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Karel Husa's Concerto for Alto Saxophone and Concert Band: a Performer's Analysis.

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KAREL HUSA'S
CONCERTO FOR ALTO SAXOPHONE AND CONCERT BAND:
A PERFORMER'S ANALYSIS

A Written Document
Submitted to the Graduate Faculty of the
Louisiana State University and
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by
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Abstract

Concerto for Alto Saxophone and Concert Band by Karel Husa is regarded as one of the great wind concertos of the 20th century. It is an atonal composition with an unusual and complex rhythmic language. In and of itself analysis is a creative and intellectual endeavor. It also can give the performer a deeper understanding of the piece so that he or she can give a better performance.

This paper is the first analysis of Husa’s concerto to use Allen Forte’s set theory method of melodic and harmonic analysis. The rhythm analysis is unique in that it recognizes the philosophical nature of Husa’s rhythmic ideas and his intent to compose with a new means of rhythmic expression, namely a dialectic approach to meter and pulse. There is a push and pull against an often underlying and obscured pulse and meter. Rhythmic ideas are not always grouped in a regularly recurring strong-weak beat pattern of traditional meter. Melodic and harmonic analysis using set theory has revealed that pitch material is unified by set class 4-5 (0126) from the opening motive presented in the Prologue. Changes in pitch collections both melodically and harmonically correspond with changes in rhythm, dynamic, and orchestration and often help to articulate the form.
Introduction

*Concerto for Alto Saxophone and Concert Band* by Karel Husa is regarded as one of the great wind concertos of the 20th century. It is an atonal composition with an unusual and complex rhythmic language. In and of itself analysis is a creative and intellectual endeavor. It also can give the performer a deeper understanding of the piece so that he or she can give a better performance.

There has been much writing done by and about Karel Husa. The theses and dissertations written on the saxophone concerto are both analytical and biographical. In his dissertation, “Three Works of Karel Husa: An Analytical Study of Form, Style, and Content” John Andrew Duff presents information about the motives and formal divisions of the concerto with occasional references to pitch material. Donald Malcolm McLaurin’s, “The Life and Works of Karel Husa With Emphasis on the Significance of His Contribution to the Wind Band” is a dissertation directed towards biographical information about Husa as well as information about his contributions to music in general and to the wind band in particular. In Crystal Impola’s master’s thesis “An Analysis of Concerto for Alto Saxophone and Concert Band by Karel Husa” she talks about Husa’s free use of the twelve-tone row and motivic development. She also discusses form, linear and vertical organization, texture, and timbre.

This paper is the first analysis of Husa’s concerto to use Allen Forte’s set theory method of melodic and harmonic analysis. The rhythm analysis is unique in that it recognizes the philosophical nature of Husa’s rhythmic ideas and his intent to compose
with a new means of rhythmic expression. Husa states, “When listeners today compare new music to the works of the past, too often they only compare the musical language. They are never happy. Originality lies in freshness of construction, not only in new ideas.” This freshness of construction that Husa talks about is his dialectic approach to meter and pulse. There is a push and pull against an underlying and often obscured pulse and meter. Rhythmic ideas are seldom grouped in a regularly recurring strong-weak beat pattern of traditional meter.

Other writings by or about Husa are more of a biographical and philosophical nature. In the articles, “The Acceptance of Contemporary Music” and “Disturbed Music Lover vs. Contemporary Composer,” Husa has answered the numerous objections of those who have trouble accepting and/or understanding contemporary music. On a more biographical note, Hegvik’s article “Karel Husa talks about his life and work” was written after several personal interviews with Husa and thoroughly talks about his upbringing and compositional ideas and career.

I was first drawn to Husa’s music when I played Music for Prague 1968. The second movement of the work, “Aria”, features the saxophone section and is extremely dramatic. I recall the powerful low-range forte playing as well as the striking effect of the large melodic intervals. My second experience with the work of Husa was when I performed his Elegie et Rondeau for my Masters Recital. Again, I found his writing intensely dramatic in both soft and loud sections and highly virtuosic. When I heard the

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saxophone concerto performed at a band conference (CBDNA) I was impressed by the virtuosic demands his music makes on the saxophone, especially in the altissimo range, and the dynamic and timbral excitement that was produced by the wind ensemble. My first experience listening to a recording of this concerto while following along in the score left me amazed and confused. This was not a piece that was easily understood on first, second, or even third listening. The saxophone technique is difficult, the rhythm ametrical and irregular, and the melody and harmony atonal. I realized that there was much to discover by way of analysis. Choosing to write a dissertation on his concerto is a logical step in my study of the music of Karel Husa.

Chapter One contains biographical information about Husa’s life and compositions. This chapter will discuss the political climate that surrounded Husa’s upbringing, inspired his composition, and fueled his views on the validity of contemporary music. Chapter Two is an analysis of the rhythmic elements of the concerto. One of the difficulties of hearing and playing this composition is finding the beat and/or meter. In the discussion of rhythm I will show how Husa uses various rhythmic techniques to create a dialectic approach to meter and pulse and how the changes in rhythm often correspond to formal divisions.

Chapter Three is an analysis of the melodic and harmonic material using set theory. In this chapter I will show how pitch material is unified by set class 4-5 (0126) from the opening motive presented in the Prologue. Like the chapter on rhythm, a change in pitch material often corresponds with the beginning of a new section.
A thorough analysis of these three elements of the concerto (rhythm, melody, and harmony) will help the performer to understand the concerto and give a better performance. Knowing about Husa’s life and philosophies will also help the performer to comprehend his new methods of composition.
Chapter One
Biography

Karel Husa was born in Prague, Czechoslovakia on August 7, 1921. As a boy, Husa went to a school of technical sciences. He was a diligent student in the areas of geometry and mathematics and also did a lot of painting as a way of escaping the strictures of mathematics. Likewise, he was fascinated with music. He began his music studies on the violin when he was eight years old. Husa recalls, “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. I still find this incredible: they were from very modest families, but they paid for 9 years of lessons, twice a week, for 2 children.”

Husa entered college as an engineer. Shortly thereafter came Hitler’s occupation of Czechoslovakia. A student was killed by the Nazis and after a protest was staged all the technical schools in Prague were closed. Most of the students were shipped to Germany to work in factories. Husa learned that the conservatories and art schools were still open so he applied and was accepted for painting, but when he learned that students previously enrolled in the technical schools would not be admitted he turned to the conservatories. Husa was interested in applying to the Prague conservatory as a violinist but learned that the only opening was in composition. In 1941 he was accepted into the

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4Ibid.
composition class of Jaroslav Ridky. There he composed his first published work, the *Sonatina* for piano (1943). Husa says of this time in his life,

> I had so much to learn; I had no background in harmony, no counterpoint. My violin teacher had never given me exercises or training in harmony; in fact, he hadn’t even given me great music, only virtuoso pieces. I must say that I had a very good technique, but I didn’t know anything about music. I had a good ear for melodic line, and I could hear when anybody was even a little out of tune.

