C, E, B), crash cymbals, sizzle cymbal, three suspended cymbals (small, medium, large), three gongs (small, medium, large), and claves. The following diagram illustrates the percussion set-up specified in the score. (See page 77.)

---

[30]Ibid.

## WIND ENSEMBLE




Cond.

Form

This work consists of three movements. The title and approximate duration of each is as follows:

| Movement | Title | Duration |
|---|---|---|
| I | Maestoso | 3 |
| II | Moderato molto | 5 |
| III | Allegro ma non troppo | 10 |
| | TOTAL | 18 minutes |

Analysis--Movement I

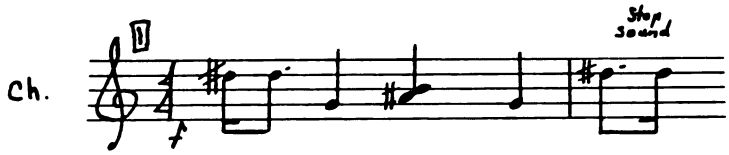
The first movement consists of a theme and a set of variations, with percussion instruments featured; the wind instruments simply provide a background of sustained sonorities. A theme that has a head motive that is palindromic is based on a twelve-tone row:

D# G A# B F# A D G# C C# E F

Husa does not maintain a strict presentation of this row. Instead, he varies the order of the numbers; he does not always start with the first tone, and he does not consistently use all twelve tones. For him, the row and its various forms provide a reservoir of pitches from which to draw material.

A palindromic motive in the chimes introduces the first tetrachord of a row:

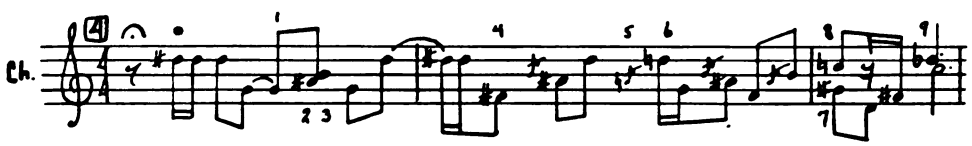
Example 1[31]






A modified restatement of the motive occurs in measures 2 through 3, where it is expanded, and order number 4 (F-sharp) is introduced. In measures 4 through 6, a further restatement of the motive takes place, with the addition of order numbers 5, 6, 7, 8, and 9:

Example 2



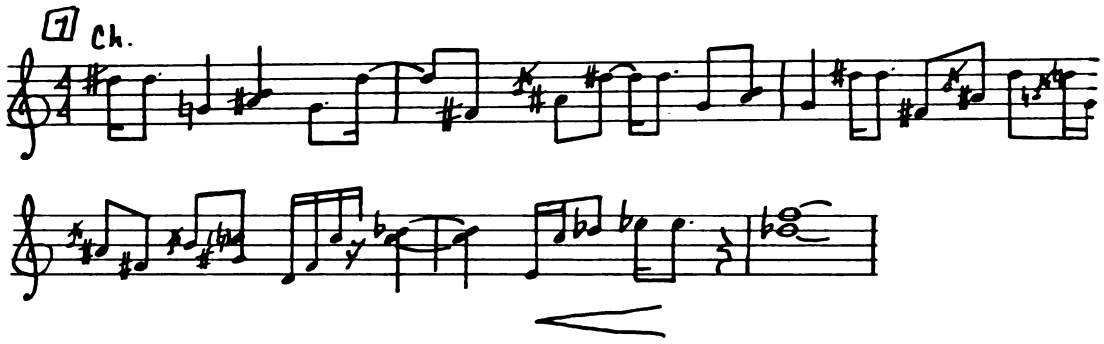



Measures 7 through 12 provide a complete statement that utilizes all twelve tones of the row, with order number 11 entering in measure 12:

---

[31]This and all subsequent examples of Husa's Concerto for Percussion and Wind Ensemble are used by permission of Associated Music Publishers.

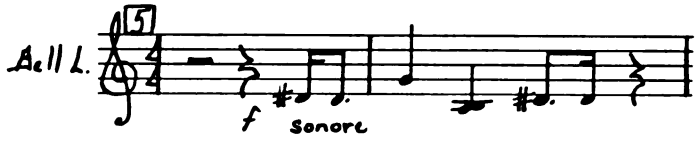
Example 3






As the tones unravel in the chimes, other percussion instruments enter with material from the motive of measure 1. The bell lyre sounds a modified restatement of that motive, beginning on the fourth beat of measure 5 and continuing into measure 6:

Example 4

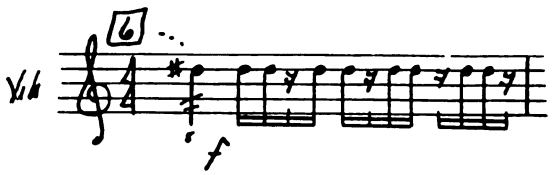





The G is displaced by an octave and does not return after the midpoint of the motive. A modified repetition of the motive appears in measure 8, where a quarter note replaces the sixteenth-dotted-eighth figure.

A rhythmic ostinato that is drawn from beat one of the palindromic motive (♪♩.) is begun by the vibraphone in measure 6:

Example 5

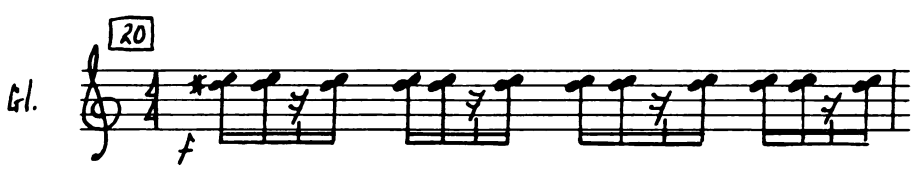





In measures 10 through 11, the vibraphone presents the first half of the motive before resuming the ostinato. This vibraphone-ostinato pattern continues in the bell lyre in measure 9 and then begins in the glockenspiel on the fourth beat of measure 10.

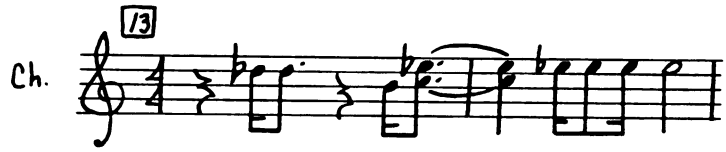
The first variation begins in measure 13 and is based on the sixteenth-dotted-eighth-note rhythm of the palindromic motive (♪♩.). There are basically two ways this rhythm is developed. The first, following the pattern illustrated above, shows the addition of a third sixteenth note to each group of two:

Example 6



The inclusion of rests, a tie, and a sixteenth-eighth-sixteenth rhythm provides the second pattern:

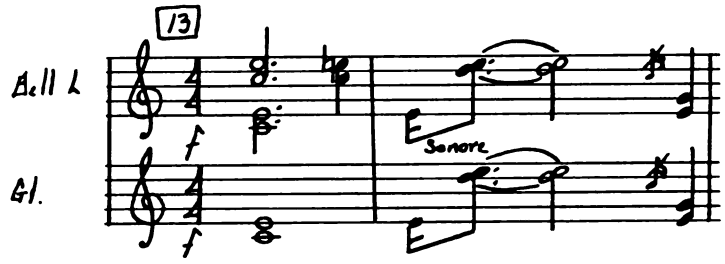
Example 7






The latter design is generally on the beat and, at times, the dotted eighth is extended, as illustrated in the material for the bell lyre and the glockenspiel:

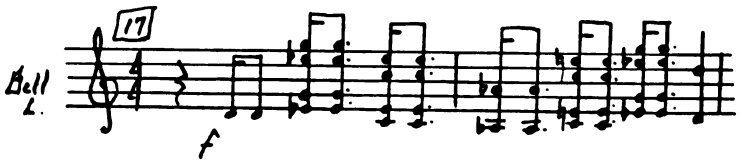
Example 8






A sixteenth-dotted-eighth-note fragment is also presented in a series, as seen in measures 17 and 18:

Example 9

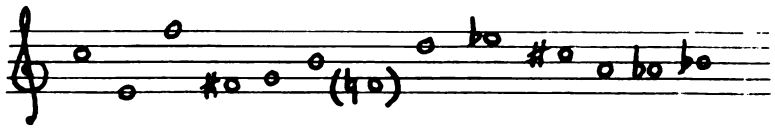





The fermata in measure 21 ends the variation.

