



Edition Schott

Évocations de Slovaquie

for Clarinet (Flute), Viola and Violoncello

für Klarinette (Flöte), Viola und Violoncello

(1951)

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PREVIEW
Low Resolution

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Karel Husa was born in 1921 in Prague, Czechoslovakia. He studied at the Prague Conservatory and at the Paris Conservatory and Ecole Normale. Among his teachers were Arthur Honegger, Nadia Boulanger, the French conductors André Cluytens, Eugene Bigot, Jean Fournet and Czech composer J. Ridky. In 1954 he was appointed to the Music Faculty at Cornell University as Professor of Composition and Director of the Cornell University Symphony and Chamber Orchestras, the position which he presently holds.

Karel Husa has had his works performed at such important European centers as Cologne, Donaueschingen, Salzburg, Prague, Frankfort and Brussels, as well as in the United States and Australia. He received Czech Academy and Lili Boulanger Prizes, a UNESCO commission to compose a work for the Paris and Fontainebleau Conservatories, has been awarded a Guggenheim Fellowship, and recently won the 1969 Pulitzer Prize in Composition for his String Quartet.

Évocations De Slovaquie, composed in 1951, stems from the works written during the first five years of residence in France (1946 – 1951). Its three movements, The Mountain, Night, and Dawn, use Slovak folk songs of Slovakia, and the choice of clarinet, viola and cello particularly reflects the character of the folk ensembles of the Slovakian countryside.

The work was first performed in May, 1952 by soloists of the National French Orchestra under the auspices of the Radiodiffusion Française. It has since been performed around the world in festivals at Baden-Baden, Darmstadt, Hamburg, Munich, Detmold, Paris, Stockholm and Brussels, and was given its American premiere at the Eastman Spring Festival of Contemporary Music. Numerous performances have taken place at Cornell University, the University of Michigan and elsewhere.

Karel Husa wurde 1921 in Prag geboren. Er studierte am Konservatorium seiner Heimatstadt und in Paris am Conservatoire und an der Ecole Normale. Zu seinen Lehrern gehörten Arthur Honegger, Nadja Boulanger, die französischen Dirigenten André Cluytens, Eugène Bigot, Jean Fournet und der tschechische Komponist J. Ridky. 1954 wurde er an der Cornell University als Professor für Komposition und als Direktor des Kammerorchesters der Universität berufen. Diese Positionen hat er bis heute inne.

Karel Husa hat seine Werke in den wichtigsten europäischen Städten wie Paris, Köln, Donaueschingen, Salzburg, Prag, Frankfurt und Brüssel sowie in den USA und Australien mit dem Preis der tschechischen Akademie ausgezeichnet und gewann den ersten Preis der UNESCO. Er war Juror für die Konkurrenz der Komponisten des Internationalen Musikfestivals von Montreux und erhielt durch die Guggenheim-Fellowship für die Komposition eines Streichquartetts. 1969 erhielt er den Pulitzer-Preis für sein 3. Streichquartett verliehen.

Das Werk *Évocations De Slovaquie* entstand im Jahre 1951. Es gehört zu den Werken, die Karel Husa während seiner fünfjährigen Aufenthalts (1946 bis 1951) komponiert hat. In den drei Sätzen, aus denen das Werk besteht – Berg, Nacht, Morgen – werden slowakische Volkslieder verwendet. Die Besetzung mit Klarinette, Viola und Cello spiegelt den Charakter der slowakischen Volkstanz-ensembles wider.

Das Werk wurde zum ersten Mal im Mai 1952 durch Solisten des französischen Nationalorchesters unter der Leitung von Radiodiffusion Française aufgeführt. Seitdem kam es im In- und Ausland zu weiteren Aufführungen, u.a. in Baden-Baden, Darmstadt, Hamburg, München, Detmold, Paris, Stockholm und Brüssel. Die amerikanische Erstaufführung fand 1959 beim Eastman Spring Festival für zeitgenössische Musik statt. In Amerika wurde es außerdem an der Cornell University, der University of Michigan und anderen Orten gespielt.

ÉVOCATIONS DE SLOVAQUIE

Duration: ca.15'40"

Exaltando ($J = 48$)^{*}

Clarinet in A

Vista

Violoncello

The Mountain

The Mountain

1

La Montagne

The Mountain

A musical score page for 'La Montagne' by I. Tchaikovsky. The title 'I. La Montagne' and subtitle 'The Mountain' are at the top. A large 'PREVIEW' watermark is diagonally across the page. The score includes parts for Clarinet in A, Viola, Violoncello, and Double Bass. The first system shows woodwind entries with dynamic markings like *f*, *pizz.*, and *gliss.*. The second system shows a bassoon entry with *mf*. The third system shows a bassoon entry with *dim.* The fourth system shows a bassoon entry with *pp* and *accel.*. The fifth system shows a bassoon entry with *arco*. The sixth system shows a bassoon entry with *pp*.

***)** All metronome markings are approximate.

PREVIEW

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Musical score page 2, featuring five staves of music. The score includes dynamic markings such as *p*, *mp ritmico*, *poco*, and *mf*. Measure numbers 3, 4, 5, 6, and 8 are visible above the staves. The large text "PREVIEW" and "Low Resolution" are overlaid on the page.

Musical score page 3. Measures 3, 6, 8, and 5 are shown. Measure 3 starts with a forte dynamic. Measure 6 has a dynamic of *f*. Measure 8 has a dynamic of *p*. Measure 5 has dynamics of *pizz.*, *sf*, and *pizz.*

[6] **Tempo II** ($\text{♩} = 88$)

Musical score page 3. Measures 6, 7, and 8 are shown. Measure 6 has dynamics of *mf* and *mp*. Measure 7 has dynamics of *mf* and *scherzando*. Measure 8 has dynamics of *mf*, *arco*, *pizz.*, and *pizz.*

Musical score page 3. Measure 7 is shown. It features a dynamic of *pizz.*

Musical score page 3. Measures 7, 8, and 9 are shown. Measure 8 has dynamics of *cresc.*, *(arco)*, and *f*. Measure 9 has dynamics of *cresc.*, *(arco)*, and *f*.

Musical score page 3. Measures 9, 10, and 11 are shown. Measure 10 has a dynamic of *f*. Measure 11 has a dynamic of *f*.

PREVIEW
Low Resolution

9 sul D *mf*

agitato

accelerando

2

al

f *agitato*

ff *agitato*

2

ff *ff ff*

ff *ff ff*

2

ff *ff ff*

ff *ff ff*

2

poco accel.

ff *ff ff*

ff *ff ff*

2

* * Strings hit the fingerboard.

PREVIEW

Low Resolution

[12] Un poco più mosso ($\text{♩} = 116\text{--}120$)

accelerando

[13]

PREVIEW
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tranquillo

[16] **Tempo II** ($\text{♩} = 88$)

mf ritmico
tr.
mf (sul tasto min.)
pizz.
p. dolc.

poco rit.

[17]

mp

PREVIEW

Low Resolution

pp

pp
p
pp
dim.
perdendosi

ca. 6' 15"

pp
pizz.
p
dim.
pp