

Karel Husa's Divertimento for Brass and Percussion: A Study in Context, Composition, and Performance

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Article:

Karel Husa's Divertimento for Brass and Percussion is intimately connected to the composer's personal life and his Czech heritage, and it has become one of his most frequently performed works. Husa intended this music to be accessible for all levels of musicians and audiences, and in the almost fifty years since its composition, the Divertimento has been arranged for greatly varied media, both by the composer himself and by third-party arrangers. Arrangements of the Divertimento exist for brass quintet, brass quintet with percussion, wind ensemble, and a trio of flute, clarinet, and piano. Considering that the work originated as a salon-style suite of piano duets, that it has enjoyed a vibrant afterlife is indicative of the broad appeal of Husa's music. This article will contextualize the origins of the work and its various versions, analyze the brass/percussion version both as an independent work and in comparison to the original piano duets, and explore the rehearsal strategies necessary for a successful performance based upon the insights of Karel Husa and the experiences of the author.

Biographical Background

Karel Husa was born in Prague, Czechoslovakia, on August 7, 1921, and began his first musical training in 1929, taking violin lessons with Antonín Svejnoha, Husa's neighbor and a former professor at the Russian conservatory. While his parents believed that it was important for their two children to study music and the arts, they intended for Karel to become a civil engineer, so he was enrolled in a preparatory school for the engineering academy in 1932. Although Husa's parents initially resisted his entering the Prague Conservatory, political circumstances in Czechoslovakia during the 1930s would change the course they had planned for Karel's life.

The Nazi occupation of Czechoslovakia in 1939 coincided with Husa's graduation from preparatory school and his enrollment in the engineering academy. The Germans soon closed all the universities and academies following protests over the killing of a Czech student by the Nazis, and many young Czech citizens were then drafted to work in German factories. At this time, Husa began studying composition with Jaroslav Řidky, who taught at the Prague Conservatory. Řidky communicated to Husa's parents that their son would be more likely to avoid the war if he were allowed to enroll in the conservatory. His parents acquiesced, and he entered the conservatory in 1941 and stayed through 1945.!

Following his studies in Prague and the end of the war, Husa moved to Paris on a French fellowship. He attended the École Normale from 1946-1951, where he studied composition with Arthur Honegger, and worked privately with Nadia Boulanger. During this period, he traveled to Prague several times to conduct his works, and was repeatedly asked to remain in Czechoslovakia. Husa declined these requests because of the rise of the communist government. Ultimately, this led to the forfeiture of his Czech citizenship, the seizure of his belongings that remained at his parents' home, and the beginning of his life in exile.² Husa remained in France, where he met his wife, Simone, composed, and made frequent conducting appearances.

An American colleague of Husa's at the École Normale, Elliott Galkin, was now studying musicology at Cornell University. In early 1954 he informed Husa of a faculty position at Cornell. Donald J. Grout, then the chair of the music department, invited him to apply³, and a letter of recommendation from Nadia Boulanger likely helped Husa's cause. Grout offered the position to Husa and he accepted, arriving in New York for the fall semester of 1954.

Compositional Background, Versions, and Afterlife

In 1955, Husa composed his Eight Czech Duets as a musical gift to his children, who at that time were one and three years old. The composer and his wife assumed that their children would eventually learn to play the piano, and that this piece would be a way for them to experience the music of their heritage. In the mid-1950s, when Czechoslovakia was under communist rule and Husa was an exile living in the United States, it did not appear that he or his children would ever see their homeland again. The Eight Czech Duets, one of the few pieces Husa would write during his first year living in the United States, provided an opportunity for him to stay connected with Czech traditional music and for his children to know their heritage. The melodic material of the work is a blend of traditional Czech folk tunes that Husa learned as a child, and original "imagined" folk tunes that assume the characteristics of traditional folk music.

Husa remembers his mother's singing of folk songs around the house during his childhood. In early 1955, he received a letter from his sister in Prague informing him that their mother had died four months earlier. She had waited to inform him out of fear that he would try to return to Czechoslovakia, only to be detained by the government. Husa acknowledges that he was thinking of his mother and the songs she used to sing as he composed the Eight Czech Duets. This is especially apparent in some of the movement titles, such as "Mélancolie Song," "Funeral March," and "Elegie." At the same time, Husa wanted this music to reflect happier family memories, as reflected in movements such as the "Rondeau," which is described by the composer as "children playing and chasing each other." It was important to Husa that this piece be accessible to his children, other performers, and audiences, so it was written to be simpler and easier than many of his other works of that time. The duets received their public premiere on April 28, 1956, at the Cornell University Festival of Contemporary Arts, performed by Bruce Archibald and Charles McClain. Donald J. Grout encouraged Husa to compose more works in the same accessible folk-oriented style. During the same period, Husa wrote his Twelve Moravian Songs, one of which shares melodic material with the Czech Duets, and the Four Little Pieces for Strings.