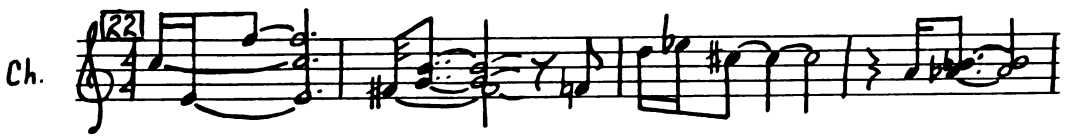
The winds, which are introduced in variation I and continue through variations II and III, provide a background to the percussion. They sustain tones as they enter, one group of instruments at a time, increasing the texture and density of tones until measure 28, where they achieve an eleven-tone sonority.

Variation II, which begins in measure 22, is shorter than variation I. An important line that is stated in the chimes shows a somewhat free relationship with the palindromic motive of the main theme. All twelve tones of the universal set are used and are presented by the chimes in the following order:



These tones are introduced in trichordal groupings:

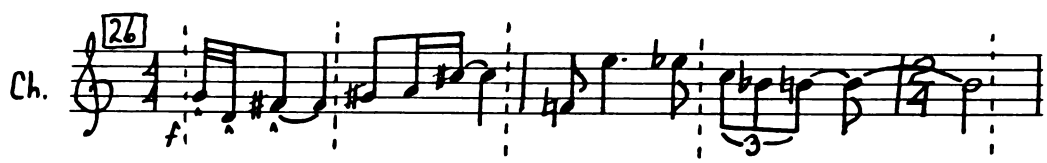
Example 10



The notes in the vibraphone, the bell lyre, and the glockenspiel are freely derived from the universal set.

Variation III begins in measure 26 and features a rhythmically patterned series of pitches not only in the chimes, but in the vibraphone, the bell lyre, and the glockenspiel as well. A stretto effect results as each percussion instrument enters with a three-note figure in measure 26. The universal set is freely presented in trichordal groupings most clearly evidenced in the chimes; only the chimes and the vibraphone introduce all twelve tones:

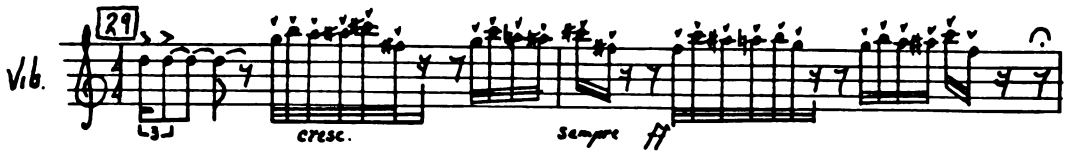
Example 11






Variation IV, measures 29 through 30, is based loosely on the palindromic motive. A figure is presented twice in the chimes, the second presentation in measure 30 being a rhythmic diminution of the first. Only four tones of the universal set are used: D, A, A-flat, and B. The accompanying thirty-second notes form a six-note pattern that appears four times; however, only the first and third restatements are exact; the second, in measure 30, involves both the vibraphone and the bell lyre in retrograde. (See Example 13, page 85.)

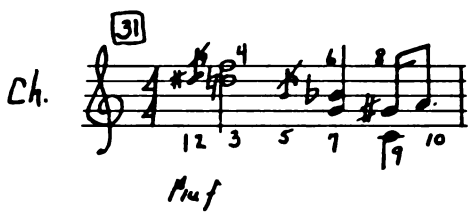
Example 12






Variation V, which begins in measure 31, is patterned somewhat after the first half of the palindromic motive. Here, the chimes make a presentation similar in melodic contour to the original motive. The grace note ornamenting the half note in measure 31 gives the impression of a rhythmically diminished sixteenth note (Example 13). Only ten tones of the universal set are used; and they are grouped, in measure 31, as a tetrachord and two trichords and are stated by the chimes:

Example 13

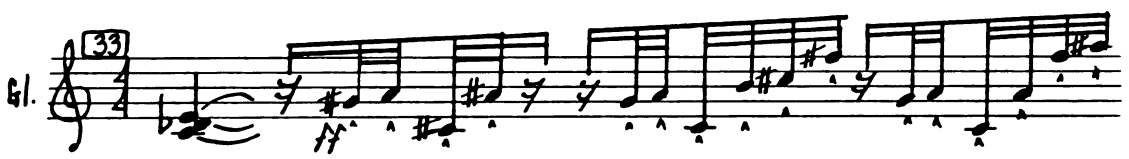





The accompanying figure, which is a continuation of the thirty-second-note pattern from the previous variation (mm. 29 through 30), is heard in the vibraphone, the bell lyre, and the glockenspiel.

In variation VI, measures 33 through 34, the vibraphone and the bell lyre present a chordal variation of the palindromic motive. The thirty-second-note groupings in the glockenspiel begin with four notes and gradually expand to six:

Example 14

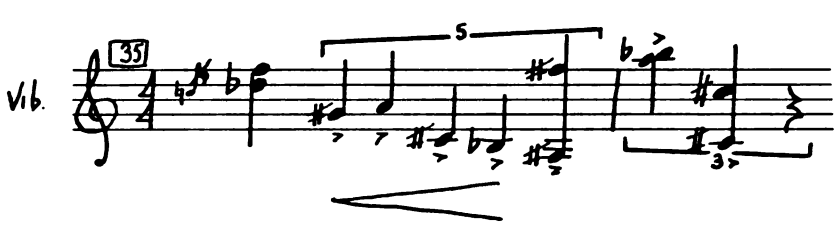





These groupings are restated in measure 34 by the vibraphone. Five notes are then stated by the glockenspiel, followed by a four-note version in the bell lyre.

In measures 35 through 36, a quintuplet-triplet figure is stated in all keyboard percussion. The notes of this figure are based on five of the pitches presented in the thirty-second-note groupings introduced in variation VI:

Example 15



A final statement of the palindromic motive is heard in the chimes in measures 37 through 38, with the last pitch being sustained to the end of the movement.

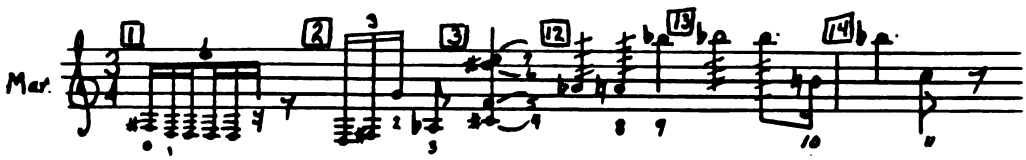
Analysis--Movement II

The second movement, defined by the manipulation of dynamics and texture, illustrates Husa's concern for formal balance. This movement begins with the solo marimba and the solo flute. Gradually, as other instruments enter, the texture thickens, the dynamic level rises, and the density of pitches increases. A climax is reached at measure 37, when all woodwinds emerge in a unison passage. From this point on, the texture thins out and the dynamic level gradually decreases until only the solo marimba is heard. This movement, too, is based on a twelve-tone row:

F# D G G# C# F D# E A A# B C

The row is initially presented in the solo marimba as the movement begins. As in the first movement, the row gradually unfolds, with the twelfth tone being introduced in measure 14:

Example 16



In measures 3 through 9, the solo flute states material derived from the first and third tetrachords of the retrograde form of the row:

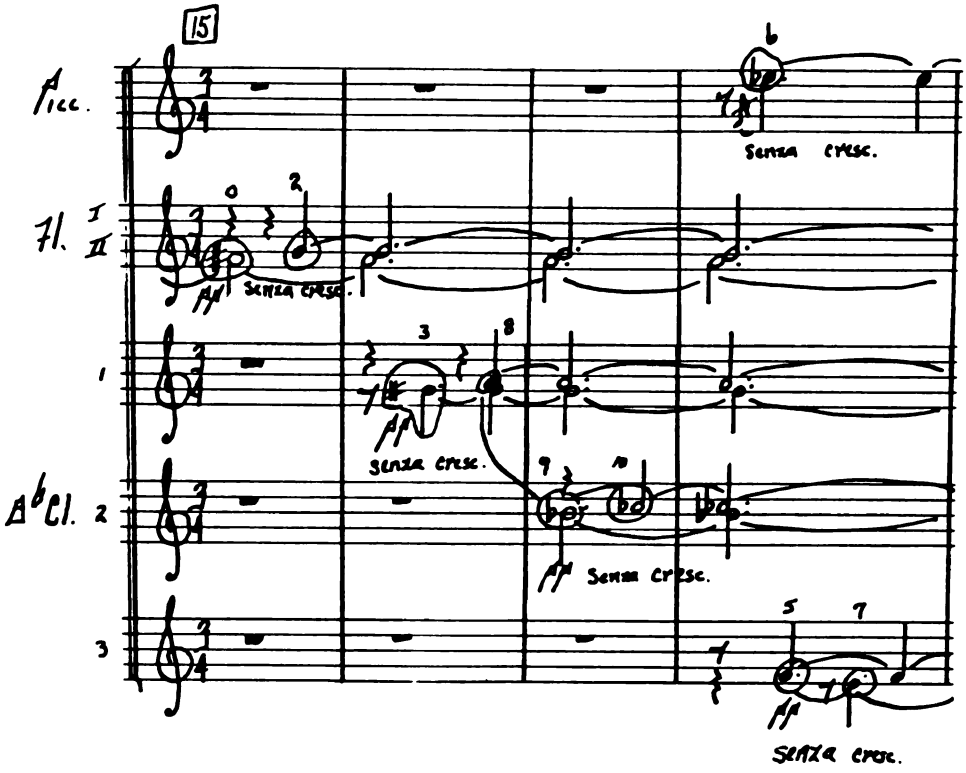
Example 17




In measure 10, the first clarinet joins the marimba as it completes its initial statement of the twelve-tone row. From this point on, the treatment of the row is free in all respects.