It is interesting to note how Husa recognizes that having a good technique does not completely make a musician. Likewise, virtuosic music is not necessarily good music.

And so it is with Husa’s saxophone concerto. A true understanding and appreciation requires knowledge of its structure; melody, harmony, rhythm, and form. Good technique and accurate playing of the notes are only the beginning.

Due to the Nazi presence, Husa’s time in Prague as a student at the Conservatory was stressful and filled with uncertainty. There was little freedom in musical expression; no music by Stravinsky, Hindemith, or Schoenberg. Husa recalls, “During the occupation, all painting or music or poetry that was a little new was banished as decadent art.” Nevertheless, Husa has become a champion of contemporary music. Even the limited exposure and hostility towards new music could not stop Husa from loving it.

After hearing an illegal concert of Bartok string quartets, He remarked, “I was

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*Ibid.,* 32.


*Adams, 2.*

*Hegvik, 33.*

completely bewildered. I didn’t understand any of this music. I just knew it was incredibly beautiful.\(^9\)

Under a great deal of stress and turmoil, all classes at the Conservatory were suspended in the final year of the war until the liberation of Czechoslovakia in 1945. In 1946 on fellowship from the French Government, Husa went to Paris where he studied composition with Arthur Honegger and Nadia Boulanger, and audited Darius Milhaud’s composition class at the Paris Conservatoire. While in Paris he was awarded the Prix Lili Boulanger for the *String Quartet No. 1*. After the newly installed Communist government in Czechoslovakia revoked his passport because he refused to return home to serve the oppressive Communist regime, Husa remained in Paris as a refugee earning an irregular income as a free-lance conductor.\(^10\) He studied in Paris for many years earning two degrees; one in conducting and the other in composition. This period was very enlightening for him. He was independent, living on modest earnings, and had the chance to get to know himself and the world.\(^11\) Husa says of this time, “... being alone is an adventure. I often think that it’s necessary to be alone for some time to gain a better understanding of the world... and oneself.”\(^12\) In 1954 Husa accepted a position at Cornell University teaching music theory and conducting the university orchestra. After

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\(^9\)Ibid.

\(^10\)Adams, 2.

\(^11\)Hegvik, 34.

\(^12\)Ibid.
only three years he became a tenured professor and was later named Kappa Alpha Professor of Music. He retired in 1992.

Probably Husa's most famous and most performed composition is *Music for Prague 1968*. It was first heard in a semi-private performance at Ithaca College on December 13, 1968 and officially premiered on January 31, 1969 in Washington DC. Since then it has received over 10,000 performances. *Music for Prague 1968* was written as a homage to Husa's native city from which he was exiled for over 40 years, but more importantly as a protest against the Warsaw Pact forces' aggressive intervention in Czechoslovakia at that time.

It is true that the saxophone concerto, composed in 1967, is not one of his more popular works, but for that matter neither is the saxophone a celebrated instrument in the classical world. Among saxophonists, however, this concerto is very highly regarded.

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13Adams, 2.


16Adams, 4.


18Adams, 8.

19Ledec, 1.
Several colleagues throughout the country have told me about performing the concerto and how they consider it one of our very best works. ²⁰

Husa’s admiration for the saxophone can be seen in his frequent use of it in solo, band, and orchestral writing. The following quote sums up Husa’s attitude toward the saxophone,

I should add that I have always admired this instrument and often wondered why it didn’t make it into a regular membership of an orchestra. And not only the alto, for the others, soprano, tenor, baritone and bass are beautiful instruments too, as I have since had the occasion of hearing them in the band, wind ensemble or any other wind combination. Not only has this instrument a beautiful soft dynamic in almost every register, it also has a rich (and mellow if necessary) color in mezzo-forte, but it also has one of the most powerful sounds in loud passages, cutting through the whole orchestra and eventually through a full band. I admire Maurice Ravel, a genius of orchestration, for having used the saxophone in some of his works such as Bolero and Pictures from [sic] an Exhibition. What a pity he was not followed by other composers at that time, for we could have had by now the saxophone a regular member of the orchestra. ²¹

Husa’s saxophone concerto was written in 1967 just after a time of experimentation with various methods of composition. In the 1950’s he was influenced by the neo-classicism of Honegger and Stravinsky and by the folkloric style of Janácek and Bartók. By the end of the decade Husa began to move away from tonality towards a more austere, atonal, and experimental idiom. Naturally, Husa studied serialism and composed a few serial works in the early 1960s. The saxophone concerto can be seen as a synthesis of all of Husa’s musical vocabulary. Neo-classicism influences its formal design, the expressiveness and contour of the melodic writing has its roots in the folkloric

²⁰Private e-mail messages from NASA (North American Saxophone Alliance) members.

idiom, the intricate working out of motives reflects his detailed study of serialism, and the contemporary saxophone and orchestral writing demonstrates his ongoing fascination with new and unusual instrumental techniques and combinations.

As a proponent of contemporary music, Husa has eloquently answered the objections of critics of his music and modern music in general. He points out that it is the new musical language that people abhor rather than the quality of the music. He writes, "When listeners today compare new music to the works of the past, too often they only compare the musical language."

Husa’s Pulitzer Prize winning String Quartet No. 3, prompted mixed reviews from those attending. The concert review in the Washington Star says this, “His Third String Quartet says what it wants to say boldly, succinctly, and with complete naturalness. It is difficult to resist the temptation to call it a masterpiece; certainly, it deserves a longer life-span than most prize-winning works.” But a patron’s letter to the editor makes a much harsher critique. “You must forgive me if I take exception to your criticism of the Karel Husa Third String Quartet which was performed at the National Galley several weeks ago. I have heard it before and as hard as I try, I cannot hear the masterpiece that you

Adams. 3.


Disturbed Music Lover, 63.
see in it.” He goes on to say that the music, “... defies consonance and normal rhythmic feeling, music compared to which the late quartets of Beethoven are crystal clear.” Husa responds by pointing out a similar reaction printed in Paris in 1857 to the transition passage from the Scherzo to the Finale of Beethoven’s *Fifth Symphony*.