As he settled into teaching at Cornell University, Husa interacted with colleagues at Ithaca College. Robert Prins, professor of horn at Ithaca, asked him in January of 1958 to compose a piece for brass ensemble for a potential performance in March. Husa explained to Prins that with such short notice he would only have time to arrange several movements of an existing piece, and he set to work arranging four movements of the Eight Czech Duets into the Divertimento for Brass and Percussion. The first performance of the new Divertimento took place on February 17, 1960, with Robert Prins conducting the Ithaca Brass Ensemble. A review in the Ithaca Journal the following day read, "The Divertimento of Karel Husa received a first performance worthy of its musical qualities. Of all the works played at the concert, this Divertimento gave the most powerful impression that its unique medium is the brass ensemble."⁴

Husa did not foresee the popularity of this work or the consistent attention that it would receive from performers over the ensuing decades. In 1968, John Covert, the new horn professor at Ithaca College, approached Husa with an idea that the composer arrange the brass ensemble Divertimento into a new version for brass quintet. The Ithaca College faculty brass quintet would then take the piece on tour with them, performing the piece in public and school concerts. Husa was interested in continuing his efforts to disseminate Czech folk music in twentieth-century settings. Faced with rescoring music that included percussion, Husa decided that he needed to choose a different slow movement for the brass quintet version. The "Song" of the brass ensemble version (originally titled "Der Abend" or "Evening") is heavily reliant upon glockenspiel. Since the Ithaca brass quintet would not include a percussionist, Husa decided to arrange an entirely different movement from the Czech

Duets for the quintet version, choosing the "Elegie" as a replacement. The Ithaca Brass Quintet premiered Husa's new version on November 20, 1968. In 1999, the ensemble Rhythm and Brass, a brass quintet that performs with a percussionist, asked Husa to compose a percussion part to correspond to the brass quintet version. That part, designated "ad libitum" by the composer and publisher, is now printed with the set of parts available for purchase by Associated Music Publishers.

Two authorized versions of Husa's Eight Czech Duets exist that are not arranged by the composer. In 1999, John Boyd, director of bands at Indiana State University, arranged the Divertimento for Brass Quintet for full wind ensemble. More recently, Michael Webster, professor of clarinet at the Shepherd School of Music of Rice University, arranged a complete transcription of the Eight Czech Duets for the Webster Trio. The Webster Trio: Leonye Buyse, flute; Michael Webster, clarinet; and Robert Moeling, piano, premiered this arrangement on July 2, 2003 in Ithaca, NY, and it is published by Schott as Eight Bohemian Sketches.

Considering that Husa originally composed this piece as house-music for his family, it is remarkable that over a period of fifty years it has not only remained part of the brass repertoire, but interest in the work has expanded beyond anything the composer could have predicted. When asked what he thought might have led to the popularity of this work, Husa was quick to point out his assessment that wind players are far more interested in new music than other instrumentalists. By Husa's own estimate, his brass and wind-band music is performed more often than his string and orchestral music at a ratio of 20 or 30:1. Husa reflected how there is comparatively such a small repertoire for brass quintet, and that throughout his career he has written music for those who are interested in it. While he has composed in all mediums, his most frequently performed works are those for winds, especially those for concert band. He believes that much of the popularity of the Divertimento, in all of its various guises, is owed to its accessibility to both performers and audiences.

Analysis, Comparison, and Insight

Movement I - Overture

The first movement, "Overture," is in AAB*A*i form. Husa structures this movement in regular two measure phrases, with harmonic interest coming from layering a modal melody with polychordal accompaniment. The 'A' sections of the form are loud in dynamic and more intense harmonically, with points of tension created by sustained polychordal sonorities.

FIGURE 1 IS OMITTED FROM THIS FORMATTED DOCUMENT

The 'B' section is more introspective, utilizing the Perfect 5th sonority, contrary motion between voices, and canonic imitation to slowly build to the return of the 'A' section. In m.13, the voices converge to create a triadic harmony (\hat{A} -flat minor). Harmonic dissonance is maintained through the final chord of the movement - a C Major triad, but with A-flat added to conflict with G-natural.