The flutes and the clarinets, in measures 15 through 18, build a nine-note sonority through a pyramiding technique that is characteristic of Husa. The pyramiding tones are F-sharp, G, G-sharp, A, B-flat, B, F, E-flat, and E; they are loosely derived from the three tetrachords of the row when three tones are taken from each tetrachord. (See Example 18, page 89.) The trumpets add to the sonority in measure 21, followed by the E-flat clarinet and the alto clarinet in measure 24. All twelve tones of the universal set are sustained in measure 36.

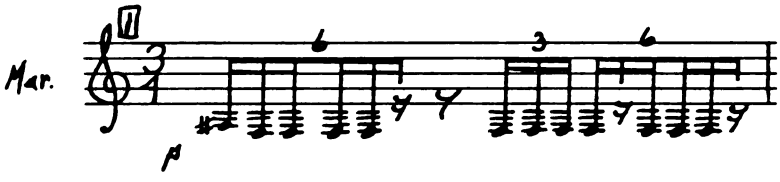
Example 18[32]






The percussion provide rhythmic activity through the first thirty-six measures, wherein the motive is made up essentially of sixteenth-note-sextuplet and -triplet figures:

Example 19

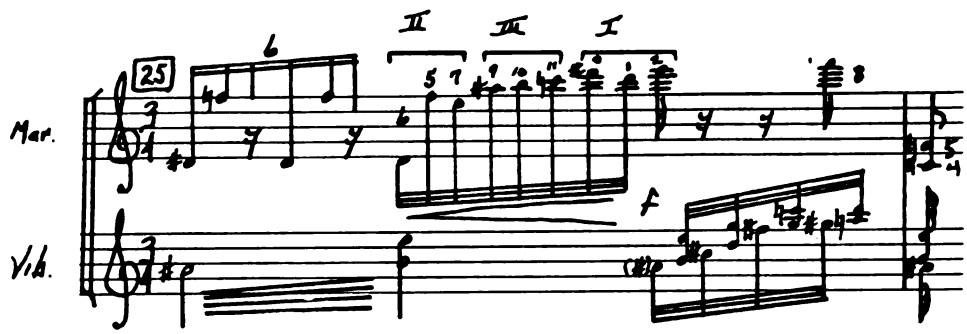





[32]This example includes all concert pitches.

In measures 14 through 15, the row is treated freely within the sextuplet and triplet figures in the marimba and tom-tom parts. The vibraphone accompanies a sustained three-note sonority of B-flat, B, and E that is sounded by the trumpets beginning in measure 21. On the second and third beats of measure 25 and the first beat of measure 26, a thirty-second-note pattern in the marimba is a loosely derived presentation of the row, similar to the pyramiding nine-note sonority of measures 14 through 18, where three tones are drawn from each of the three tetrachords. The tones in the vibraphone figure are freely derived.

Example 20



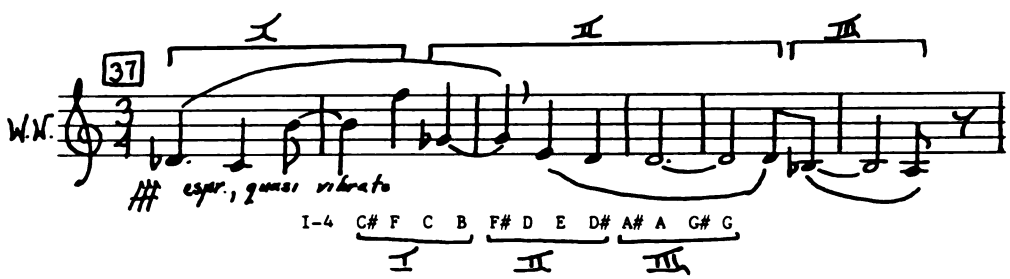



In measures 29 through 32, the percussion, over sustained rolls that build in intensity to measure 33, present a variation of the pattern shown in Example 20. Trumpets using flutter-tongue technique and clarinets sustaining a two-measure trill enter in measure 31, and these add to the build-up of tension. In measure 33, the timpani returns with the sextuplet motive originally heard in

measure 1. The marimba joins the timpani in measure 34 to present this figure, followed by the vibraphone in measure 36. At this point, the winds are sustaining all twelve tones at the dynamic level of fortissimo, thus creating the greatest tension of the movement.

The woodwinds and the vibraphone emerge out of this tension at measure 37 with a broad six-measure melody presented at the unison; and the effect is dramatic in contrast to the twelve-tone sonority of the previous measure. This melody consists of ten pitches derived from an inversion of the row. Again, as in the clarinet pyramid of measures 15 through 18 and the marimba figure of measure 26, tones are drawn from each of the three tetrachords:

Example 21



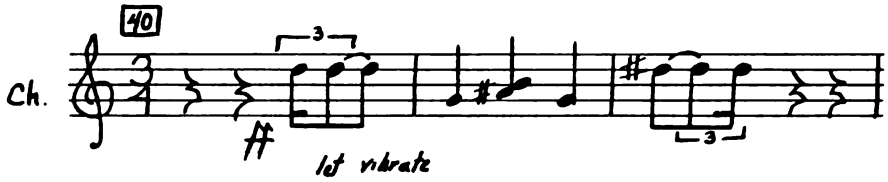



Beginning in measure 44, the baritone presents a variation of the melody, which utilizes only seven of the nine pitches in octave displacement. The eighth pitch, B-flat, is provided in measure 48 by the baritone saxophone. The three pitches missing from the row eventually appear, as shown above. The D-sharp, missing from the second tetrachord, is sustained in measure 48.

The two remaining pitches, G from the third tetrachord and G-sharp from the first tetrachord, are presented in a three-tone sonority by the French horns in measure 51.

During the presentation of this melody by the winds and the vibraphone, which begins in measure 37, the timpani states the sextuplet motive in measure 39, while the chimes recall the palindromic motive from the first movement in measures 40 through 42.

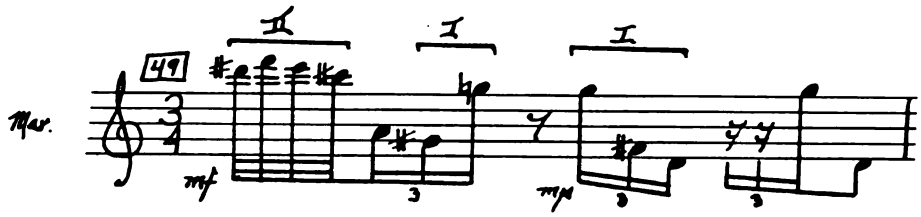
Example 22





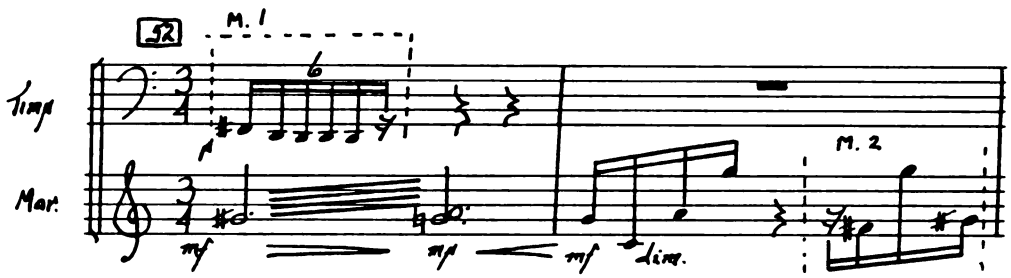

The marimba, in measure 49, presents a rhythmic figure that includes pitches freely drawn from the first and second tetrachords of the original row:

Example 23



In measures 50 through 51, the marimba continues with a quintuplet figure from the previous measure (m. 49) consisting of A, G-sharp, G, D, and F-sharp. Measures 52 through 54 include material from measures 1 through 2:

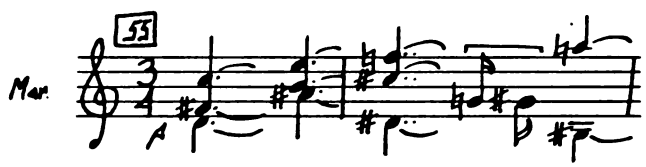
Example 24






In measures 55 through 56, the marimba presents a series of three-note sonorities that are freely derived from the row:

Example 25






The movement ends in the same manner it began: the marimba states the sextuplet-triplet patterns.