Here you have a fragment of 44 measures, where Beethoven deemed it necessary to suspend the habeas corpus of music by stripping it of all that might resemble melody, harmony and any sort of rhythm. . . . Is it music, yes or no? If I am answered in the affirmative, I would say that this does not belong to the art which I am in the habit of considering as music.27

And then another article in 1806 from a paper in Vienna about the overture to *Fidelio*:

Recently there was given the overture to Beethoven’s opera *Fidelio*, and all impartial musicians and music lovers were in perfect agreement that never was anything as incoherent, shrill, chaotic and ear-splitting produced in music. The most piercing dissonances clash in a really atrocious harmony, and a few puny ideas only increase the disagreeable and deafening effect.28

By pointing out these attacks on the music of Beethoven as well as several other now considered great composers, Husa challenges us to consider whether or not we are making the same hasty judgment of today’s music. Most convincing is reference of a Boston critic who at once said that Strauss’ *Don Juan*, “... has little invention and his

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26Ibid.

27Ibid.

28Ibid, 64.
musical thoughts are of little worth . . . ,” and then eleven years later stated that it is, “A
daring, brilliant composition . . . . How expressive the themes . . . !”

An initial hearing of this concerto may cause a confused reaction to its new
musical language. Even in this new millennium, Husa’s harmonic and rhythmic language
from 1967 may seem new. One must therefore consider the life of Karel Husa and how
his experiences may relate to his compositional style. Likewise, one must keep in mind
the initial reactions to the music of Beethoven and Strauss noted above as well as other
now revered composers.

29Ibid.
Chapter Two
Rhythm

Although written with traditional rhythmic notation and meter, Husa's rhythmic style in his saxophone concerto does not conform to the traditional strong/weak beat structure of the measure. Consequently, it is difficult (and even impossible at times) to perceive meter and pulse even though it is still implicitly there as an underlying foundation. Husa creates this dialectic rhythmic style in three ways: by resting or tying into the downbeat, through the use of irregular note and phrase lengths and irregular subdivisions of the beat, and by using accents to shift the emphasis away from the downbeat. This chapter will focus on these various rhythmic devices.

Prologue

The very beginning of the concerto demonstrates the first two rhythmic devices mentioned above. First, in the opening gesture, Husa conceals or negates the notated meter by resting or tying into the downbeat. For instance, since the saxophone enters in m. 1 with an unaccompanied solo line, the first note could have been written as a quarter note starting on the downbeat of m. 1, but instead Husa chose to write a rest on the downbeat followed by a syncopation which is then tied into the second beat. The second note then ties into both the third beat of the first measure and the downbeat of the second measure. Husa extends the second note into the second measure in order to avoid articulating the downbeat. Again in the third measure the downbeat is avoided by a rest. (Figure 2.1)
In addition to avoiding the downbeat in the first three measures of the concerto, the presence of many different note values also contributes to a weakened sense of meter. It is typical for music of the common practice period to unfold mainly in two to four different note values related to one another by ratios of 1:2. This helps to define the meter and makes the pulse easier to follow, but in mm. 1-2 of the Prologue alone, there are five different note values that do not relate to each other by a simple 1:2 ratio as shown in Figure 2.2.

The four notes that make up the first phrase each have different lengths. The duration of the first note is 1 beat, the second 2 3/4 beats, the third 1 1/2 beats, and the
fourth 2 beats. The overall phrase length of these four notes is 7 1/4 beats. The next phrase is 5 1/2 beats long and is made up of four different note lengths. Such a wide variety of note and phrase lengths makes it virtually impossible to detect a steady pulse much less meter. (Figure 2.3)

Figure 2.3. Odd note and phrase durations in mm. 1-3.

Another element contributing to a weakened sense of pulse and meter is the prevalence of motion on subdivisions and/or weak beats of the measure. In fact it is not until m. 15 that a note in the solo saxophone is articulated on the downbeat of the measure, and of the 51 measures in the first movement, only 15 have a note in the solo saxophone part that changes or is articulated on the downbeat of the measure. (Figure 2.4)

Figure 2.4. Attacks on subdivisions and weak beats in mm. 1-3.
The accompaniment in the first movement does not offer much help in defining the meter. In the first ten measures of the concerto, the accompaniment in the vibraphone mostly provides a sustained tremolo background. As the accompaniment becomes more involved (m. 13), it is also more rhythmically diverse with many different note values that are seldom articulated on the downbeat. (Figure 2.5)

Husa also writes rhythms that do not fall into a duple or triple subdivision of the beat. In mm. 14-15, the accompaniment has five sixteenth notes in the time of six. The next beat in the solo saxophone has seven eighth notes in the time of eight. Figure 2.6 shows the ametrical groupings in mm. 14-15.

Husa maintains a sense of forward motion in the Prologue not through regular pulse or meter, but through a complementary use of rhythm. In other words, when the solo saxophone line is active the accompaniment is sustained and when the solo
saxophone line is sustained the accompaniment is active. In each case a more active and complex rhythmic style creates forward motion against a sustained background. (Figure 2.7)

It is very rare in the Prologue for the solo saxophone line and accompaniment to articulate a note simultaneously. Except for a weak simultaneity in m. 8 (the solo saxophone is at a fortissimo dynamic while the vibraphone is pianissimo), the solo saxophone and band accompaniment do not articulate together until m. 45 which is just seven measures from the end of the movement. From that point to the end, there are eight
instances where notes are articulated in both the solo saxophone and accompaniment at the same time. The frequency of simultaneities between the solo saxophone and accompaniment at the end of this movement offers a logical transition into the second movement which will be characterized by much more vertical alignment and pulse than the first.

Ostinato

The second movement is called Ostinato. The word ostinato is defined in The New Harvard Dictionary of Music as "a short musical pattern that is repeated persistently throughout a performance or composition or a section of one." The second movement has two ostinati; ostinato A (mm. 6-9), and ostinato B (mm 11-16). (Figure 2.8)

![Ostinato A and B](image)

Figure 2.8. Ostinato A mm. 6-9 and ostinato B mm. 10-16.

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Both of these ostinati contradict the notated meter. As in the first movement, Husa avoids placing a consistent accent on the downbeat. For example, ostinato A starts on the downbeat, but the rhythm in the next measure starts on beat two and continues into beat one. This is not necessarily unusual; motion to the downbeat occurs frequently in music of the common practice period. After this three-eighth-note pattern with intermittent dotted-quarter-note rests is established in the first three measures of ostinato A, however, the rhythm in the fourth measure is displaced away from the downbeat by one eighth-note rest and an accent. Then the entrance of ostinato B occurs on beat two of the measure so by this point an audible sense of the downbeat is lost. (See Figure 2.8)

Ostinato B is a variation of ostinato A. It starts with three eighth notes as in the first, but it starts on beat two rather than beat one of the measure. After two beats of rest there are six consecutive eighth notes as in ostinato A, but they are grouped in pairs rather than threes and are accented to create a hemiola rhythm. Then the pattern continues as before, displaced by one eighth note, but differs because there is an added two beats of eighth notes which extends its overall length. (See Figure 2.8)