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The orchestration of this movement is straightforward, with lines frequently reinforced by significant doubling. In the outer tutti sections, the second trumpet and second trombone are scored in octaves, the third trumpet joins the horns (scored in two identical pairs), and the third trombone and tuba are either in unison or octaves throughout. The intimate effect is enhanced by eliminating the doublings and creating a more transparent texture between [A] and [B].

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Composer's Insights

Karel Husa describes this movement as a "farmer's dance." It is not intended to be interpreted too majestically or pompously, but as a "well-dressed" peasant dance. Husa cites the influence of Antonin Dvorak's Slavonic

Dances, specifically the simplicity and warmth of the "neighbor's dance," Op. 46, No. 4 In F Major. He also views this movement as a descendant of the French Overture - majestic in feel and imitative in texture but still dance-like.

Husa suggests that the lift for each breath mark be short - just enough time for a breath, but almost in tempo. The sound must simply dissipate before the bar line. The exception is the breath mark in m.19, where it can be slightly longer to allow for the rhythm to clear before continuing. Husa suggests allowing the crescendo in m.6 to begin from a slightly softer dynamic, but the note must still sound strong (start the half note with *mf* *p* crescendo, rather than *sub*, *p* crescendo). The second time through the ϕ ' section can be played slightly softer, described by the composer as an "echo." Husa relates this to his "French intuition," which would suggest it be softer the second time through for contrast. All of the timpani interjections should be extremely articulate and prominent.

Rehearsal Experiences

In this movement, one of the most problematic aspects is deciding upon the length of the breath itself and unifying the releases. The marks at the end of m.8 and m.19 are especially difficult, as the brass players all need a substantial breath before continuing, but the momentum of the music will not allow for a long break. In m.9, releasing on the last timpani/third trombone/tuba eighth note conceals the moment when the upper brass breathe. In m.19, where based upon Husa's commentary a slightly longer pause is acceptable, it is more a matter of creating the space for the breath. This author found that rather than just inserting an abrupt break, a slight *rallentando* in mm.18-19 makes time for the breath in an organic way.

The outer sections of the movement demand careful balancing and attention to intonation due to the doublings mentioned above. If the second trumpet/second trombone/third trombone/tuba voices are rehearsed to serve as the harmonic and timbral core of the music, not only will their contrary motion project through the texture, but the other voices will have a clear point of reference for blend and intonation. The arrival on beat 3 of m.1 (octave G-flats in the above-mentioned voices) is critical for the intonation of their melodic motion through m.2 (octave A-flats moving to a Perfect 5th - E-flat/B-flat). These issues continue to the final chord, where tuning of the C Major sonority must be established before the dissonant A-flat is added.

The 'B' section of the movement requires precisely matched articulations and entrances that blend dynamically into an organic crescendo. Each new voice should enter audibly, but not at a louder dynamic than the preceding voices.

Movement II - Scherzo

The second movement, "Scherzo," is in ternary form. The intensely rhythmic outer 'A' sections are based upon the humorous folksong, "Oj kdyby ne safá;re," a tune also used as No. 7 in the Twelve Moravian Songs.

Translation-Oft, if the farmer had no daughter, the boys wouldn't go into his yard. If the gates were made of iron from Styr, they wouldn't keep me out of the master's yard.⁶

FIGURE 4 IS OMITTED FROM THIS FORMATTED DOCUMENT

After an initial weak beat outburst, Husa establishes a layered ostinato in the trumpets and horns at *p* dynamic. This twomeasure ostinato supports the G Lydian mode melody that is first presented by the third trombone. Throughout, each entrance of the melody is designed to be unexpected. The first statement enters at the mid-point of the two-bar ostinato pattern, one measure later (or earlier) than expected. While the second statement enters at the expected point in the ostinato (m. 13), the rhythmic flow is interrupted by the beat of silence in m.9, followed by a fragmented response to the melodic statement and the pair of eighth note outbursts in m.11.

Following a modified repetition of these events, a transition to the more lyrical contrasting central section occurs. A pedal point is established on C in the tuba, and a syncopated rhythmic pattern emerges in the trombones that ascends B-C-D-E (Phrygian tetrachord), establishing a harmonic center of C major. The new modal melody played by the cup-muted trumpets centers on G-flat, utilizing triadic harmony in parallel motion.