Analysis--Movement III

The final movement includes a set of motives characterized by their rhythmic and intervallic content. In contrast to the preceding movement, this one is more sectionalized, with texture and dynamic levels playing lesser roles. Aggressive rhythmic patterns and a faster tempo also contrast this movement to movements I and II. The role of the winds is much more important here, as the full wind ensemble presents and exploits motivic material.

Movement III is cast in six sections. The first section, which is the longest, introduces and exploits the motivic material upon which the movement is constructed. The second section develops this motivic material; however, emphasis shifts away from the hard-driving rhythmic activity characteristic of the first section. The third section resembles the first in its rhythmic drive. The fourth section contrasts to the first three, as the tempo increases, rhythms are less marked, little use is made of motivic material, and emphasis is placed on pyramiding tones that gradually build until all twelve tones are sustained in a tone cluster. Section five includes a set of five tones that are manipulated and expanded by twelve-tone compositional techniques. Section six is a coda that returns to the chime motive introduced at the beginning of the first movement.

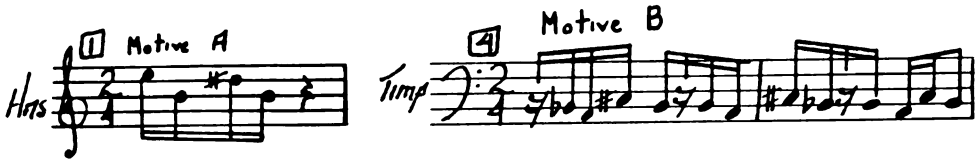
The measure numbers of the six sections are as follows:

| | |
|---|---|
| I | Measures 1-143 |
| II | Measures 144-205 |
| III | Measures 206-242 |

| | |
|---|---|
| IV | Measures 243-265 |
| V | Measures 266-324 |
| Coda | Measures 325-350 |

The two most prominent motives are introduced in the first five measures of the movement. Motive A is presented in measure 1 by the horns, and motive B is presented in measure 4 by the timpani. The motives are similar; each one is based on a sixteenth-note pattern:

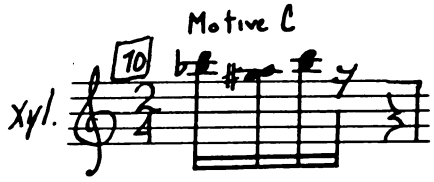
Example 26






A third motive, though not as prominent as motives A and B, occurs with enough frequency to warrant consideration. It is introduced in measure 70 by the xylophone and will be referred to as motive C:

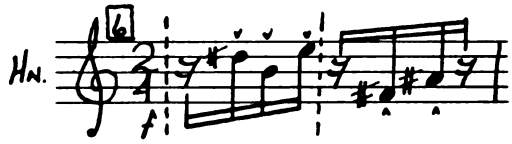
Example 27



The pitches A and D are significant to this motive in that they are generally included in each of its presentations. The perfect-fourth interval may be traced to the first interval of motive A.

After the initial presentation of both motives A and B, a retrograde of motive A is stated by the horns in measure 6; however, the fourth note of the motive is missing. (See Example 28.) Motive B is heard in measure 7.

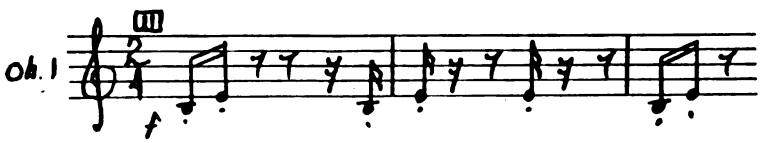
Example 28






In measures 11, 12, and 13, an ascending perfect-fourth figure in a sixteenth-note pattern of the jabbing, rhythmic style occurs in the double reeds and the alto clarinet. This pattern can be found in other works by Husa, such as the Concerto for Alto Saxophone and Concert Band and Al Fresco. The ascending fourth figure is significant, as it is presented three times during the movement. (See Example 29, page 97.) The perfect-fourth interval appears to derive from motive A, melodically inverted. Motive B punctuates the presentation.

Example 29



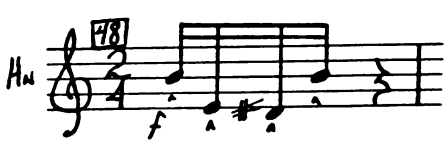



An abbreviated return of the opening measures (mm. 1-5) occurs in measures 14 through 16, with the horns again presenting motive A over trombone glissandi; motive B returns in the timpani in measures 15 through 16. In measures 17 through 19, the jabbing sixteenth-note pattern of measures 11 through 13 returns for a second time.

Measures 20 through 47 include presentations of the B motive, either fragmented or in its entirety. Sustained tones in contrasting dynamics provide background.

Motive A returns in altered form in measure 48. Intervallic expansion results when the descending fourth of the original motive is increased to the interval of a fifth. The third note of the four-note motive is displaced down an octave.

Example 30



Motive B's return in measures 53 through 54 in the timpani parallels its original presentation in measures 4 through 5. The woodwinds double this motive in measure 56.

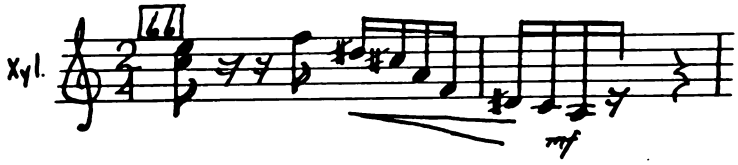
In measure 59, the xylophone departs from the jabbing motives and presents a disjunct, drawn-out melody of nine measures. The sixteenth-note figure of measure 59 closely resembles that presented by the horns in measure 14, which in turn was an altered form of motive A:

Example 31



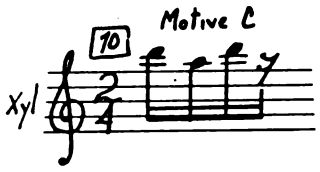

The xylophone completes the presentation of this nine-measure melody in measures 66 through 67 with a retrograde of the initial pattern of measure 59:

Example 32



Motive C is introduced in measure 70 in the xylophone. The perfect-fourth interval, the first interval of motive A, is the essential feature of this motive. However, there are places where the fourth is inverted to the interval of a fifth. The notes A and D are generally included in each presentation of this motive:

Example 33





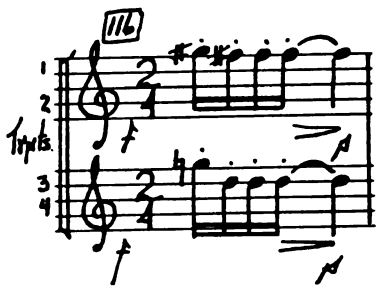

The lower notes in the xylophone accompanying motive C (B-flat and G-sharp) are significant later in the movement (m. 315).

The jabbing rhythms of measures 11 through 13 return as the saxophones alternate with the horns in measures 78 through 84. Motive B returns in the timpani in measure 80. Motive C, with material from measures 70 through 79, reappears in abbreviated form in measures 84 through 88. In measure 88, the timpani states motive A, altered in that the interval contraction is now between the second and third notes.

Measures 89 through 115 feature a virtuosic display in the percussion that utilizes repeated rhythmic and melodic patterns. Disjunct melodic motion predominates in the xylophone and the marimba parts.

The four-sixteenth-note pattern presented by the trumpets in measure 116 is somewhat reminiscent of the beginning of the movement:

Example 34



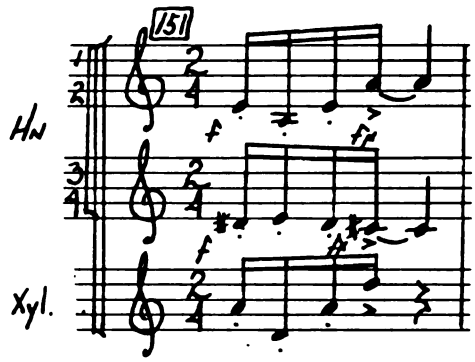



Glissandi return in the low brasses (from mm. 1-4), but they are abbreviated.