Rhythmic complexity also characterizes the solo saxophone part. Husa uses a rhythmic technique whereby the beat is avoided and the pattern displaced by the addition or subtraction of rests and/or note values. For instance, in m. 72 Husa establishes a rhythmic pattern that is similar to ostinato A (it has three eighth notes followed by one or more dotted-quarter-note rests in 6/8 meter), but then as in ostinato A, Husa displaces the downbeat by adding rests. (Figure 2.9)
In mm. 76-77, Husa adds one eighth-note duration to the dotted-quarter rest. As a result the beginning and end of the phrase is displaced from the downbeat. (Figure 2.10)

The next phrase then starts on the second beat (weak beat) of m. 80 and then the typical dotted-quarter-note rest is reduced by one eighth note so that pattern begins slightly earlier than would be expected. (Figure 2.11)
In the next section, beginning with m. 99, Husa uses sixteenth-note rhythmic figures to create a sense of mixed meter. Although written in 6/8 meter, the rhythmic patterns sound like a combination of 4/8 and 3/8. (Figure 2.12)

Even when a rhythmic figure starts on beat one of the measure, it is written in such a way that the downbeat sounds like an upbeat. In other words, the agogic accent contradicts the metric accent. For example, in m. 107, the first two sixteenth notes sound like pickups to the following sustained note because they are low and fast and because the accompaniment begins on the second eighth note. (Figure 2.13)

After a restatement of the introduction in m. 120, the next phrase begins on the downbeat of m. 125 with an accent. The uncharacteristic placement of an accent on the downbeat indicates the start of a new section. In the next four measures Husa once again
avoids defining the meter by shifting the accent to various points in the measure. (Figure 2.14)

Husa continues to use these various rhythmic devices throughout the rest of the movement as a way of furthering the dialectic between meter and pulse. So far in the first two movements Husa has succeeded in blurring the lines of pulse and meter by avoiding any regular accent of the downbeat. In the Ostinato he does it with a more strongly accented style than the Prologue but still accomplishes the same result.
Epilogue

The last movement, Epilogue, starts in the solo saxophone with a single soft sustained note that is subtly manipulated in dynamic and pitch. This sets the stage for a different rhythmic style, one where the music flows seamlessly and without apparent pulse from one musical idea to the next. In the previous movements the pulse was not regular but was still recognizable. In this movement, long sustained notes, fermatas, and an extremely slow tempo contribute to the overall seamless rhythmic character. (Figure 2.15)

![Figure 2.15. Seamless and apparent pulseless rhythmic character, mm. 1-3.](image)

In mm. 7-12 in the solo saxophone there are two opposing rhythmic forces at work. First, Husa uses quarter-note triplets and irregular rhythmic strings that are beamed across the barline to obscure the meter and pulse, but he also creates points of articulation by preceding downbeat attacks with breath marks. In this case the flowing style is abruptly interrupted and tempo is at least vaguely defined. (Figure 2.16)
Figure 2.16. Irregular rhythms and downbeat attacks in mm. 7-12.

Complementary rhythm keeps the piece moving forward while the continuing use of points of simultaneity break up the seamlessness and articulate important events. The frequency of these simultaneous attacks in the midst of the seamlessness builds intensity and often corresponds with an increase in dynamic, texture, and tessitura. For instance, in mm. 17, 18, and 19, the solo saxophone, oboe, English horn, and alto clarinet all articulate together on beat two of the measure. Beat two is again accented in m. 20 with the solo saxophone joined by the bassoons, piano, vibraphones, and piccolo. These four successive attacks between the solo saxophone and accompaniment correspond with an increase in dynamic in the saxophone, an increase in the number of instruments playing,
and an increase in the overall tessitura. Husa also uses breath marks in the solo saxophone and rests in the woodwinds to emphasize these simultaneities, and in the trumpets he uses mutes that are opened in sync with the various points of attack. (Figure 2.17) The music continues to move forward to an even higher point in mm. 22-23, which is again emphasized through simultaneities in the accompaniment as well as an increase in dynamic and tessitura. (Figure 2.18)

Husa’s rhythmic style thus involves devices such as the imposition of irregular groupings on a regular meter, the placement of upbeat-like gestures at or near the downbeat, the use of accents to displace the downbeat, and the combination of complementary and simultaneous rhythmic writing. Often but not always a reasserting of conventional metric organization signals the start of a new section or important passage.
Figure 2.17. Building drama through simultaneities, mm. 17-20 (full score).
Figure 2.18. Further building of drama through simultaneity, dynamic, and tessitura, m. 22-23 (full score).
Chapter Three
Pitch Material

Atonal set theory sheds much light on the harmonic language of Karel Husa in this concerto. Throughout each of the three movements Husa uses collections of notes that relate to one another by their common use of certain intervals, in particular the minor second, minor third, and major third. More often than not, an increase in rhythmic activity corresponds to a more dense harmony. Likewise, smaller collections of notes occur at times when the orchestration is thinner, dynamic softer, and rhythmic activity more sparse. The following pages will demonstrate the unity and variety of the various set classes that Husa uses in this concerto and how they articulate the form.

Prologue

The Prologue is unified by multiple uses of collections belonging to set class 4-5 (0126). The saxophone’s first motive (motive A) in mm. 1 and 2 expresses this set class and is characterized by long note durations and large melodic leaps as shown in Figure 3.1.

![Figure 3.1. Motive A, set class 4-5 (0126), mm. 1-2.](ad lib)

The second motive (motive A’) is similar to the first because it belongs to the same set class, but different because it has different rhythmic characteristics. It is shorter (it takes up only one half of a beat) and has more conjunct intervals. (Figure 3.2)
These two motives provide harmonic and melodic material throughout this movement and the rest of the concerto.

After establishing the two motives in the beginning and the prominence of set class 4-5 (0126), Husa varies the melodic and harmonic material to include set classes that are different but closely related to set class 4-5 (0126). For instance, in mm. 8 and 9 the melody in the solo saxophone forms set classes 4-20 (0158) and 4-4 (0125), each of which has the subset 3-4 (015) in common with set class 4-5 (0126) as shown in Figure 3.3. Another variation of set class 4-5 (0126) is in mm. 14 and 15. Here, the harmonic material in the accompaniment and the melodic material in the saxophone both belong to set class 8-20 (01245789). In the accompaniment this set class is broken down into the subsets 4-5 (0126) and 4-11 (0135) which are for the most part separated by rests, while in the saxophone melody 8-20 (01245789) is expressed in one rhythmic gesture. This is a good example of harmonic and melodic unity in the midst of rhythmic diversity. (Figure 3.4)
Figure 3.3. Set classes 4-20 (0158) and 4-4 (0125) in mm. 8-9.