FIGURE 5 IS OMITTED FROM THIS FORMATTED DOCUMENT

After a fermata that brings all motion to rest, the 'A' music suddenly returns with strikes in the brass supported by cymbals and bass drum. A short closing section begins at [E], with a melody that begins in the trumpets and is passed to the trombones. Over the final five measures, the punctuations in the trumpets, horns, and percussion grow gradually closer together - first five eighth notes apart, then four, then three, three, and two - as the musical energy intensifies to the end of the movement.

FIGURE 6 IS OMITTED FROM THIS FORMATTED DOCUMENT

Composer's Insights

Husa states that the second movement must be extremely rhythmic and articulate, with a boisterous, rustic, burlesque character. Short notes must be extremely short, dynamic contrasts must be extreme, and the tempo must be very fast. In reconciling the differences between the piano duets and the brass ensemble version, Husa is open to applying his original compositional ideas to this later version. Often, he made decisions based upon what would be easier for student musicians. Therefore, the mordent in m. 22 was left out, and the slight tempo variations throughout the movement were not included. The most important aspect of the movement for Husa is the rhythmic flow, so any fluctuations in tempo must not destroy this flow. Husa also pointed out several places where dynamic contrasts are particularly difficult. The subito p dynamics (m.2, m.11, etc.) generally are not performed as softly as the composer prefers. Performers must not hesitate to exaggerate these aspects of the score.

Rehearsal Experiences

The rhythmic intensity and the rapid rate of contrast in the "Scherzo" make the dramatic dynamic changes difficult. The extreme levels of volume are essential to conveying the spirit of this music, but there is a tendency for the dynamic range to be reduced to what is comfortable for the players. The contrast from/ to p in mm. 1-2 sets the level of contrast for the movement as a whole, and it is imperative that the trumpets/horns play softly enough. The same effect must be recreated in m.11. At [A], the trombones begin their accompaniment figure at mf, and they will tend to play too softly, influenced by the two fp moments earlier in the piece. Similarly, in m.26 the trumpets and horns must begin/ before their diminuendo to mf. By emphasizing the Jp contrasts in mm.1-2 and m.11, there will again be a tendency for these players to begin the accompaniment too softly.

Intonation problems abound between [B] and [D], beginning with the importance of the third trombone matching the pitch of the B-natural played by the tuba on beat 2 of m.33. The second trombone must then focus on the motion of the tuba to C-natural in order to enter in tune in m.37. As the first and second trombones pass the E-natural ostinato back-and-forth beginning at [C], pitch matching is critical so that it sounds as if one player is playing the entire passage. For the trumpets, the combination of cup mutes, the concert G-flat pitch center, and the constant triadic motion make intonation very difficult. Rehearsing the melody slowly enough so the players can hear the chordal motion and understand their role within each triad is of the utmost importance. The final chord of the 'B' section, the fermata in m.60, requires special attention. The E-A-flat-C-flat must be tuned as an enharmonically spelled E Major triad to which the C-natural is then added. These intervals must remain in tune when played simultaneously.

Movement III - Song

The overt energy of the first two movements is contrasted by the quiet, subtle, and transparent music of the third movement, "Song." In two sections, A-A1, the movement utilizes a minimum of melodic and motivic material, varying it with different scoring, and never exceeds a mp dynamic. The opening motive in the glockenspiel serves as a unifying device throughout the movement. Husa layers this motive, and its sustained support in the tuba, both outlining C, with a slow-moving arch of B-flat major triads that begins in the trombones, rises through the horns and trumpets, and descends back to its original position. As these chords move, a folk tune melody is introduced by a solo horn.

FIGURE 7 IS OMITTED FROM THIS FORMATTED DOCUMENT

Based in C mixolydian mode, the melody is irregular in its phrase structure, and is built only using a small group of relatively narrow intervals - P4, M3, m2, M2, m2. Upon the conclusion of the melody, a brief interlude begins at [A] that serves to connect the two melodic statements. This section is the most harmonically varied, moving away from the static C- B-flat combination, only to return to the original harmonic constructs at [B] for the formal restatement. Whereas the B-flat harmony ascended through the horn's initial melodic statement, it now begins high in the trumpets and descends to the trombones as the solo trumpet plays the melody. In the brief coda the music gradually fades away as the bell motive tolls.