In measure 119, the xylophone presents material from measures 70 through 79, including motive C. This material continues until measure 135, at which point all wind instruments enter with jabbing rhythms similar to those presented in measures 11 through 13. These rhythms extend through measure 143 and bring the first section to a close.

The second section begins in measure 144 with flutter tonguing in the flutes and the piccolo, accompanied by the antique cymbals. This is the first use of the antique cymbals since the opening movement. The three pitches of the cymbals--B, C, and E--correspond to the pitches of the upper woodwinds in measures 144 through 148. In measure 151, motive C returns in the first and second horns and in the xylophone. (See Example 35, page 101.)

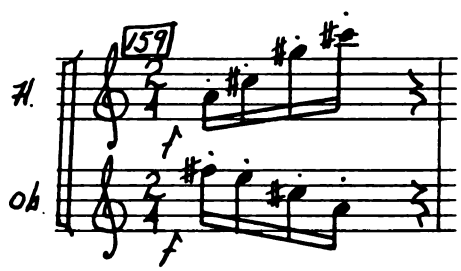
Example 35






This motive is again heard in measure 155 in the piccolo, bassoon, alto and bass clarinet, third and fourth horn, baritone, and marimba parts. The saxophones enter (m. 156) with a sustained five-note sonority, after which the timpani arpeggiates three of the five pitches sustained in the saxophones. These three measures are punctuated with a four-sixteenth-note figure in the upper woodwinds, which is reminiscent of the style of motive A:

Example 36

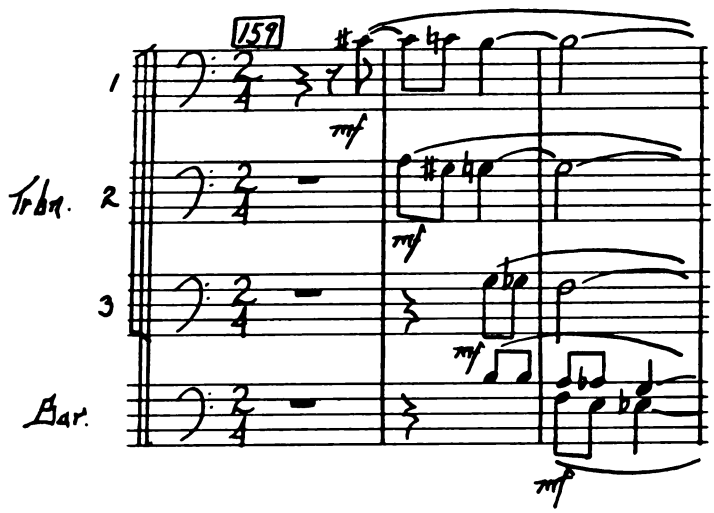





At measure 159, a feeling of transition begins to emerge as the rhythmic drive, heretofore so prevalent, declines. A pyramiding

effect is created as each brass instrument presents a three-note descending chromatic figure:

Example 37

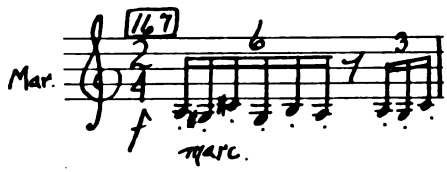





These entrances are accompanied by an extended glissando in the timpani. In measure 162, only a cluster of twelve tones remains from the pyramiding brasses, with the addition of sustained tones in the woodwinds. This sound diminishes through measure 166.

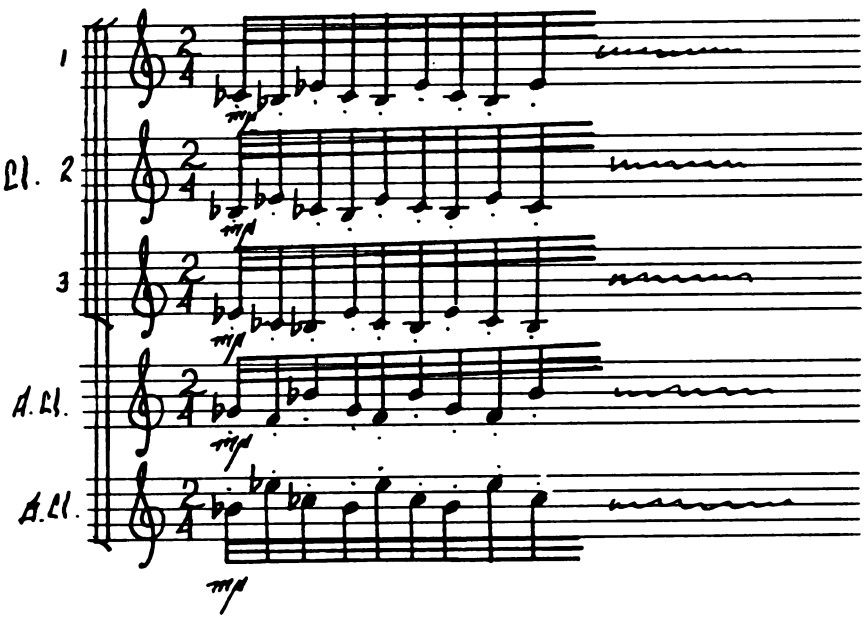
A sixteenth-note pattern reminiscent of motive B evolves in the marimba in measure 167:

Example 38



At this point, the clarinets are instructed to accompany the marimba on a set of pitches to be played as fast as possible:

Example 39

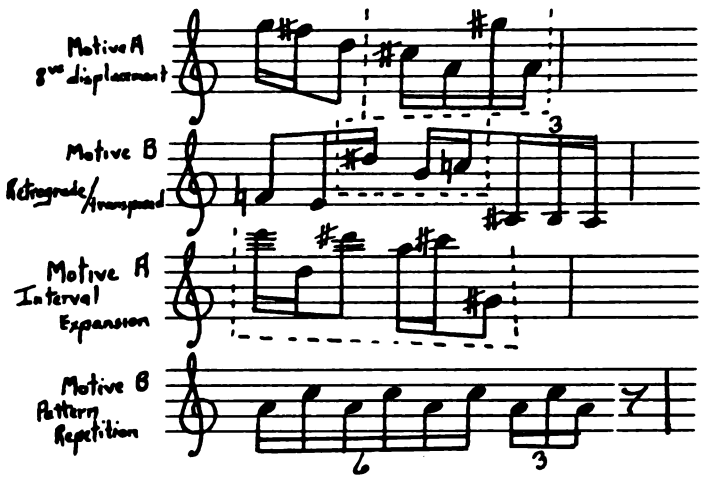





The timpani enters in measure 169 with a sixteenth-note rhythmic pattern based on motive B, which utilizes the second and third pitches (A and C-sharp) of that motive. In measure 171, the first pitch of motive B, B-flat, appears and is sustained through measure 172. The jabbing, rhythmic patterns of measures 11 through 13 return in measure 172 exactly as they were originally presented.

In measures 177 through 194, material from motives A and B is developed through octave displacement, retrograde, intervallic expansion, transposition, and pattern repetition. (See Example 40, page 104.)

Example 40



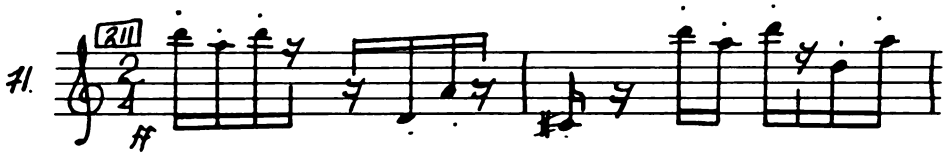



At measure 184, the winds enter individually and so gradually increase the texture. The figures they present relate essentially to the sextuplet patterns in the percussion. Material from the beginning of the second section (m. 144) returns in measure 189 in the oboes, the clarinets, and the antique cymbals.

At measure 195, rhythmic activity gives way to sustained sonorities in the winds. Motive B is presented by the timpani and then expanded in successive statements. At measure 201, a retrograde of motive A is presented in a repetitive pattern in the keyboard percussion; it is doubled in the woodwinds. Motive B returns in the timpani in rhythmic diminution at measure 203 and continues through measure 205, at which point the section ends.