Figure 3.4. Set classes 4-5 (0126), 4-11 (0135), and 8-20 (01245789) in mm. 14-15.
The subset 3-1 (012) is used harmonically in m. 18; it prepares the return of set class 4-5 (0126) which is used both melodically and harmonically in the next four measures from mm. 18-22. (Figure 3.5)

Figure 3.5. Set classes 3-1 (012) and 4-5 (0126) in mm. 18-22.

Beginning in m. 23, one three-note subset of set class 4-5 (0126), 3-4 (015), is used extensively. This coincides with a change in rhythmic character from duple to triple subdivisions of the beat in the solo saxophone and a change to a sustained chordal
accompaniment where set class 4-2 (0124) is formed. Here the changes in rhythmic and harmonic texture help to articulate a new section as figure 3.6 shows.

![Figure 3.6. Set classes 3-4 (015) and 4-2 (0124) in mm. 23-25.]

Towards the end of this triplet-dominated section in mm. 28-29, the solo saxophone descends to the low register and set class 3-4 (015) assumes a harmonic function as shown in figure 3.7.

![Figure 3.7. Harmonic use of 3-4 (015) in mm. 28-29.]

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Although mm. 28, 29, and 33 are significant points where set class 3-4 (015) is used harmonically, 3-4 (015) still maintains a melodic character in mm. 32-33 and sometimes two different transpositions occur simultaneously. (Figure 3.8)

![Figure 3.8. Melodic use and transpositions of 3-4 (015) in mm. 32-33.](image)

The close relationship of set classes 3-4 (015) and 4-5 (0126) can be seen in m. 34. As figure 3.9 shows, here set class 3-4 (015) is used on beat three; the addition of E-natural on the second half of beat four forms set class 4-5 (0126).

![Figure 3.9. Close relationship of set classes 3-4 (015) and 4-5 (0126) in m. 34.](image)

After establishing 4-5 (0126) and 3-4 (015) as prominent set classes, Husa introduces set class 3-3 (014) which has interval class (IC) 4 (major third) in common with 4-5 and 3-4.
Set class 3-3 (014) also contains 1C 3 (minor third) and is used extensively throughout the rest of the concerto. Its first appearance in mm. 35-36 of the solo saxophone is melodic in nature. Its impact is intensified when it is used harmonically in the following measure as figure 3.10 shows.

Figure 3.10. Melodic and harmonic use of set class 3-3 (014) in mm. 35-36.

As has been the case with set class 3-4 (015), 3-3 (014) is also used both independently and as a subset of larger collections. In m. 37 both 3-3 (014) and 3-4 (015) are contained in the melodic gesture which makes up set class 5-3 (01245) as seen in figure 3.11.

Figure 3.11. Set classes 3-3 (014) and 3-4 (015) as subsets of 5-3 (01245) in m. 37.
In the next five measures before the quasi cadenza (mm. 38-42) set classes 3-3 (014) and 3-4 (015) are expressed either independently or as subsets. The last measure before the quasi cadenza is a good example of economy of means. Packed into this three-beat fragment are set classes 3-3 (014), 3-4 (015), and 4-5 (0126) as subsets of the larger set class 8-20 (01245789). The grouping of these subsets is not always obvious but they are nevertheless present and are responsible for the overall intervallic character of the gesture. (Figure 3.12)

![Figure 3.12. Subsets of set class 8-20 (01245789) in m. 42.](image)

The cadenza also uses 4-5 (0126) and subset 3-4 (015). In addition, it incorporates set class 5-33 (02468), a subset of the whole-tone scale. The cadenza is another example where the segmentation of the passage into set classes is not always obvious. For example, set class 3-3 (014) is a subset of 6-Z24 (013468) but the notes that make up the set class (C#, E, F) are not grouped together. The notes A, C#, D that make up set class 3-4 (015) are also a subset of 6-Z24 (013468) but are a little more obvious in their placement. (Figure 3.13)
After the cadenza there is a sudden change in the texture. First of all, the accompaniment becomes much more active than in the previous passage. As a result, there are many more simultaneous attacks between the solo saxophone and band accompaniment. In these simultaneities it is common for notes in the solo saxophone part to be doubled in the accompaniment. For instance, in mm. 45, 46, and 47 the solo saxophone has G-flat, F, and B-flat in common with the accompaniment. These points where the solo saxophone and accompaniment sound the same note make up set class 3-4 (015) as shown in figure 3.14.

In addition to the increased rhythmic activity at the end of the Prologue, Husa continues to use set classes 3-3 (014) and 3-4 (015) but often includes them as part of larger collections. In m. 45 the notes in the solo saxophone make up the set class 7-35 (013568T), the major scale, which contains the subset 3-4 (015), while in the accompaniment the notes make up set class 5-28 (02368), a subset of the octatonic scale which has 3-3 (014) as a subset. (Figure 3.15)
Figure 3.14. Simultaneities and set class 3-4 (015) in mm. 45-47.

Figure 3.15. Set classes at the end of the movement.

In m. 47 set class 5-3 (01245) contains the subset 3-3 (014) while in m. 48 set class 3-3 (014) is a subset of 6-2 (012346). Set class 3-4 (015) can also be found in the solo saxophone part. (Figure 3.16)

The last measure of the movement conveys a sense of finality and forward motion. It sounds final because of the prominence of the pitch class E natural. The E is sustained by the solo saxophone and is supported in various octaves by the low winds, saxophones, piano, and mallet percussion. Furthermore, the E is preceded by a B-flat
which is played in several octaves by various instruments of the band. This B-flat to E movement has the effect of a dominant-to-tonic cadence because the B-flat to E relationship (tritone) has been an integral part of the concerto so far: motive A starts with B-flat and ends with E, and the first and highest notes of motive A' outline a tritone. In contrast to the sense of finality that the B-flat to E motion brings, the ending also has a sense of forward motion because of the crescendo to fortissimo and the direction in the score, “Very short pause between Prologue and Ostinato.” (Figure 3.17)
Ostinato

The five-measure introduction of the second movement (Ostinato) begins with material entirely constructed from set classes 3-3 (014) and 3-4 (015). The first chord belongs to set class 6-Z19 (013478) which has 3-3 and 3-4 combined and the second chord belongs to set class 3-4 (015). Set class 3-3 (014) can also be seen linearly in the top voice of the piano reduction. This introduction is a source of motivic material, both rhythmic and harmonic, throughout the movement. (Figure 3.18)

![Figure 3.18. Two chords from introduction, mm. 1-4.](image)

The introduction reappears in m. 120. As a way of leading up to this, Husa uses fragments that share its rhythmic and harmonic characteristics. First in m. 105 there is a two sixteenth-note fragment that uses 3-3 (014) and then in m. 114 there is a four sixteenth-note fragment that uses 3-4 (015). (Figure 3.19)

Another restatement of the introduction material can be found in m. 177. The orchestration is reduced to brass rather than full band and some of the note durations are reduced but the harmony is the same.¹ (Figure 3.20)

¹The harmony is slightly different in the piano reduction to reflect the change in orchestration. In the full score however, the harmony is exactly the same. For our purposes, the piano reduction is sufficient to show that the introduction material returns.