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Composer's Insight

The scoring of the entire movement explores timbres and textures that are unusual for the brass/percussion complement of instruments. All of the brass players are muted, but Husa leaves the mute choices to the discretion of the conductor. Husa shared that when he moved to the United States from Europe in 1954, a wide variety of mutes were not as available as they are today. He recognizes that mutes will sound very different in various performing spaces, and that aspects of intonation will be more or less problematic depending on mute choice. Husa's priority is for uniformity of tone color. The triads must sound like soft chords on an organ - with all the notes equal in color and volume. Cup mutes present problems of pitch and tone control in the low register, harmon mutes are difficult to create consistent timbre across registers, and straight mutes can be too bright or too loud. In rehearsals, this author determined that straight mutes covered with a cloth or velvet bag are most effective in terms of intonation, volume, and blend.

Regarding balance, Husa recommends that the percussionists should feel comfortable playing slightly louder than the marked dynamics. It is important that the glockenspiel, gong, and cymbal all be heard as equal voices in a dialogue of evening bells. He suggests that a very large, heavy cymbal be used - one that has a beautiful sound and a very long resonance time. All of the iterations of the bell motive must sound identical, no matter who is playing. Each thirty-second note should feel deliberate and resonant and must not be played too quickly.

Rehearsal Experiences

The sonic success of this movement is dependent upon the in-tune harmonic motion of the B-flat Major chords that move through the ensemble. Each entrance of the chord is difficult to tune due to the dynamic level, the influence of the mutes, and the voicing (inversion, mixed instrument groups, etc.). Tuning just the root-5th combination of B-flat and F as it moves over time is especially helpful to providing a steady foundation for pitch, without the influence of the pedal-point C in the tuba. Balance to the horn solo may be a problem for some ensembles in some auditoriums, and altering bell direction of the accompanying instruments (into music stands or angling toward the floor) can help balance without negatively influencing pitch by playing softer dynamics.

Movement IV- Slovak Dance

Formally, the "Slovak Dance" is a set of variations that frames a contrasting interlude. Expressively, the movement unfolds as a continuous accelerando, building gradually to a frenzied climax at the end. Following a bold introductory statement, Husa introduces the melody that will be elaborated upon through the variations. The Slovak dance tune, "Vrtena," is traditionally used in a group dance for couples that is conducted in two concentric circles, boys in the inside circle, girls in the outside circle.⁹ The dance melody is first heard in the tuba, followed by two variations that increase gradually in texture, tempo, and complexity

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Following a brief transition in which the meter imperceptibly changes from 2/4 to 3/8 through the use of a repeating group of three eighth notes, an interlude commences that presents a lyrical melody over a complex accompanimental texture. The accompaniment is organized in three-measure groups, with the tuba and trombones providing a driving eighth note ostinato that continues the motion of the transition, while the horns are playing cross-rhythms against the beat. The trumpets soar over this rhythmic texture with a lyrical melody that is harmonized with parallel, non-functional triadic motion. The melody spins a very long, irregular phrase, broken into three segments that continuously build in volume until arriving *ff* at a hemiola that changes the meter back to 2/4 for a frantic transition based upon the bass ostinato.

The initial opening statement returns to propel the final two variations of the original dance tune. The first of these variations is consistently interrupted by 3/8 measures placed as rhythmic extensions at the end of each sub-phrase. The final variation, which is at an even faster tempo, is built around unison glissandi that reinforce the melodic motion at the end of each sub-phrase. The coda begins quietly, and uses hemiola as the tempo accelerates to a nearly out-of-control climax. The intricate interplay between brass and timpani drive the movement to ever-increasing intensity, arriving on a tutti C major triad with an awkwardly placed unison C punctuating the ending.

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Composer's Insight

In Husa's experience, conductors tend to interpret the opening of the fourth movement too pompously. It should be "a little free, and then very rhythmic." The tempo chosen is often too slow, and the introduction is then performed too heavily and seriously. It should set the tone for the dance that follows. Husa refers to the off-beat accompaniment begun by the horns in m.6 as "teasing the horn players" - they play off beats when nothing sounds on the downbeats. In effect, the horns sound as if they are playing on the beat until the tuba enters to give context to their rhythm.

Throughout the movement, the main theme should be performed with clear emphasis on all the accented notes. The intention here is for the melody to sound as if it is written in irregular meter (5/8-3/8-2/4, etc). Husa expresses that he notated it in consistent 2/4 only for ease of performance. He desires the uneven rhythmic emphasis of asymmetrical meters.