The third section, which returns to original material, begins in measure 206 with a restatement of motive A in retrograde, accompanied by extended glissandi in the trombones. Motive B returns two beats later in measure 207. Motives A and B appear in closer proximity here than they did at the beginning of the movement, where five beats separated them. The retrograde of motive A, originally found in measure 6, returns in measure 209. Motive C occurs in measure 211 in the woodwinds, where it resembles motives A and B more closely than it did when it was originally introduced (m. 70). At this point, one would expect a recurrence of the jabbing rhythms of measures 11 through 13. However, motive C is presented instead, and much more forcefully than before; its jabbing manner recalls the material of measures 11 through 13:

Example 41



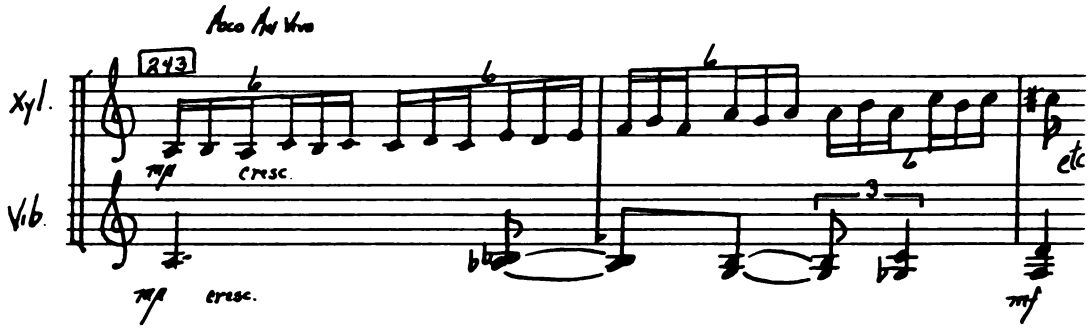



Around measure 219, the dynamics and the texture increase. As the intensity level builds, motive C emerges at measure 229 and is presented in octave doublings throughout all woodwinds. This is the first point in the movement at which all instruments are in octaves. The effect created by the octave doublings in measure 229 is similar to that created in measure 37 in the second movement.

Here, the woodwinds emerge from a mesh of different pitches in a passage of parallel octaves. At measure 235, the jabbing rhythms of measures 11 through 13 return and extend through measure 240. A "poco accelerando" completes the third section and serves as a transition into the fourth.

The fourth section is marked "poco piu vivo" and is characterized by a build-up of intensity through crescendos, thickening texture, and expanding tone clusters. It begins with a pyramiding of all twelve tones, starting with the bass clarinet and ending with the flute in measure 245. In measure 246, this pyramiding effect is repeated, beginning with the French horns. The texture thickens as notes are sustained after each entrance. Under the pyramiding of tones in the winds, the xylophone presents an ascending pattern of sixteenth-note triplets that utilizes all twelve tones:

Example 42



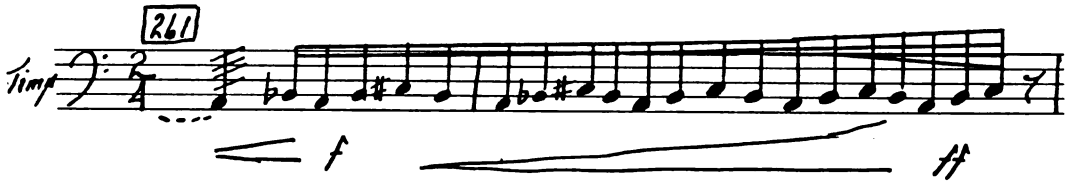



There are four presentations of this ascending pattern and each one expands in length and range. The vibraphone accompanies the

xylophone with a slower-moving rhythmic pattern that utilizes dyads. Each presentation begins at the octave and expands in both directions, gradually increasing the intervallic distance to three octaves. At the same time (m. 257), the pace quickens, as time values are shortened as well as marked accelerando. Instructions to the players read as follows: "The first and last notes between the signs ( ⌐——¬ ) are to be exactly in time; on the other hand, the notes between are to be played freely, starting slower and accelerating toward the end. The notation is only approximate."[33]

The timpani enters in measure 258 with a roll, based on a pattern of pitches from motive B, which accelerates within itself by measure 261:

Example 43





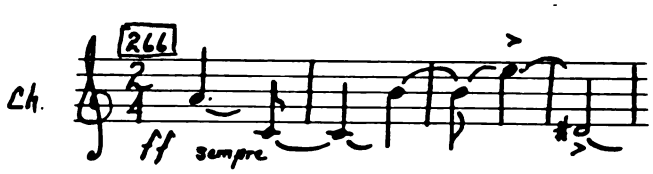

A climactic point is reached at measure 265, where a triple-forte dynamic level is achieved. Here, the rhythmic activity in the percussion and the dense, twelve-tone cluster in the winds are dramatically interrupted by a grand pause that ends section four.

---

[33]Karel Husa, Concerto for Percussion and Wind Ensemble, Associated Music Publishers, 1973, p. 42 of score.

The fifth section, beginning in measure 266, is built on a set of five tones. These tones are introduced by the chimes, the flutes, and the clarinets in measures 266 through 269:

Example 44

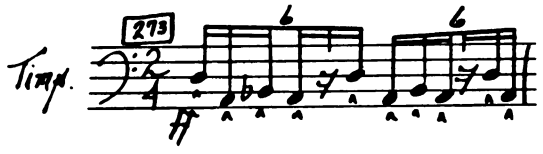





In measures 270 through 271, four of the five pitches are presented in retrograde by the trumpets and the vibraphone, with the first note of the set omitted.

At measure 273, the timpani interjects an altered statement of motive A (with contraction occurring between the second and third notes):

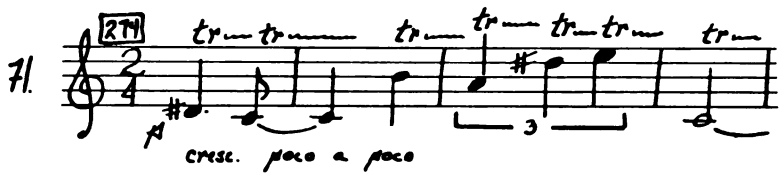
Example 45






The next presentation of the five-note set occurs in somewhat scrambled order in the flutes, the clarinets, and the chimes, beginning in measure 274. (See Example 46, page 109.)

Example 46

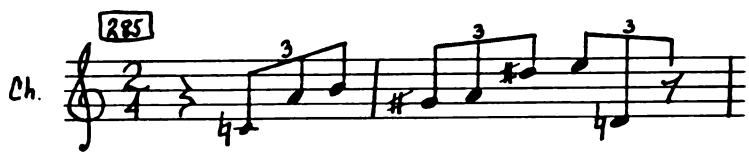





At this point, the set is extended through the repetition of these five pitches in random order. This random order is evident in the next presentation as well as in measure 278. Motive A is presented in the timpani (m. 281), followed by the same retrograde form of the set of pitches as was presented in measures 270 through 271. At the end of measure 283, and continuing through measure 284, the retrograde form is again stated by the chimes; however, it is now extended by two notes that were not a part of the original set.

In measure 285, a series of pitches from the five-note set is presented in the chimes:

Example 47





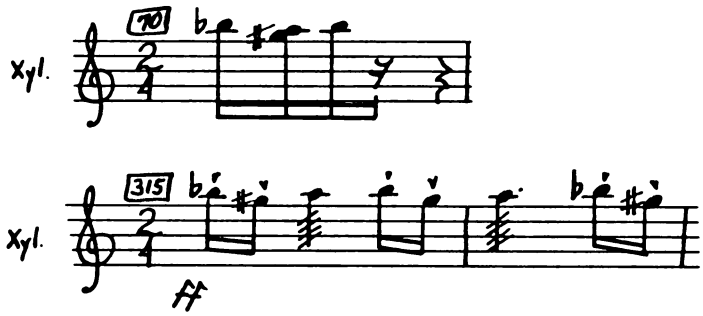

The clarinets accompany the chimes with the same pitches, stating them in a pyramid form similar to that of measures 243 through 244.

The same series of pitches found in measure 284 recurs in the vibraphone in measure 291, after which a somewhat random presentation appears in the chimes (mm. 292-293). Also in measure 293, the timpani returns with the altered form of motive A, first heard in measure 273.

All melodic percussion instruments present a series of pitches, the final four of which form the retrograde version of the last four tones of the five-note set (mm. 294-298). This marks the final use of the five-note set in this movement. The winds, meanwhile, gradually build a sustained sonority, which continues as intensity builds to a climax at measure 314.

At measure 315, the keyboard percussion present a repetitive figure, punctuated by a sixteenth note in the upper woodwinds and the brasses. This figure draws from material that accompanied the initial presentation of motive C in measure 70:

Example 48



Section five ends in measure 324 as the woodwinds release a sustained tone cluster.