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Figure 3.19. Rhythmic and harmonic fragments from the introduction in mm. 105 and 114.

Figure 3.20. Introduction material in mm. 177-180.

The next section starting at m. 193 has a rhythmic pattern in the accompaniment that is similar to the rhythm used in the introduction. The pattern is like an ostinato but with too much variation for the name ostinato to be literally applied. It is about four measures long and consists of three rhythmic events: 1.) a sixteenth note vertical collection played on the second sixteenth note subdivision of the beat. 2.) an isolated eighth-note vertical collection 3.) 2 or 4 consecutive sixteenth-note vertical collections slurred. (Figure 3.21)
Throughout this quasi ostinato section Husa uses a variety of note collections that form many different set classes. Set class 5-27 (01358) is one of the larger collections used. It appears in several transpositions. Two of the transpositions are major-seventh chords with an added ninth while the other is a minor-seventh chord with an added ninth. This is a good example of how in tonal theory there would be a distinction between the two chords but in atonal theory they are considered equivalent because of their basic intervallic structure. (Figure 3.22)

There are other collections in this section that suggest various tonal ideas. First are the numerous triadic constructions. In m. 206 there is a B major chord over a B minor
chord that expresses set class 4-17 (0347). The notes in measure 211 belong to the A major scale which expresses set class 7-35 (013568T). In m. 213 there is an E major chord over a G major chord that expresses set class 5-32 (01469), and in m. 214 an F# minor-third interval over an F major triad forms set class 4-18 (0147). (Figure 3.23)

![Figure 3.23. Quasi-tonal collections expressed as various set classes in mm. 206, 211, 213, and 214.](image)

The next section starting in m. 249 is preceded by the introduction material and marked by a change in meter from 2/4 with a duple subdivision of the beat and a majority of sixteenth-note figures to 6/8 with triple subdivision of the beat with a majority of eighth-note figures. Also, set class 4-5 (0126) from the beginning of the Prologue returns. (Figure 3.24)
The next phrase starting in m. 262 incorporates set class 3-2 (013) in the solo saxophone and 3-3 (014) in the accompaniment. The rhythmic idea is the same in the solo saxophone but the accompaniment has a two-sixteenth-note interjection idea borrowed from the introduction. (Figure 3.25)

After another brief transition in mm. 269-277, a new section begins that is characterized by a pattern in the accompaniment that consists of eight sixteenth notes. The solo saxophone has sixteenth-note rhythmic patterns that start mostly on the second eighth note of the measure. This section starts with set class 4-16 (0157) spelled out
melodically with the pitch classes F#, C, B, E. The next eight-sixteenth-note pattern retains this same pitch class order and then adds another 4-16 (0157) set class that is harmonized in thirds. The next pattern does the same thing in fourths. Finally, the third statement of this pattern is in sixths (mm. 278-280). (Figure 3.26)

Figure 3.26. Patterning of set class 4-16 (0157) in mm. 278-280.

The accompaniment then arrives in m. 281 on a sustained chord that expresses set class 4-4 (0125). The saxophone part contains a scale-like pattern that suggest an E Mixolydian orientation. (Figure 3.27) Following this in mm. 285-287 is a three-measure section in the accompaniment that resembles the sixteen-note pattern from mm. 278-280. The difference is that here Husa uses set class 4-20 (0158) instead of 4-16 (0157); the rhythmic and intervallic relationships, however, are still similar. (Figure 3.28)
Again Husa repeats this pattern. There is slight variation in the scale played by the saxophone but what is most notable is how the harmony and rhythm become denser by each repetition in the accompaniment. The increase in rhythmic and harmonic density causes an increase in drama and tension. In mm 292-293, the rhythmic pattern has one eighth note added and the harmony is made up of mostly three-note collections. The pitch-class content of m. 292 and the first beat of m. 293 makes up a twelve-note aggregate. (Figure 3.29)
Husa repeats this pattern once more in mm. 312-314 increasing the rhythmic and harmonic density still further. The rhythm is now a steady succession of sixteenth notes and each chord that is formed expresses set class 4-17 (0347), i.e. a triad with both a major and minor third. Horizontally, the highest and lowest notes moving in contrary motion both form set class 6-20 (014589). Set class 6-20 (014589) contains two transpositions of set class 3-4 (015) which is also formed in each of the voices of the first half of the measure. (Figure 3.30)

The next section starting in m. 315 occurs after the climax of the previous section and is characterized by sixteenth-note subdivisions of the beat in 2/4 meter. Husa continues to use set class 3-3 (014) but also introduces other collections that contain (IC)
47

Figure 3.30. Fourth iteration of pattern, showing climactic increase in rhythmic and harmonic density in mm. 312-314.

4 (major third). For example, mm. 317-319 express set classes 3-8 (026) and 4-Z29 (0137) while IC 4 continues to be prominent in the right hand of the piano part in m. 320. (Figure 3.31)

Figure 3.31. Various expressions of the characteristic IC 4 of set class 3-3 (014) in mm. 317-320.

In mm. 324 and 325 Husa continues to emphasize IC 4 as can be seen in set classes 4-26 (0358) and 3-3 (014). (Figure 3.32)
Starting in m. 326 IC 4 is hammered out in the accompaniment for ten measures in an ostinato-like pattern that contains set class 3-11 (037). Here Husa is simplifying the harmonic and rhythmic elements to emphasize a more basic rhythmic nature and to draw attention to the primacy of IC 4. (Figure 3.33)
transpositions of IC 4; D-F# and E-flat-G. The next point where the saxophone interjects, m. 342, still contains the notes just mentioned but also has E and F added.

This collection now expresses set class 6-1 (012345) which is a chromatic hexachord with the subsets 3-3 (014) and 3-4 (015). These set classes that Husa has used prominently throughout the concerto thus far are emphasized by the hemiola rhythm in mm. 345-346. (Figure 3.34)
In the next section Husa gradually works his way back to the original 4-5 (0126) set class from the beginning of the concerto. He starts this by using the subset 3-5 (016) on the repetetive ostinato-like pattern starting in m. 349 along with the whole tone subset, set class 5-33 (02468), taken from the quasi cadenza of the first movement. (Figure 3.35)

![Set classes 3-5 (016) and 5-33 (02468) in mm. 349-350.](image)

Two transpositions of set class 3-4 (015) which is a subset of 4-5 (0126) are used in m. 354. Another transposition can be found, both individually and as a subset of set class 4-4 (0125), in m. 357, and finally in m. 360 set class 4-5 (0126) appears. (Figure 3.36)

![Set classes 3-4 (015), 4-4 (0125), and 4-5 (0126) in mm. 354, 357, and 360.](image)

Set class 4-5 (0126) is prominent in the accompaniment from mm. 360 - 371.