Husa again plays with the horn writing in the central interlude section. Their ostinato is built on irregular metric structures that, according to Husa, should be played "very rustically, as a combination of polka and waltz." Even though it is notated in 3/8 it should feel as 2/4 | 5/8 (3+2) over the three-measure pattern. In this section, the trumpets are notated in duple meter, and their lines should all be phrased in hypermetric groups of three 3/8 measures (creating layers of 3/4 over 9/8). They should play this melody in a very cantabile, romantic style, with all chord members sounding equally, as if played by an organ.

Rehearsal Experiences

Throughout this movement, Husa is very specific regarding his desired articulations. Accents are often intended to create the illusion of asymmetrical meters, and staccato notes must be played very short and light. The horn afterbeats beginning in m.6 must establish the level of extremely short articulation.

An effective performance of the "Slovak Dance" is largely dependent upon the pacing of the tempo changes. Each variation must have its own character, and if the tempo accelerates too much or too little, this effect will be lost. During the first accelerando (mm.35-57), the evenness of the eighth note motion of third trumpet is the best indicator for the pacing of the tempo. It is especially important that this voice come through the texture beginning in m.52, when the irregular accentuation of the three eighth note groupings (F#-G-A) begins. At this point, the texture becomes increasingly dense with activity, and it is difficult to hear this line that foreshadows the bass line motion occurring at [E].

At [E] the note groupings form a hemiola that creates a tendency to rush the tempo. It is crucial that the four measures between [E] and the Interlude (the 3/8 section) are extremely steady. Once the 3/8 section begins, balance between layers is key. The bass line must be very light and soft, the rhythmic pattern in the horns must be clearly audible, and the trumpets must soar over the top of these ostinati with maximum contour to their melodic line. Each of the trumpet phrases begins one dynamic level louder than the previous phrase, and the tendency for each phrase to begin too quietly must be counteracted. Likewise, the dynamic contrasts in the accompaniment must be exaggerated - the mf followed by a rapid diminuendo in m.122 must create vivid contrast, and the f in m.142 must be very strong.

Once the variations return, articulation is again crucial to maintaining the increasing tempo. The low brass will have the greatest tendency to play too long, especially on downbeat eighth notes followed by sixteenth-notes. In contrast, the melodic quarter notes beginning at the Piu Mosso four measures before [O] may tend to be too short, interrupting the line. Husa marks each of these notes with a tenuto marking, emphasizing his intention.

At [S], the dynamic contrasts of fp and p must be emphasized. This change sets up the final push to the end, and it clears out the texture to allow the trumpet and trombone patterns to come through. From Vivace to the end, the tempo must remain completely steady. The timpanist's role is critical to maintaining the ensemble rhythm, but this passage is difficult to navigate at the very fast pulse. Depending on tempo and ensemble needs, it may be possible to conduct "in 1" from [Q] to the end of the work, conducting both beats of the final measure in order to accommodate the syncopated final note.

Concluding Comments

Karel Husa's Divertimento for Brass and Percussion is a core repertoire work for brass ensemble. It has consistently remained in the standard performance literature for brass instruments for nearly fifty years. Husa's characteristic melodic inventiveness, rhythmic vitality, and wide range of expression are all present in the Divertimento, and thus it stands alongside his more difficult works in any medium. The piece sets out to represent the character of Czech folk music, and it ultimately connects with performers and audiences on an accessible level. Successful performances of the Divertimento will set out to capture the rustic folk-like elements of the work through the rhythmic language and articulations, and will also create the intense musical energy generated by the juxtaposition of folk and concert music traditions.

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NOTES

1. Hitchens, Susan Hayes. Karel Husa, a Bio-Bibliography. Greenwood Press, 1991. p.5.
2. Hitchens, p.7.
3. Hitchens, p.8.
4. Meikle, Robert. "Review: Music-Brass Ensemble at Music Hall." Ithaca Journal, February 18,1960.
5. All excerpts have been transposed to concert pitch.
6. Cheek, Timothy. Translation of "Oj kdyby ne safare" from Twelve Moravian Songs by Karel Husa. 2006.
7. Husa originally gave all the movements of the Eight Czech Duets English titles. Schott translated them upon publication.
8. See Appendix A.
9. Geary, Marjorie. Folk Dances of Czechoslovakia. New York: A. S. Barnes and Co.,. 1922.
10. All M.M. Refer to the quarter-note time value.

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