The coda, which begins in measure 325, returns to a figure closely related to the palindromic motive of the first movement, and presents it in the melodic percussion, the trumpets, and the upper woodwinds. Motive B returns in rhythmic diminution in measure 326, as figures relating to the first-movement motive continue to be presented, becoming increasingly fragmented with each successive presentation. Motive B enters sporadically and also becomes fragmented, as well as augmented rhythmically, until only one note is presented in measure 345. The material for the winds' accompaniment of the percussion is freely drawn from the palindromic motive. Intensity builds through sustained sonorities. The climax occurs at measure 324 and is sustained through measure 345, when the sound is released. The final five measures consist of a mass of sound, including glissandi in the brasses, sustained sonorities in the lower woodwinds, and an aperiodic presentation of a six- and eight-note configuration in the upper woodwinds. The only recall of previous material is presented in the timpani in measure 348, where motive B appears in a repetitive pattern that increases in tempo and eventually brings the work to a close.

# CHAPTER V

## SUMMARY

The purpose of this study was to present biographical information on Karel Husa and to examine in detail three of his most popular compositions: Fantasies for Orchestra, Concerto for Alto Saxophone and Concert Band, and Concerto for Percussion and Wind Ensemble. Furthermore, it was the purpose of this study to provide the conductor, the performer, and the listener with an increased understanding of these works and, in the case of the conductor, to aid his score preparation and accurate interpretation of Husa's music.

Three chapters devoted to analyzing the compositions focused on their formal designs, compositional techniques, and overall stylistic characteristics. Considered in each analysis were the following: (1) the forms of the movements; (2) the themes and motives and their recurrences; (3) the way in which cohesiveness was achieved; and (4) the relationships among the styles and compositional techniques of the compositions.

Karel Husa's compositional style combines traditional practices with those characteristic of the twentieth century. If one were to associate him with a particular school of composers, it would probably be the neo-classical. His technique involves careful consideration of pitch, detail, and formal balance--a technique that has been a trademark throughout his musical development.

Husa's careful consideration of form is particularly evident in his early works, including Fantasies for Orchestra. In the first movement of this work, the manipulation of dynamics and texture results in an increase of intensity as the movement progresses, building to a climax at approximately the midpoint, and then decreasing in intensity to a point similar to that from which it began. The climax occurs approximately two-thirds of the way through the movement, exemplifying the Fibonacci pattern found in works of composers such as Bartok. This effect is accomplished within a balanced three-part form: the first part presents a theme; the second part deviates from this theme to manipulate certain thematic fragments; and the third part returns to the principal theme.

Husa's use of traditional concepts is also evident in the second movement of the Fantasies, which is in a three-part episodic form similar to that of the classical period. Husa's formal concerns suggest the influence of neo-classicists such as Hindemith, Bartok, and Janacek--to mention but three prominent composers. In his later works, Husa dispenses with many of the classical forms; however, symmetry and balance continue to play a major role in the structure of his music.

Since the 1950s, Husa's compositions have inclined toward serialization. In works such as Music for Prague 1968, not only pitch is serialized, but also dynamic level, timbre, and row organization. The Concerto for Percussion and Wind Ensemble exemplifies Husa's flexibility in using tone rows in that here, once the complete row is unfolded, organization becomes free; he varies the order

numbers and does not consistently use all twelve tones. In the first and second movements of this work, the row is for Husa a reservoir of pitches from which to draw material.

Certain techniques have become hallmarks of Husa's style. The extreme ranges and technique, characteristic of his music, are making an impact on the field by expanding the capabilities of wind instruments in bands and orchestras. Microtones, glissando effects, and sound masses created by aleatoric devices are employed by Husa to explore the infinite possibilities of novel sounds and timbres. Lawrence Hartzell mentions the influence of Honegger and Bartok exhibited by Husa in his use of the short, jabbing, rhythmic motives evident in all three works that were studied. Power is generated not only by the motives but also by the rests that surround them, as Hartzell points out: "These areas of 'non-sound,' far more than the rhythms themselves, are what create the tensions, and they demand an absolutely precise performance."[34] This is clearly evident in theme one of the second movement of the Concerto for Alto Saxophone, as shown in Example 14, page 55. Motives interspersed with rests are also found in the final movement of the Concerto for Percussion, wherein rhythmic patterns are set in a fast tempo.

Another element common to Husa's music is the rhythmic use of melodic figures that resemble bird calls. These figures made their first appearance in his Second String Quartet of 1953. Since then, they have appeared in numerous works, most notably in the

---

[34]Lawrence Hartzell, "Karel Husa: The Man and The Music." Music Quarterly 62 (January 1976):101.

opening bars of Music for Prague 1968. The bird call in the Fantasies is one of that work's important elements. For Husa, these figures have become a major resource for generating compositional material.

Probably the most notable technique of Husa's compositional style is his use of sustained sonorities that may gradually increase or decrease in dynamic level and texture over long periods of time. Hartzell wrote, "Through the use of this sustaining element, Husa embues his music with a means of unifying widely divergent types of materials and also with a powerful force which, when increases in dynamic level are properly employed, can be used to build extremely energetic crescendos."[35] The most famous example of this technique in Husa's music is in the first movement of Apotheosis of This Earth, wherein a gradual building of intensity occupies the complete movement. This concept of growth is also illustrated in the Fantasies and the two concertos. One is reminded of the rising and falling intensity that leads to the climax of the first movement of the Fantasies and the second movement of the Concerto for Percussion.

The styles and techniques of the music of our century are complex and diverse, and long hours of study are needed to understand what the composer has attempted to convey. Listening to concerts of contemporary music, one may feel frustrated if the conductor's musical interpretation is not a convincing one. Yet this researcher made no attempt to interpret any of the pieces discussed; he felt that each conductor has a unique approach to interpreting a

---

[35]Ibid.

musical score, and to force interpretive considerations upon a conductor would be valueless. However, by understanding the themes and motives--what they are and where they occur within the context of the whole composition--the conductor/performer is enabled to more intelligently interpret Husa's music.

Karel Husa is among the major composers of the late twentieth century, if not among those of the century as a whole. Few contemporary composers are enjoying his popularity. His works are being performed throughout the world by groups of all age levels, from high school bands to major professional orchestras. Husa is not a composer that waits for his audience to come to him; rather, through extensive travel and painstaking effort, he reaches out to offer his music to the world. His rapport with young people is particularly impressive. His advice to them rings of encouragement. And his generosity--in helping students understand his music and in guiding their creative endeavors--speaks of the kind of person he is: a gentle humanitarian.

# APPENDIX

## APPENDIX

### CHRONOLOGICAL LIST OF HUSA'S PUBLISHED WORKS

| Date | Title | Commissioned by |
|---|---|---|
| 1943 | Sonatina for Piano | |
| 1948 | Divertimento for String Orchestra | |
| 1948 | String Quartet No. 1 | Smetana Quartet |
| 1949 | Concertino for Piano and Orchestra | |
| 1949 | Sonata for Piano | |
| 1951 | Evocations of Slovakia | |
| 1953 | Music d'Amateurs (ob., trp., perc., str.) | UNESCO |
| 1953 | Portrait for String Orchestra | Donauschingen Festival |
| 1953 | String Quartet No. 2 | |
| 1953 | Symphony No. 1 | |
| 1955 | Eight Czech Duets for Piano Four-Hands | |
| 1955 | Four Little Pieces for Strings | |
| 1956 | Fantasies for Orchestra | Cornell Univ. Friends of Music |
| 1957 | Elegie for Piano | |
| 1959 | Divertimento for Brass and Percussion | |
| 1959 | Poem for Viola and Chamber Orchestra | |
| 1959 | Poem for Viola and Piano | |
| 1959 | Twelve Moravian Songs for Voice and Piano | |
| 1961 | Elegie et Rondeau for Alto Saxophone and Orchestra | |

| Date | Title | Commissioned by |
|---|---|---|
| 1961 | Elegie et Rondeau for Saxophone and Piano | |
| 1961 | Mosaiques for Orchestra | |
| 1963 | Fresque for Orchestra (revised version) | |
| 1963 | Serenade for Woodwind Quintet and Piano | |
| 1963 | Serenade for Woodwind Quintet Solo with String Orchestra, Xylophone, and Harp | |
| 1965 | Festive Ode for Chorus and Orchestra | |
| 1965 | Concerto for Brass Quintet and Piano | |
| 1965 | Concerto for Brass Quintet and String Orchestra | |
| 1966 | Two Preludes for Flute, Clarinet, and Bassoon | |
| 1967 | Concerto for Alto Saxophone and Concert Band | |
| 1967 | Concerto for Alto Saxophone and Piano | |
| 1968 | Divertimento for Brass Quintet | |
| 1968 | Music for Prague 1968 | Ithaca College Concert Band |
| 1968 | Music for Prague 1968 (orchestral version) | |
| 1968 | String Quartet No. 3 | Fine Arts Quartet |
| 1970 | Apotheosis of This Earth | Univ. of Michigan |
| 1970-71 | Concerto for Percussion and Wind Ensemble | Baylor Univ. |
| 1972 | Two Sonnets for Michelangelo | Evanston Symphony 25th Anniversary |
| 1972-73 | Sonata for Violin and Piano | Koussevitsky Foundation |
| 1973 | Apotheosis of This Earth (orchestral version) | |

| Date | Title | Commissioned by |
|---|---|---|
| 1973 | Concerto for Trumpet and Wind Orchestra | Kappa Kappa Psi Biennial Convention |
| 1974 | Al Fresco | Ithaca College Concert Band |
| 1974 | The Steadfast Tin Soldier for Narrator and Chorus (after Andersen) | John E. Fowler Foundation |
| 1975 | Monodrama, Ballet for Orchestra | Nat. Endowment for the Arts |
| 1975 | Sonata for Piano, No. 2 | Wash. Performing Arts Society |
| 1976 | An American Te Deum for Chorus, Baritone Solo and Orchestra, or Wind Ensemble | Coe College |
| 1977 | Landscapes for Brass Quartet | Western Brass Quartet |
| 1979-80 | Three Dance Sketches (for percussion quartet) | |
| 1980 | Intradas and Interludes for Seven Trumpets and Percussion | |
| 1980 | Pastoral for String Orchestra | |
| 1980 | The Trojan Women | Univ. of Louisville School of Music |