Then in m. 372 (nine measures from the end of the movement) a coda begins which
features set class 4-5 (0126) in the solo saxophone part. The notes in the
accompaniment, however, express set class 5-6 (01256). What is most notable here is the
alternation between subsets 3-3 (014) and 3-4 (015) and the resulting major and minor
thirds. Set class 3-4 (015), which has the notes B, C, and E, wins out at the end in a
manner suggestive of a Picardy third in tonal music, but the French horns are sounding a
C# which along with set class 3-4 (015) forms set class 4-4 (0125) which has both the
major and minor third. Clearly set class 3-4 (015) will be more prominent aurally because
of the number of instruments playing these particular notes, but the fact that the horns
are playing the C# by themselves makes the minor third a faint but nevertheless present
reality. The D#/E semitone in the piccolo and flute (sounding against the B and C in
several other instruments) also makes the dual presence and dissonance of both the major
and minor third prominent, but in the last three measures this dissonance gives way to a
single E. A similar major/minor third battle is happening in the E-flat, Alto, Bass, and
Contrabass clarinets with a trill from D# to E (sounding against the B and C in other
instruments) which ends on an E in the final measure. (Figure 3.37)

Epilogue

In the Epilogue Husa continues to use set class 3-3 (014) but also introduces 3-2
(013) which is characterized by IC 3 (minor third). One would expect that set class 4-5
(0126) would appear somewhere in the movement because of its importance thus far and
because it would serve to round out the concerto like the return to tonic does in a tonal
composition, but this is not the case. Instead, Husa uses set classes that have 4-5 (0126)
Figure 3.37 (full score). Major and minor thirds at the end of the Ostinato starting at m. 372.
as a subset and uses some four-note collections that are closely related to 4-5 (0126).

Also, Husa uses 3-4 (015), a subset of 4-5 (0126), as the set class for the final collection of notes of the concerto. Therefore, it is set class 3-4 (015) that is fundamental to the whole composition since it is both a subset of 4-5 (0126), a widely-used collection in each of the movements, and is the final sonority heard in the concerto.

The first section of the Epilogue starts with set class 3-2 (013) which is made up of notes from the solo saxophone and accompaniment. These three notes; D-flat, E natural, and E-flat make up one of the prominent chords used throughout this movement. The other chord that is prominent contains the notes F, A-flat, and A-natural and expresses set class 3-3 (014). (Figure 3.38)

Another transposition of 3-3 (014) is found in m. 5, but at the end of the measure and into the next measure the original transposition (F, A-flat, A) can be found in both the accompaniment and solo saxophone. (Figure 3.39)
Figure 3.39. Two transpositions of 3-3 (014) in mm. 5-6.

In the next measure (m. 7) set class 3-2 (013) is in the saxophone line which grouped with
the previous two beats from m. 6 forms a hexachordal collection of set class 6-16
(014568). Set classes 3-2 (013) and 3-3 (014) are also used in the accompaniment in m. 8
to form another hexachordal collection that expresses set class 6-Z19 (013478). A third
hexachord, 6-Z11 (012457), can be found in mm. 8-9 in the solo saxophone line. This
hexachord is different from the others because it has 3-1 (012) as one of its subsets.
(Figure 3.40)

Figure 3.40. Hexachords built on set classes 3-2 (013) and 3-3 (014) in mm. 7-9.

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In m. 20 the change in rhythmic character from mostly sustained chords in the accompaniment to sixteenth-note interjections, the change in dynamic in the solo saxophone from piano to forte, and the change in tessitura from low to high, corresponds with a change to a denser harmony and marks a new section. Husa continues to use set classes 3-2 (013) and 3-3 (014), but they are often subsets of larger collections. For instance, set class 4-17 (0347), found in the bass register accompaniment, contains two transpositions of set class 3-3 (014). Also, in the solo saxophone there is the original transposition of 3-2 (013) from m. 3, which is a subset of set class 4-4 (0125). Taken as a whole, all of the notes in this measure make up a seven-note chromatic collection.

(Figure 3.41)

Husa uses another hexachord in m. 26 which is one measure before the cadenza.

The rhythm becomes sustained with some instruments playing a tremolo. Set classes 3-3 (014) in the bass and 3-2 (013) in the treble form set class 6-Z36 (012347). Set class 4-13 (0136) is in the solo saxophone which has 3-2 (013) as a subset. (Figure 3.42)
Figure 3.42. Set classes 3-2 (013) and 3-3 (014) as subsets of set class 6-Z36 (012347) in m. 26.

At this point in the movement there is what is called in the score a quasi cadenza. Unlike a typical cadenza there is still supporting harmony. Husa sustains the harmony from the previous measure throughout the cadenza like a prolonged dominant in tonal music. He uses several hexachords for the melodic material most of which have set class 3-2 (013) as a subset. (Figure 3.43)

Figure 3.43. Hexachords in the cadenza, m. 27.

In m. 28-29 at the end of the cadenza, Husa continues to use set classes 3-2 (013) and 3-3 (014) as base pitch material. In the accompaniment set class 3-2 is expressed
both independently and as a subset, and in the solo saxophone set classes 4-19 (0148), 4-7 (0145), and 4-4 (0125) each have 3-3 (014) as a subset. (Figure 3.44)

Figure 3.44. Set classes 4-19 (0148), 4-7 (0145), 4-4 (0125), and 4-11 (0135) continue to express set classes 3-2 (013) and 3-3 (014) as subsets in mm. 28-29.

The next two measures (30, 31) use two different hexachords for harmony that both have set class 3-1 (012) as a subset while in the solo saxophone set class 3-2 (013) is prominent. Here we see that while Husa thickens the harmony with collections of four to six notes, he still maintains unity through the use of set classes 3-1 (012), 3-2 (013), and 3-3 (014) either individually or as subsets. (Figure 3.45)

Figure 3.45. Set classes 3-1 (012), 3-2 (013), 3-3 (014) as part of larger hexachords in mm. 30-31.
In the next seven measures (mm. 33-39), Husa continues to build and sustain the dynamic level while reintroducing set class 4-16 (0157) which was prominent in the Ostinato movement. Husa also uses other 4-note collections most of which have either 3-2, 3-3, or 3-4 as a subset. (Figure 3.46)

The final section of the Epilogue begins in m. 45. The harmony has been thinning out up to this point and is now almost exclusively made up of set classes 3-2 (013) and 3-3 (014). Figure 3.47 shows how set classes 3-2 (013) and 3-3 (014) are emphasized in the border notes of the melodic gestures in mm. 50-53 as well as in the harmonies of the accompaniment.