## Editions of Old Works

Cantemus Domino, Motet by M. R. Delalande

Le Ballet Des Muses, by Lully

Le Carnaval, Mascarade by Lully

Symphony in D Major, by Sir William Herschel

# BIBLIOGRAPHY

# BIBLIOGRAPHY

"Ballet to Reveal Horrors of Man." Louisville Courier Journal, 26 March 1981.

"Brassy Soloists Give Delightful Concert." Columbia (North Carolina State), 15 March 1981.

Casey, Robert Lowell. "Serial Composition in Works for the Wind Band." Ed.D. dissertation, Washington University, 1971.

"Composer Uses Music to Glorify the Earth." University of Southern Mississippi Student Printz, 22 March 1979.

"Composer's Works Fuse Styles of Past, Present." Kansas City Star, 1 March 1981.

Cope, David. New Directions in Music. Second Edition. Dubuque, Iowa: William C. Brown Co., 1976.

"Cornell Concert Professional." Ithaca Midweek Observer, 1 March 1977.

"Czech-Born Composer Thrives with Music Based on Experience." Lawrence (Kansas) Journal-World, 4 March 1981.

Davidson, Richard Carlisle. "An Analysis of Growth in Karel Husa's 'Music for Prague 1968.'" M.M. thesis, North Texas State University, 1976.

"A Deserving Music Pulitzer Winner." Baltimore Sun, 11 May 1969.

"Emotion, Power Mark Piano Works of Cornell Composer." Ithaca Journal, 13 November 1978.

"Final Program Was a Triumph for Ballet's Resident Company." Louisville Courier Journal, 3 April 1981.

Fleming, Shirley, "Karel Husa: Musician of the Month." Musical America--High Fidelity 19 (July-August 1969):MA-5.

"Four Days of Music with Karel Husa." Lawrence (Kansas) Journal-World, 1 March 1981.

Freed, Richard. "Cornell U. Ensembles--Husa." Musical America--High Fidelity 23 (July 1973):MA-22.

"From Distilled Essence of Brahms . . . ." Ithaca Times, 12-18 February 1981.

"Gilels and CCO: Spirits of Grandeur." Ithaca Times, 18-24 October 1979.

Hall, Ellen. "Karel Husa's Ballet: A Plie for Peace." Potential (University of Louisville) 6 (March 12, 1981):1.

"Handel, Husa Works Open Kobacker Hall." Toledo Blade, 10 December 1979.

Hartzell, Lawrence W. "Karel Husa: The Man and the Music." Musical Quarterly 62 (January 1976):87-104.

Hegvik, Arthur. "Karel Husa Talks about His Life and Work." Instrumentalist 29 (May 1975):31-37.

"His Muse's Voice: Mozart by the CCO." Ithaca Times, 17-23 September 1981.

"Husa: Composer Conducts His Own Electricity." Danbury (Connecticut) New-Times, 12 March 1979.

"Husa Conducts BGSU Band in Own 'Apotheosis of Earth.'" Toledo Blade, 10 May 1973.

Husa, Karel. "The Acceptance of Contemporary Music." American Symphony Orchestra League Newsletter, April 1972.

_____. "Apotheosis of This Earth: Some Thoughts." Journal of Band Research 9 (Spring 1972):6-9.

_____. "Disturbed Music Lover vs. Contemporary Composer." Instrumentalist 25 (October 1970):63.

_____. Michigan State University, East Lansing, Michigan. Interview, November 1979.

_____. "Some Thoughts on Percussion." Woodwind World--Brass and Percussion 3 (June 1975):28-29, 40.

_____. "Thoughts on Czech Composers." Music Journal 30 (Annual 1972):32.

_____. "Why a New Trumpet Concerto?" Getzen (Elkhorn, Wisconsin) Gazette, August 1975.

"Husa's Music Speaks of 20th Century with Feeling of Organic Development." Buffalo Evening News-Weekend Pause, 13 August 1974.

"Husa's Music to be Featured by Symphony." Binghamton (New York) Evening Press, 27 February 1981.

"Husa's Music to Highlight Contemporary Festival." Cornell University Chronicle, 22 October 1981.

"Husa's Piano Offerings Worthy of Recording." Corning (New York) Leader, 30 October 1973.

"Husa Superb." Washington Star and News, 16 April 1973.

"Husa's 'Te Deum' is Perfectly Performed." Ithaca Journal, 2 May 1979.

"Husa Triumph Worth a Little Suffering." Hong Kong Standard, 11 January 1981.

"Ithaca: The Third Festival of Contemporary Music." Musical Quarterly 57 (October 1971):660.

Jacobson, Robert. "Karel Husa." BMI--The Many Worlds of Music, January 1970, p. 14.

"Karel Husa." Music Journal 30 (Annual 1972):48.

"Karel Husa and His Music of Passion." Buffalo News, 18 March 1979.

"Karel Husa: Music of This Earth." Cornell Daily Sun, 3 May 1973.

"Karel Husa Plans Busy 60th Year." MadAminA! A Chronicle of Musical Catalogues 2 (Fall 1980):1.

"Karel Husa: Stumping for Living Composers." Wichita Eagle Beacon, 4 February 1979.

"Michelangelo 'Sonnets'--Husa Scores Vivid, Even Monumental." Denver Post, 5 May 1979.

"Moving 'Trojan Women' Powerfully Evokes War." Louisville Times, 30 March 1981.

Mundell, Helen. "Karel Husa: Inspiring Innovation." Saturday Ithaca Journal Magazine, January 20, 1979, p. 1.

"Musical Performance Highlights Anniversary." Coe College New Cosmos, 10 December 1976.

"Music in Mid-America." Kansas City Times, 5 March 1973.

"Music Was Third Career Choice for Czech Composer-Conductor." Battle Creek Enquirer and News, 11 February 1979.

"Philharmonic: Warm, Elegant, Incisive." Boston Globe, 25 November 1974.

"Pulitzer Prize-Winning Composer Visits Campus." Northwestern (Wisconsin) Weekend, 24-25 February 1979.

Roy, Jr., James G. "Karel Husa." Broadcast Music, Inc., New York: Broadcast Music, Inc., 1977.

Sperry, Jack. "The Analyses of Three Compositions for Concert Band by Karel Husa." Ph.D. dissertation, University of Michigan, 1980.

Stanley, Bill Thaddeus. "Style Aspects in Selected Orchestral Works of Karel Husa." M.M. thesis, University of Kentucky, 1975.

Sturm, George. "Encounters: Karel Husa." MadAminA! A Chronicle of Musical Catalogues 2 (Spring 1981):7-9.

"Symphony Performance of Husa Piece 'Masterful.'" Binghamton (New York) Evening Press, 1 March 1981.

"Talking about Good Music . . . ." South China Morning Post, 21 January 1981.

Thoresby, Christina. "Music in France." Musical America 74 (August 1954):11.

"'The Trojan Women' Is Triumph for Husa, Jones, and U of L." Louisville Courier Journal, 29 March 1981.

"Two Musicians to Remember." Rochester Times-Union, 12 January 1973.

"UB Symphony Band Brings Small Crowd to Its Feet." Buffalo Evening News, 13 May 1974.

"Varied, Impressive Program at Bailey." Ithaca Journal, 28 February 1977.

"The World Makes Husa's Music." Texas Christian University News, 18 February 1981.

"The World of Music: 'Feelings Expressed Musically.'" Toledo Blade, 13 May 1979.