In the last five measures of the movement Husa emphasizes the major and minor third as he has throughout the concerto. At the end of the Ostinato he alternated between set classes 3-3 (014) and 3-4 (015). In this movement he uses set classes 3-2 (013) and 3-3 (014). What is most notable is how he ends the concerto with set class 3-4 (015) as a sort of Picardy third. For instance, the penultimate measure has a minor third (B-D) played very softly in the timpani which is hardly noticeable (probably felt more than heard). Then in the last measure a major third (D-F#) is played in the bass register of the piano. A true Picardy third retains the same root note as the previous minor third, but the fact that a minor third is followed by a major third at the end is significant. Furthermore, this is the same kind of Picardy third ending that Husa uses at the end of the Ostinato. (Figure 3.48)
Figure 3.46. Set class 4-16 (0157) and other 4-note collections from mm. 33-39.
Figure 3.47. Melodic and harmonic use of set classes 3-2 (013) and 3-3 (014) in mm. 50-53.

Husa’s harmonic and melodic writing in this concerto uses collections of notes that are generated from set classes 3-1 (012) 3-2 (013), 3-3 (014), 3-4 (015). The opening motive that expresses set class 4-5 (0126) has 3-1, 3-3, and 3-4 as subsets and thus provides unifying pitch material throughout the concerto. The major/minor third interval and half step also play an important roll in unifying and creating tension throughout. Husa’s use of larger set classes often corresponds with an increase in tension rhythmically, dynamically, and texturally.
Figure 3.48. Major and minor third interval (Picardy third) at the end of the concerto, mm. 55-59.
Conclusion

The purpose of this paper has been to analyze Husa’s saxophone concerto to help the performer give a better performance, the listener develop a better understanding and appreciation, and to expand on the field of music analysis and theory. This concerto has a musical language that is not easily accessible by the expert much less the novice. There are rhythmic, melodic, and harmonic relationships that need to be examined closely in order to uncover their structure and logic. After close examination we gain a deeper understanding of the musical language, our fear of the unknown subsides, and we are left with what the music expresses. This analysis has shown that a closer look at the rhythmic, melodic, and harmonic language of this concerto will bring the performer and listener closer to a true understanding and appreciation of the work and its musical expression.

The principle difficulty in understanding the rhythmic language of this concerto is finding the beat and feeling the meter. In the chapter on rhythm we have seen that the beat and meter are most often intentionally negated by a rhythmic style that is dialectic. In other words, there is a push and pull against the strong/weak beat structure of the measure. As we examined the different ways that Husa avoids the beat or meter, we also recognized that the performer must be absolutely aware of the beat and the meter in order to have a point of departure for the various syncopations and displaced metrical accents that create the rhythmic tension so characteristic of Husa’s dialectic style. The listener on the other hand will not likely be able to hear or feel the beat or meter but will
ultimately have the sense of phrases and gestures that are related to each other through similar use of motives, syncopation, and rhythmic anomalies. In this analysis some mention has been made of the possibility of mixed meter. Perhaps in the future another researcher might want to re-bar phrases of the concerto to see what meters other than common time certain sections may fall. For instance, what would the first part of the concerto look like if the first note started on the downbeat rather than the "a" (4th sixteenth note) of beat 1? What if the second movement were written in various mixed meters to reflect the shifting accents? These are just a couple of the many rhythmic questions still unanswered.

We may also conclude that the harmony is unified through the use of note collections that have similar intervallic relationships as revealed by set theory. The first motive expresses set class 4-5 (0126), and throughout the concerto the unique intervallic relationships of this collection are exploited. Again this is an example of a language that is new and unusual to our hearing. We may not at first, second, or third listening be able to recognize the similarity between the various set classes, but as we examine the collections closer with our eyes, our ears will follow. Set theory can reveal some obvious relationships between notes and also some more hidden relationships. We have seen that the change in the density of the harmony often corresponds with changes in rhythmic complexity and orchestration and thus helps to articulate form.

This analysis has only scratched the surface and is by no means complete as is the case with any analysis. Only slight mention has been made of sets that are related by
transposition or inversion. There has been some mention of the tonal implications of various note collections both melodically and harmonically, but there is still much room for a tonal analysis which may help to unite this modern harmonic language with that of the past.

This paper is the first on this concerto to use set theory as a method of melodic and harmonic analysis and the first to define criteria to explain Husa's dialectic approach to meter. As a result, the language of this composition is less of a mystery to the performer and listener and the gap between common practice and contemporary has a bridge that can be carefully but assuredly crossed.
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Appendix: Letter of Permission

March 29, 2000

Kevin Burns
197 Joseph Avenue
Westfield, MA 01085-1752

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by Karel Husa

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Vita

Kevin Robert Burns was born in Springfield, Massachusetts, on August 8, 1966. He grew up in Westfield, Massachusetts, and graduated from Westfield High School in 1984. Dr. Burns began his music career at the age of ten on piano and then took up the saxophone as a sophomore in high school. In May of 1989 he received a bachelor of music education degree from the University of Massachusetts at Amherst, where he studied saxophone with Lynn Klock. In May of 1991 he was awarded a master’s degree in saxophone performance from Louisiana State University where he studied with Griffin Campbell. While pursuing the Doctor of Musical Arts degree at L.S.U., Kevin was a winner in the L.S.U. Symphony Concerto Competition and performed Ingolf Dahl’s *Concerto for Alto Saxophone and Wind Orchestra* with the L.S.U. Philharmonia, Michael Butterman conducting. He was a semi-finalist in the Concert Artists Guild Competition and the Fischoff Chamber Music Competition.

While at L.S.U., Kevin was a parishioner, a member of the RCIA (Rite of Christian Initiation of Adults) team, bass section leader in the choir, cantor, and frequent saxophone soloist for liturgical and social events at St. Joseph Cathedral. Although music is always a part of Kevin’s daily life, when away from the “office”, he has a particular fondness for cooking and enjoyed learning the subtleties of Cajun and Creole cuisine working at several Baton Rouge restaurants. Dr. Burns currently resides in his native Massachusetts where he teaches saxophone and clarinet, sings in the choir and as cantor at St. Michael’s Cathedral in Springfield, and performs as a freelance musician.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Kevin Robert Burns

Major Field: Music

Title of Dissertation: Karel Husa's Concerto for Alto Saxophone and Concert Band: A Performer's Analysis

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Katherine Ramirez

James Lyons

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Date of Examination:

April 24, 2000

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